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International Musician



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Affairs of the Federation

For the Information of Members:

Quite a few of our Locals in the past several months have asked this office for information concerning membership of their members in A. G. V. A. and the demands placed upon them by A. G. V. A. Just a few days ago an article appeared in one of the trade papers stating that A. G. V. A. has reached an agreement with the American Federation of Musicians concerning membership of musicians in A. G. V. A. when they sing or entertain by means other than their musical ability. This article is erroneous, as no agreement has been made between the American Federation of Musicians and A. G. V. A.

It is true that an understanding has existed between ourselves and that organization for quite a while that, where a member of the American Federation of Musicians sings or dances, tells stories, etc., in a floor show or on the stage of a theatre, we agreed this member was a potential member for A. G. V. A. As of August 5th, however, this understanding is being dissolved and you and your members are hereby notified that no members of the American Federation of Musicians, even though they sing or entertain by means other than their musical ability, shall become members of A. G. V. A.

except with permission of the National Office. Your further attention is directed to Article 10, Section 20 of our National By-Laws which reads as follows: "Members of the American Federation of Musicians are not permitted to sign any form of contract or agreement for an engagement other than that issued by the American Federation of Musicians." We are calling this law to your attention as it is reported that many members are now signing A. G. V. A. contracts in violation of this law.

JAMES C. PETRILLO,
President.

Summer Season in Retrospect

The Boston Symphony Orchestra and the Berkshire Music Center staged a mammoth four-hour benefit August 3rd at Tanglewood, Massachusetts, for the help of needy musicians in Europe.

A program made up entirely of American show tunes (Rodgers and Hammerstein) closed the season of the Lewisohn Stadium, New York, August 7th. Memorable were the evenings in which Romberg clowned his way through some very expert conducting, in which Monteux put the orchestra through its paces to telling effect, in which Melchior made the welkin ring, aided and abetted by conductor Ignace Strassfogel, in which Claudio Arrau played some very sensitive Beethoven (the "Emperor" Concerto), Jose Iturbi some very exuberant Tchaikovsky, and Isaac Stern some most forceful Brahms.

The season's record in attendance was set by Jose Iturbi with 19,000 passing the turnstile when he appeared both as soloist and conductor.

This reviewer, limited necessarily to one locale, has been able to obtain a consecutive personal picture of but one summer series, namely that of the Lewisohn Stadium. And, as is the usual tendency in depicting any emotional experience—and the series was that, no doubt of it—we have picked out the highest peak reached, the deepest recess plumbed. And indeed we are able to particularize down to a single evening, a single artist, a single program number, nay, a single note. The evening was July 26th, when a concert performance of "La Tosca," under the dynamic direction of Dimitri Mitropoulos, was presented. The artist was Eleanor Steber. The note was her wild cry of anguish on learning that Mario is in reality dead.

For dramatic intensity, for orchestral backing, for the sheer beauty of the tone projected over the thousands of awed listeners, this point remains for this reviewer the climax of the season.

The Watergate Concert Management of Washington, D. C., is to be complimented on the number of American works performed dur-

ing the summer. Compositions by Copland, Gould, Goldmark, Herbert, Siegmeyer and Sousa were among those included in the programs.

The site of the Watergate concerts is one of the most beautiful out-of-door concert settings in the world. The barge on which the orchestra plays is anchored on the Potomac River, and faces Lincoln Memorial's pure-white marble columns that glisten in the early moonlight like a Grecian temple. The audience faces one of the most historic areas of Virginia's shore-line, and to their left is the noted bridge that leads to Mount Vernon and Arlington.

The season's concerts were conducted by Howard Mitchell, with the exception of the program of July 23rd, the ballet night, which was led by Franz Allers. This proved a particularly rewarding evening, both through the suitability of the selections to the setting, and through the expert interpretations of Mr. Allers.

Alfredo Antonini made his debut as guest conductor of the Grant Park Symphony Orchestra early in July, substituting for Izler Solomon who stayed on in Palestine to conduct the Philharmonic Orchestra there. The regular conductor of this Chicago summer series is Nicolai Malko.

Two performances of Bizet's "Carmen" were a high point in the summer season of the Indianapolis Symmer Symphony Orchestra. Regina Resnik and Brian Sullivan took the leading roles.

Festivals have been the focus for musical foregatherings throughout the country this summer. A Green Mountain Festival of the Arts was held in Burlington from August 4th through 7th, at which the Vermont Symphony, led by Alan Carter, featured the violin soloist, Adolf Busch.

The eleventh annual Carmel Bach Festival, July 19-25, brought Bach lovers from all over the country. Gastone Usigli conducted a local orchestra and the chorus was garnered both from the Peninsula and other parts of California.

The program presented by the Milwaukee "Music Under the Stars Series" in memory of Emil Blatz, who dedicated the Temple of Music to his co-citizens on August 23, 1938, had as featured artist James Melton.

The first musical gathering in Milwaukee since the "saengerfest" of 1886, Wisconsin's centennial celebration this summer brought singers from thirty-four states and Canada.

The St. Louis Bach Festival—now in its eighth year—presented as its 1948 offering the B Minor Mass.

The annual Gershwin night at the Hollywood Bowl July 17th was directed by Leith Stevens, young American conductor, with Oscar Levant as soloist. This was the twenty-seventh consecutive season of symphony concerts given in the Hollywood Bowl. Over the years, 130 conductors have been on the podium. The 100-piece orchestra is made up of personnel from the Los Angeles Philharmonic.

The seventh and final week of the Ravinia Festival in Chicago was devoted to chamber music, played by the Budapest String Quartet.

Leo Damiani, conductor of the Burbank Symphony Orchestra, carried the musical greetings of Burbank to El Paso, Texas, when he conducted the concert for the latter city's Seventy-fifth Jubilee on June 18th.

Another significant page in Cincinnati musical history was written July 11th when the Summer Opera Company gave its first performance of "Salome" by Richard Strauss. Thomas Mayer conducted.

The company records its most successful season to date. The productions showed the usual high standards, but promotional rules were broken right and left—to the company's benefit, it seems. For instance, the "Salome" was billed with the caption, "He scorned her love and lost his head."

Music Preview: 1948-1949

Most of the symphony orchestras in the United States and Canada begin their seasons in late October or early November. The Philadelphia Orchestra seems to be the first to start, presenting its opening concert on October 1st. While programs are not yet released, solo schedules have in many cases been announced. Cloe Elmo will be guest soloist with the Cincinnati Symphony Orchestra on October 22nd when it opens its fifty-fourth season. William Kapell will play on October 30th, filling this engagement immediately after his appearance with the Dayton Philharmonic Orchestra on October 28th at the opening concert of that organization's sixteenth season. Soloist with the Denver Symphony Orchestra, on the first program of this, its fifteenth season, will be Nathan Milstein, violinist. The Houston Symphony Orchestra's soloists will be Zino Francescatti, violinist; Eugene Istomin, pianist; William Primrose, violist, and Sidney Foster, pianist. The Indianapolis Symphony Orchestra has scheduled Heifetz and Jeanette Neveu, violinists; Menahem Pressler, Rudolf Serkin, William Kapell and Joseph Block, pianists; Jacques Fourier, cellist; Jennie Tourel, mezzo-soprano; Martial Singher, baritone.

Fritz Kreisler will usher in the eighteenth season of the National Symphony Orchestra in Washington. Subsequent soloists will be: Erica Morini, Isaac Stern, violinists; Artur Rubinstein, Rudolf Firkusny, Eugene Istomin, Earl Wild, Etelka Freund and Marjorie Mitchell, pianists; Helen Traubel, Salvatore Baccaloni, Blanche Thebom, Nell Tangemen and Harold Haugh, singers, and Sylvia Meyer, harpist. Season's soloists with the Erie Philharmonic will be Piatigorsky, Heifetz, Traubel, Ella Goldstein and Joseph Battista, the latter two pianists.

Philadelphia comes forward with an attractive list of soloists. In the keyboard category there will be, besides Claudio Arrau, William Kapell and Menahem Pressler, all three of whom are already familiar to Quaker City concert-goers, Clifford Curzon, an Englishman who made his American debut in 1939; Benno Moiseiwitsch

and Ania Dorfmann—the latter the only woman instrumentalist to play under Toscanini's baton. Byron Janis, a twenty-year-old Pittsburgher, completes the galaxy of pianists. Also, the French violinist, Jeanette Neveu, will make her Philadelphia debut. Other violinists will be Nathan Milstein and Zino Francescatti. Gregor Piatigorsky, cellist, and Helen Traubel, singer, round off the list of soloists in Philadelphia.

Pittsburgh boasts Heifetz and Horowitz as lead-offs on their soloist list. Then there are Casadesu, Schnabel, and Clifford Curzon, pianists; Milstein, Morini and Neveu, violinists.

BATON SHUFFLING

The conductor situation, though more stable than at the beginning of the 1947-48 season, is by no means static. Efrem Kurtz's decision to affiliate with the Houston Symphony Orchestra has led to at least two other podium changes: Hans Schweiger takes over the baton in Kansas City, and Igor Buketoff has become the permanent conductor of the Fort Wayne Symphony Orchestra. The Chicago, the Pittsburgh and the New York symphonies are adhering to a guest conductor schedule this year. The Windy City will have Fritz Busch, Bruno Walter, Pierre Monteux, Charles Muench, Eugene Ormandy and George Szell, the Pittsburgh ensemble, Leonard Bernstein, Artur Rodzinski and Victor de Sabata, and the New York organization Mitropoulos, Stokowski, Muench and Hendl, the latter the orchestra's assistant conductor. Bruno Walter, who is its "musical adviser," will direct a six-week Beethoven cycle.

The Grand Rapids Symphony announces the acquisition of Conductor Jose Echaniz; David Robertson is to organize and conduct the symphony orchestra to be formed next season at Hutchinson, Kansas. Gerhard Schroth will replace Stanley Chapple as conductor of the St. Louis Philharmonic Orchestra, Mr. Chapple relinquishing that post to head the music department at the University of Washington.

John S. Edwards is the newly appointed man-

ager of the Baltimore Symphony Orchestra. Fabien Sevitzyk has engaged as assistant conductor of the Indianapolis Symphony Leon Zawisza, the orchestra's concert master. He will fill both positions.

Serge Koussevitzky in this, his last season as conductor of the Boston Symphony Orchestra, will present in first performance, in December, played by Rudolf Firkusny, Howard Hanson's Piano Concerto (commissioned in 1945 by the Koussevitzky Music Foundation). The Dallas Symphony will also present a specially commissioned work of symphonic scope—this by William Schuman.

The NBC Symphony Orchestra expects during the coming season to give a televised performance of "Aida." Besides this offering—imposing enough, by all counts—Mr. Toscanini will direct a concert performance of "Falstaff," an event to mark down on your books, since the maestro's conducting of the opera is famous the world over. Appearing as guest conductor with the NBC will be the twenty-four-year-old Guido Cantelli—Samuel Chotzinoff, NBC's general music director, considers him "a man to be reckoned with"—who was discovered by Toscanini during his recent Italian visit.

OPERATIC OVERTURE

Advance information concerning activities in the operatic world indicates that out on the West Coast the San Francisco Opera will open its twenty-sixth season September 14th and close October 17th, and will consist of twenty-three performances, one more than last year. In Los Angeles the company will present an October 19th to 31st season, including thirteen operas. Of the nineteen operas in the repertoire, "Die Meistersinger" will be a revival, as well as Donizetti's "Elixir of Love," and Wagner's "Siegfried." Singers new to the company will be Eula Beal, Winifred Heidt, Inge Manski, Sara Menkes, Mario Binci, Max Lichtegg, James Schwabacher, Ferruccio Tagliavini, John Ford,

(Continued on page forty-three)

SOLOISTS WITH SYMPHONY ORCHESTRAS DURING THE COMING SEASON



NATHAN MILSTEIN



CLAUDIO ARRAU



ERICA MORINI



ARTUR RUBINSTEIN



ANIA DORFMANN

N. Y. Post Columnist Views the A. F. of M.

by Victor Riesel

From his column, "Inside Labor," June 8, 1948, N. Y. Post, and 100 other leading newspapers.

A couple of musicians—a trumpet player called Jimmie Petrillo and a piano player named Harry Truman—met in the back room of a Washington concert hall the other day, just before going out to face, not play, the music. After they had talked politics a while, the irrepressible Petrillo said:

"Never worry about going hungry, Mr. President. Your daughter can sing. With our union's prestige we'll get her on the air."

Then Jimmie grinned and added:

"But you'll have to get her a sponsor."

The President smiled good-naturedly. They went into Constitution Hall to hear the American Federation of Musicians' concert. Stories like this make James Caesar Petrillo out to be the constant clown. He loves the reputation. And adds to it. He clowned when he opened his musicians' 51st convention here a few hours before this was written.

When a Hawaiian delegate and a girl dressed in flowing native clothing came up to the speakers' stand to serenade Petrillo, little, gray-haired Jimmie made like a wrestler and lifted the swaying, dancing girl over his shoulder. To the photographers he offered "cheesecake" by raising his trouser leg and showing his garter.

When he had difficulty pronouncing a word as long as "connotation," he told the delegates: "Two years ago I couldn't throw that baby out of my mouth."

He kidded his attorneys by saying that by "hanging around them" he's getting "as nutty as they are."

But when Petrillo stops clowning, and he stopped soon enough, he's one of America's most militant labor chiefs reaching far out of the entertainment field for the first time. He weeps. He warns. He storms.

He told the 1,000 delegates here, musicians from every big and little town in America, that labor was through unless it merged into one big outfit of "22,000,000 working people" and ganged up on Washington to force Congress to wipe out the Taft-Hartley law and all other statutes limiting union power.

"Unless the trainmen, the CIO, the AFL and the independent unions (such as John L. Lewis' miners), amounting to 22,000,000 workers, get together under strong leadership—we won't survive," Petrillo shouted as he wound up one of the most outspokenly militant attacks on Congress and the nation's industrialists I've yet heard.

Then, while walking off the platform so the delegates could see a movie of his appearance before Representative Hartley's committee, Petrillo, now serious and pile-driving, told us he was going to Washington after the convention to see AFL chief Bill Green. He will demand a meeting be called of union leaders to get "all workers under one roof" to go into Washington and wipe out those laws.

Otherwise, he said, the unions would lose their power to strike and would be useless. He believed "it is necessary to have a monopoly in labor because all strong unions are a monopoly." That's what makes strikes effective and to subject unions to the anti-trust laws would cripple them, he added.

There is little doubt that Petrillo can be the dynamo to start thrings whirling inside labor. He's tough and has a way of reaching over to the rank and file with what he wants to say. He calls the opposition "bums" and a bunch of tripe.

While speaking of the Taft-Hartley ban on royalty funds—a type of kitty which he, not John L. Lewis, originated—he literally wept. He loses that Chicago loop accent, drops the use of the word "lousy" and becomes one of the most eloquent speakers I've heard in the labor movement. Eloquent with the touch of earthiness which makes him one of the boys.

The crowd loves his toughness, which has nothing of the lofty Lewis (John L.) disdain. They love to hear him retort, in answer to a question on whether he'll lift the ban on musical recordings: "No! That's for sure. And no negotiations."

I'd put my money on him any time in a verbal bout with Lewis. In the personality-starved AFL, he's glamorous. Among the aging labor giants he's young at fifty-six. It looks like a new labor star was born here among the musicians.

The Public Is Invited

Readers of the *International Musician* who receive it by virtue of their membership in the Federation may have noted on the masthead page of the magazine that a subscription is now offered to non-members.

Since the Federation is the strongest economic organization in the music field, its policies are naturally of interest to many elements of the music public outside of the membership. In the past, these policies have often been misrepresented, or distorted. It is now possible for members of the public who are interested in the economics of the music field to get a clear and candid first-hand account of the moves and policies of the Federation.

Because of the nation-wide setup of the Federation, with its 714 locals throughout the United States and Canada, this magazine can assemble comprehensive factual information about music developments—as witness the definitive list of symphony orchestras, major, minor, and embryonic, in the current issue. A similar survey of chamber music activities will be published soon.

American Repertory

With Sigmund Spaeth's article in the June issue on "Popular Songs of Permanence," the *International Musician* started a series on the repertory of American music. In the present issue, Franz Allers, long-time conductor for the

Ballet Russe de Monte Carlo, deals with the American ballet repertory, stressing particularly symphonic works derived from ballet scores. Further articles in the series will cover American symphonic and chamber music, folk songs,

theatre, radio, and movie music. Later in the fall Richard Franko Goldman will present a critical study of American band music; Marion Bauer will cover the American piano repertory. The September article in the series will deal with "Songs from the Shows," the two hundred hit songs from our musical comedy and operetta since 1890.

While it is perhaps not feasible for a music magazine to achieve Bernard Shaw's ideal—he boasted that he wrote his music reviews so that even a deaf stockbroker would have to read them—the *International Musician's* editors do aim to make their music news and reviews of maximum interest to musicians, with the accent on whatever is new and distinctive in both creative and interpretive work. And this approach is meant to include popular and folk music in the net: in the long run these contribute to art music destined to become a permanent addition to repertory.

This preview is by way of pointing up the fact that the *International Musician* is recognizing a possibly wider scope of reader interest, without in any way sacrificing its principal purpose of presenting news and views of the American Federation of Musicians, and writing and acting "in the interest of music and musicians," in accordance with the motto on its cover.

—THE EDITORS.

INTERNATIONAL MUSICIAN

International Musician

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The A. F. of M. Buys \$50,000 in Security Bonds



Leo Cluesmann, A. F. of M. Secretary, purchases on behalf of the Federation \$50,000 worth of United States Savings Bonds in furtherance of the Security Loan Campaign. Left to right, above, are Carl K. Withers, President of the Lincoln National Bank, in Newark, and Security Loan Chairman for Newark; C. W. Crandall, Vice-President, Union National Bank, Newark; Mr. Cluesmann, Frederick C. Breidenbach, Deputy Director of the Security Loan Campaign.

SYMPHONIES ON THE UPSWING

Elsewhere in the present issue appears a list of 271 of the orchestras which will shortly be sounding forth from the concert halls of our nation. They range from "major" symphony orchestras with from seventy-five to 104 members and seasons as long as twenty-nine weeks with three or four concerts a week, to the smaller ensembles of from thirty to seventy with from four to, say, twenty concerts scattered through the winter months. However, in enthusiasm and enterprise these "minor" orchestras measure up quite to the major—and theirs is as cherished a place in the community. It is to be remem-

bered, too, that every major orchestra was at one time a small group struggling just to keep going, presenting concerts whenever funds could be scraped together, living from concert to concert on very faith and resolve. And with the orchestras' growth has grown appreciation of the better music and the sense of participation by every member of the community in the development of culture and the heightening of civic standards.

So the orchestras in Bradford, Pennsylvania; Daytona Beach, Florida; Eau Claire, Wisconsin; Grand Forks, North Dakota; Hazleton, Pennsyl-

vania; Yakima, Washington; Lima, Ohio; Norfolk, Virginia; Plymouth, Massachusetts; Stratford, Ontario, and Chico, California, swell out just as big and as beautiful in the hearts of townfolk as any 100-strong orchestra pulsing wave on wave over its vast audience. And that ticket for the season's opening concert, culled from monies saved from the movie not seen and the sundae not indulged in, stands for as much in fantasy and far-flung adventuring for the housewife in Peatville and Swayzee as it does for the most musically versed connoisseurs numbering the music lovers of our largest cities.

Ballet Music and the Concert Stage

by FRANZ ALLERS



Franz Allers, long-time conductor for the Ballet Russe de Monte Carlo, has been closely associated with the American ballet repertory, alike on the dance stage in its original form, and in the concert hall. Allers conducted the premiere of "Rodeo" in the Metropolitan, after working with Agnes De Mille, the choreographer, in integrating the music and the dance-line, measure by measure.

Coming to this country from his native Czechoslovakia more than a decade ago, Allers has made himself thoroughly at home with American music, not only ballet, but the whole range of our symphonic output, including many MS. works, an open book to him because of his great facility in silent score-reading.

Allers' career as conductor in this country includes such items as: seven coast-to-coast tours with the Ballet Russe de Monte Carlo; guest appearances at Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia, the Watergate in Washington, D. C., and the Toronto Promenade Concerts in Canada.

At present Mr. Allers is musical director of three enterprises: the Broadway musical play "Brigadoon"; the Greenwich (Conn.) Sinfonietta, which in its first season included over fifty per cent. of contemporary music in its repertory, and the unusual two-year-old "Wednesday Morning Orchestra" made up of pit musicians from New York musicals who get together during the season for a regular weekly session on their own time to play music, particularly new music and seldom-heard music, in a kind of musicians' and composers' workshop.

MODERN American dance groups and internationally-minded ballet companies started the vigorous upsurge that has taken ballet and modern dance out of the esoteric circle that was its audience through the days of the Russian Court and the Diaghileff period. They have taken the leading role in presenting to the public new works by contemporary composers, so that in essence the dance has become, in addition to its own important function as an art and entertainment form, a dramatic medium for the presentation of new American music.

A glance at symphonic repertory reveals that a considerable percentage of European twentieth century music played in concert halls today is indeed ballet music: the three great Stravinsky

Concertantes" or Schoenberg's "Verklaerte Nacht," which is played with "Pillar of Fire.")

It is apparent that our public more readily accepts the contemporary musical language when it is understood in connection with the dance than when it is in absolute form. This immediate popular acceptance is emphasized when the ballet uses the idiom of American folklore. The strength of the appeal of *Gebrauchsmusik*—music for a purpose—can be measured when one realizes that it is often more immediately successful than absolute music by the same composer. So, for example, the suite from Walter Piston's ballet "The Incredible Flutist," a piece of music full of immediate charm and ease, can be grasped by an audience to whom the more erudite Piston symphonies still seem difficult.

Folk Music Themes

Aaron Copland's three ballets, "Billy the Kid," "Rodeo," and "Appalachian Spring," are dramatically so lively and in their integration of American folklore and ballet form so perfect that, in the opinion of this writer, they have contributed to the development of modern theatre music as Mozart's "Seraglio" and "Magic Flute" contributed to the development of the Austrian theatre of his day.

Ballet (and when we speak of "ballet" we mean also the modern dance) has made a substantial contribution to the American style of contemporary music—original material with a distinct folklore flavor. Mr. Copland in his three ballets of the American scene uses the idiom of



AARON COPLAND

suites, "Firebird," "Petroushka," and "Sacre du Printemps"; the two suites from Ravel's "Daphnis et Chloe"; Hindemith's "Nobilissima Visione"; de Falla's "Three-Cornered Hat"—to list only a few—are firmly established on the concert stage.

Ballet Into Symphony

On the American scene, too, we find the same trend from ballet to concert hall. Of the numerous new ballets and modern dance pieces commissioned from American composers in the last three seasons, an impressive percentage have immediately been published by far-sighted publishing houses.

(We are here writing only of original creations and not adaptations such as Stravinsky's "Danses



LEONARD BERNSTEIN

INTERNATIONAL MUSICIAN

pioneer and cowboy songs: "Appalachian Spring" has a Pennsylvania background, "Billy the Kid" draws on Mexican border tradition, while "Rodeo" has an Arizona setting. Morton Gould's "Fall River Legend" is the latest in the succession of American scenes on the ballet stage. Set in New England, it splendidly integrates hymn tunes into a symphonic score.

Big City Touch

The American way of life is also the fruitful subject of a growing list of ballets, headed by William Schuman's powerful "Undertow," using intense and dramatic colors to depict the force of the "undertow" in the American city. On the lighter side are Virgil Thomson's "Filling Station," Jerome Moross' "Frankie and Johnny," and Leonard Bernstein's "Fancy Free." Lukas Foss' "Gift of the Magi," Josef Wagner's "Hudson River Legend" and Leo Smit's "Billy Sunday" are portrayals of traditional Americana, while Norman Dello Joio's tender score of "On Stage" underlines a picture of life backstage.

Classic and Neo-Classic Themes

Outside the folklore scene important recent contributions to the ballet have been made by Samuel Barber's treatment of the Medea tragedy, Igor Stravinsky's neo-classic "Orpheus," Vittorio Rieti's "Night Shadow"—a skillful adaptation of themes by Bellini—and his "Triomfo di Baccho e Arianne." Gian-Carlo Menotti, recently so successful with chamber opera, has also written score and plot of "Sebastian," a dance story of his native Italy in one of its most colorful periods. Paul Hindemith's most recent score for the ballet is his version of "Herodiade," and Alexis Haieff has written an interesting ballet, "Divertimento," on an abstract theme.

Here are twenty interesting pieces of new music, easily available and playable by large and small symphonic organizations. Most of them are excellent concert fare, and conductors who carry forward the important work of bringing American composers before the public will find

audiences welcoming them enthusiastically, as they always have music based on the dance.

The accompanying list gives the publishers and the approximate playing time of the principal American ballet scores which have been put into symphonic form.



Morton Gould's music for "Fall River Legend" is one of the most recent ventures in this form. Agnes de Mille's choreography gives a vivid evocation of the Lizzie Borden murder case, exploring with profound psychological realism smothering fears, frustrations, spiritual loneliness and desolation that lead to a horrible climax. The ballet had its world premiere at the Metropolitan Opera House on April 22, 1948. The composer conducted. Alicia Alonso portrayed the Accused; Diana Adams, her mother; Muriel Bentley, her stepmother; Peter Gladke, her father; Ruth Ann Kossun, herself as a child; John Kriza, her pastor; and Grandall Diehl, a speaker of the jury. The action progresses along a series of flashbacks, recollections of the Accused as she stands at the scaffold. Through these episodes she sees herself taking part in the happy events of her childhood, secure in the love of her parents, then

suffering, through her mother's sudden death and the machinations of her evil stepmother, the stark terror of utter frustration. Follows the young girl's efforts to establish normal affectional contacts, these systematically discouraged by the stepmother who spreads the report that the girl is going insane. The rocking-chair scene, with its sense of inbreeding hate, is contrasted with a gay young-foiks' get-together, this of course broken up by the insidious whispering of the stepmother. The fact of the father's elding with his wife brings the cycle of horror to a climax—the young woman stalking out to the woodpile and returning into the house with the axe. Then the clang of the cymbal—and utter silence. The scene above depicts the moment when the mother faints in the arms of her husband, while the young girl looks on aghast—and the stepmother watches—and waits.

American Ballet Scores in Symphonic Form

Name	Composer	Publisher	Approximate Playing Time
The Incredible Flutist	Walter Piston	Arrow Music Press	17
Billy the Kid	Aaron Copland	Boosey and Hawkes	20
Rodeo	Aaron Copland	Boosey and Hawkes	16
Appalachian Spring	Aaron Copland	Boosey and Hawkes	24
Fall River Legend	Morton Gould	G. and C. Publishing Co.	20
Undertow	William Schuman	G. Schirmer	25
Filling Station	Virgil Thomson	American Music Center	20
Frankie and Johnny	Jerome Moross	Chappell and Co.	30
Fancy Free	Leonard Bernstein	Harms	18
The Gift of the Magi	Lukas Foss	G. Schirmer	16
Hudson River Legend	Josef Wagner	E. B. Marks	12
Billy Sunday	Leo Smit	E. B. Marks	25
On Stage	Norman Dello Joio	G. Schirmer	30
Medea	Samuel Barber	G. Schirmer	23
Orpheus	Igor Stravinsky	Boosey and Hawkes	26
Night Shadow	Vittorio Rieti	Associated Music Publishers	22
Triomfo di Baccho e Arianne	Vittorio Rieti	Associated Music Publishers	25
Sebastian	Gian-Carlo Menotti	G. Ricordi and Co.	25
Herodiade	Paul Hindemith	Associated Music Publishers	25
Divertimento	Alexis Haieff	Boosey and Hawkes	12

Ballet

is a close ally of the symphony and of opera, and, since "Oklahoma," "Lady in the Dark" and "Allegro," of our lyric stage. Here are some action shots of ballet in the American fashion—interpreting the U. S. scene as our ballet composers and choreographers have felt it.



Cynthia Risely, Paula Lloyd and Norma Vance as dance-hall girls in Eugene Loring's "Billy the Kid," with score by Aaron Copland.



Peter Gladke and Zachary Solov do the cowboy stuff in "Billy the Kid."



"There'll be eight going out to the cemetery and only seven coming back"—scene from "Frankie and Johnny," score by Jerome Moross.



Frankie at the garden gate.

Scene from Martha Graham's pioneer "Appalachian Spring," with score by Aaron Copland.

Agnes De Mille and Frederick Franklin in "Rodeo"





Solov do the
the Kid."

Alicia Alonso and John Kriza in "Billy the Kid."

Hugh Laing and Alicia Alonso in Anthony Tudor's
"Undertow," with score by William Schuman.

Nora Kaye and Hugh Laing in one of the
highly charged moments of "Undertow."



Cynthia Rieely, Michael Kidd, John Kriza and Zachary Solov in Jerome Robbins'
"Fancy Free," with score by Leonard Bernstein.

More sailors' antics in "Fancy Free," while the
girl holds her own against all blandishments.

ate.

King in "Rob

King David wooing Bathsheba (Ruthanna Boris);

Or resisting a temptress (Alexandra Danilova),

Frederic Franklin stars in Leo Smit's "Billy Sunde



INTERNATIONAL • MUSICIAN •

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- The Closing Chord -

Now and then it falls to our lot to write of a particularly poignant instance of the taking by death of one of the members of the Federation. When the young are called, when the especially gifted are called, then our duty becomes especially heavy. The present instance is a case in point.

Exactly one year ago the photograph of Evelyn Davis (Mrs. Rubin Davis) appeared on the cover of *The International Musician*, accompanied by the following biographical sketch:



EVELYN DAVIS

Evelyn Davis, concert master of the Chicago Woman's Symphony Orchestra, qualifies as the highest type of modern woman, no matter whether those judging her status are conservatives, middle-of-the-roads or rampant feminists. For she not only is an excellent violinist and has for the past seventeen years held one of the best positions open to women in the symphonic field; she is also a devoted wife, the mother of two children who are musicians in their own right, and an intelligent and expert housewife.

Mrs. Davis was born in Chicago of musical parents—her father was a violin teacher, her mother a piano teacher—and it followed that as soon as she could hold a small-sized violin in position under her chin she began taking lessons under her father's instruction. When she was three and a half years old she appeared in her first "concert." By the time she was six she had won a scholarship with Leon Sametini, under whose guidance she remained for seven years. She had three years then under Leopold Auer, previous to being presented, at the age of fifteen, in a Carnegie Hall recital. Subsequently there were

nation-wide tours and appearances with major symphony orchestras.

Sitting in a box at her Carnegie Hall debut was a young man who was to influence her career in an unexpected manner, the staff violinist at N. B. C., Rubin Davis, who saw that he did not lose track of this remarkable girl, who managed to meet her in Chicago after she returned there, and who, a few years later, married her. Their two children, Joseph, fifteen, who is a cellist, and Helaine, eleven, who is a pianist, have made possible a family ensemble both excellent and rewarding.

During her seventeen-year tenure of the concert master's chair of the Chicago Woman's Symphony, Mrs. Davis has appeared as soloist frequently both with that orchestra and with those of Grant Park, Ravinia, and the New York City Symphony. She has one wish which she desires to extend to all readers of these pages: that women "will continue to be employed in symphony orchestras and be judged on their ability alone."

Then on July 20th we received a letter from Mrs. Max Brown, a relative of Evelyn Davis, telling us that the violinist had passed away two months before. Mrs. Brown added, "As music was the biggest part of her life, and her aunt, uncle and so many cousins, as well as her husband, are all members of the American Federation of Musicians, I thought it fitting to send this tribute to her in memory of her grandparents, who doted on her. It is to be added to the cancer fund." There was enclosed a check, and the further message, "Perhaps her children, sixteen years and thirteen years old, will get a little comfort in knowing that her memory is cherished and that each dollar added to the Damon Runyon Cancer Fund may help find the miracle that will save other mothers."

Local 341, Norristown, Pennsylvania, reports the loss of one of their dearest and most beloved members, Wilson B. Hildenbrand, its financial secretary for thirty-three years, and one of its founders. Brother Hildenbrand was born on October 3, 1863, and as soon as he reached school age set his heart on having a bass viol. Since his parents were not in a position to satisfy this wish, he got himself a job after school and saved enough money to purchase the instrument. Soon after he started to play at theatres and for dances. A great believer in unions and unionism, he, with several other Norristown musicians, formed the nucleus

Aid for Injured

The following letter, received at the President's Office of the Federation, deserves, we feel, the attention of our members:

My Dear Mr. Petrillo:

Mrs. Blue, our International chairman, has just left Italy, and she has written us about her visits to the mutilated children and the blind children now living in colonies, the ones whom Plan is caring for. She tells us, "They love music and we promised them harmonicas, drums, accordions, and whatever musical instruments we could get for them. They gathered in a circle and sang for us many songs, one of them 'How Beautiful Rome Is.' They sang because they love to sing. Their voices sounded full and strong. Their faces lit up with the joy of their own music. As they sang, one little boy, Vittorio (and well he might be called that), began to dance. He had never seen dancing but he danced for the simple joy of it. When the song and dance were over Vittorio bowed and returned to his place in the circle, his face beaming with smiles. Then, a little blind boy with only one hand pulled on my skirt, and he, too, began to sing."

Mr. Petrillo, I write you now in behalf of these children that Mrs. Blue talks about. I feel that you are in a position to make an appeal for old instruments through your national musician's publication to help give these children some joy in their completely bleak world. If you could make such an appeal somehow, we would be more than pleased to ship these instruments to these children in Italy. Our Collection Depot at 122 East 34th Street, New York, is equipped to handle such shipping. We are also in a position to pay express charges, collect, at this depot, for any instrument that anyone will ship from anywhere in this country.

We could not accommodate our shipping to very large instruments, but anything like flutes, mouth organs, harmonicas, would be most welcome.

Thank you over and over again.
(*) LENORE SORIN,
Coordinator
Foster Parents' Plan.

Any members who have unused instruments of the smaller variety may feel the satisfaction of a deed well done in sending them express collect to the Collection Depot of "Foster Parents Plan for War Children, Inc." at 122 East 34th Street, New York.

of Local 341 and was voted its secretary-treasurer.

The Local and, in fact, the whole Federation, is justly proud of what Brother Hildenbrand accomplished for his brother members during his tenure of office which ended only with his death. He passed away in his sleep on June 21st—mourned deeply by his colleagues and by all who came in contact with him as a musician and as a man.

Chautauqua as Symphony Patron

The seventy-five-year-old Chautauqua Institution, in the lake country of Western New York, now maintains a symphony orchestra in much the same lordly way that Prince Esterhazy underwrote Haydn and Mozart. Anybody who has paid the modest gate fee for the day or the season, and who has thus become a citizen of Chautauqua's "court," can attend free the symphony performances held four times a week in the great tree-ringed amphitheatre. The Institution pays the score, to the tune of forty per cent of its program budget.

And the symphony, competing with famous lectures, opera, and a repertory theatre, is far and away the biggest drawing card in the grounds. Its two "pop" concerts and two full-dress symphonic sessions fill the amphitheatre solid, with rows six or eight deep standing at the top rim. Around 200,000 hear the thirty-one concerts during the six-weeks summer season.

Old Home Week

Members of the Chautauqua audience come from all over the country. So do the players in the orchestra, many of whom are first desk men in major symphonies. A Baltimore visitor would see on the Chautauqua platform Andrew Galos, first violinist, and Joseph Pizzo, harpist of the Baltimore Symphony. From the Indianapolis Symphony, a Hoosier in the audience would see Leon Zawisza, assistant concert master for the Chautauqua group; trumpeters Robert Leon Mogilnicki and Max Woodbury, and George Rhodes, trombonist. Any devotee of NBC Symphony concerts would see, at Chautauqua, Mischa Mischakoff in his familiar role of concert master, as well as Theodore Katz in the first violins, and Nathan Gordon, first viola.

A Pittsburgher would really think it old home week, for there are no less than sixteen Chautauqua Symphony men from the Pittsburgh organization: Anthony Bianco, first desk man for the basses, and next to him, Murray Grodner and Angelo Lapenna; Myrtle D. Wolsfeld in the first violins; Murray Feldman, first desk man in the second violins, and in the same section, Frank Schultz; Sidney Cohen, violist; Arno Mariotti and Richard Nass, oboists; Arthur Kubey, Benjamin Spiegel, and Erika Kutzing, making up the whole bassoon section; in the horn section, Albert R. Promuto; Daniel Donato Cerilli, trombonist; William Schneiderman, tympanist; and in the percussion section, Hugh Robertson. First desk among percussionists is Chauncey A. Brown, formerly personnel manager for the Pittsburgh Symphony. The Cleveland Orchestra is represented at Chautauqua by John Michail Bulik, bass; James Rettew and Carl H. Kuhlmann, clarinetists, and Adolf Moser, tuba player. The first desk cellist from the St. Louis Symphony, Edgar Lustgarten, holds down the same post at Chautauqua; so with the No. 1 trumpet position: it's held by Robert Weatherly in both places. From the St. Louis Little Symphony come Eugene Campione, its concert master; Rena Robbins, in the second violins.

First clarinetist Walter Thalín holds the same

post in Minneapolis. Ruth Freeman, flutist, comes to Chautauqua from the Salzedo Concert Orchestra. Walter Scheffler, cellist, hails from the Metropolitan Opera Orchestra. And so the roster runs—up to the Chautauqua Symphony's full strength of seventy, most of whom return year after year.

Management Factor

Musicians playing at Chautauqua join the Jamestown Local for the summer quarter, taking their transfer cards back to their own locals when they return home at the end of the season. Scales for the eight weekly services (four performances, four rehearsals) are worked out by the Jamestown Local in conjunction with the national office of the Federation. Players also take turns in playing in the Chautauqua Opera orchestra, each man averaging two performances and two rehearsals, thus adding to his income.

It can be readily imagined that there is a long and interesting history behind a symphony operation of this scope. The man who provides the link with the whole past of the Chautauqua Symphony is Hans Goettich, who doubles as personnel manager and librarian. Forty years ago, in 1909, he came with Walter Damrosch when that famous conductor brought the New York Symphony (later merged with the Philharmonic) on its first visit to Chautauqua. These visits, gradually lengthening into a six-weeks season, became a regular thing. Then, in 1929, the Chautauqua Symphony proper was established, with Albert Stoessel as its conductor, and Goettich as librarian and personnel manager—as he is today.

"We used to use the Juilliard Symphonic Library," Mr. Goettich remarked. "But now that the Juilliard School has developed a summer student symphony of its own, their scores are no longer available for loan. Hence Chautauqua is now building its own library of scores—and it has already made a fine start. While I'm on the subject I'd like to remark that it would be a great help to symphony librarians if music publishers would send out printed or mimeographed lists of the symphonic scores which they have available. Ownership of these works seems to shift around a good deal, and often here and at the N. Y. Philharmonic, where I'm assistant librarian in the winter, we have to write a good many letters and lose several weeks' time locating a particular score which we want to buy or rent."

Program Building

Judging by the current program, the Chautauqua Symphony has taken every advantage of the long build-up and tradition behind it. Franco Autori, who is now in his fifth season as its conductor and musical director, is offering a varied and well-balanced program structure, alternating serious and popular repertory.

Autori's program-building shows a fairly heavy weighting toward the nineteenth century Romantics, with an admixture of operatic numbers natural and inevitable enough for summer

fare, and in the light of the inclusion of eight operatic singers as vocal soloists with the symphony. Autori broke away from the traditional pattern, however, in giving a whole program of seldom-heard Polish works—souvenir of his recent winter tour as conductor in Poland; also he gave ample attention to the eighteenth century classicists in the programs featuring instrumental soloists.

The week-end of July 17th, when he opened the season, the National Federation of Music Clubs honored him for his attention to American symphonic works, noting that he had, in the preceding four years, given at Chautauqua fifty-five performances of works by thirty-four different American composers, most of them such contemporaries as Marion Bauer, Samuel Barber, William Bergsma, Ernest Bloch, Aaron Copland, Henry Cowell, Norman Della Joia, Howard Hanson, Wallingford Riegger, Virgil Thomson, and William Schuman.

Among those instrumentalists who played concerti with the Chautauqua Symphony during July and August were:

Piano:

Samuel Sorin	Ernest Hutcheson
James Friskin	Jerome Rappaport
Ronald Hodges	Artur Balsam
Leonid Hambro	Leonard Shure

Stringed Instruments:

Mischa Mischakoff, Violin
Eudice Shapiro, Violin
Erno Valasek, Violin
Nathan Gordon, Viola
Edgar Lustgarten, 'Cello

Woodwinds:

Frederick Wilkins, Flutist
Ruth Freeman, Flutist

Chautauqua also has a student symphony, run in connection with the flourishing music school that is operated under the wing of Juilliard. Many of the soloists who return to perform with the Chautauqua Symphony got their start here, since the institution and its audiences are very hospitable to new talent. All in all, the symphonic program at Chautauqua more than measures up to the institution's descriptive label: "Where Education and Recreation Meet."

IMPORTANT NOTICE

It has been reported that members have been accepting engagements booked by Max Rogers, at the Vienna Grill and the Clover Club, both in Montreal, Canada.

This is a violation of Federation regulations, as both these establishments and Jack Horn, proprietor, are on the National Defaulters List and Max Rogers is no longer a Federation licensed booking agent.

LEO CLUESMANN,
Secretary, A. F. of M.

The Composer's Craft

AN INTERVIEW WITH MORTON GOULD

IN AN ATTITUDE of quiet poise, face sober, eyes penetrating, Morton Gould sat behind his well-ordered desk in his well-ordered office in the Squibb Building, New York, and asked with a trace of shyness whether he was just to talk ahead or wait for questions. That matter settled, he began discussing the process of composing.

Already at four or five, as a youngster growing up with his three brothers in Richmond Hill, New York, where he was born on December 10, 1913, he was thinking in musical tones. Through the years the process developed. He hears a sound, any sound—a whistle, the noise of traffic. If he is in a receptive mood, these are transmitted into a musical theme. Nothing literal about it, though. A fragment occurs to him, and, like one remembering a brief snatch of a dream, he tries to reconstruct the rest. "You pick out a face in the dream and then the flash of a hand, perhaps, or the corner of a room, and from these fragments you can gradually reconstruct the whole dream." This musical thinking of his, he says, "is in orchestral terms, complete with complicated scoring. It is as vivid and alive as if it were being played." When such an idea, motif, melody is forthcoming—and when it happens he can be in the subway "shut in myself" or in bed or walking along the street—he jots it down in his notebook.

Priming the Font of Genius

I asked at this point what the noises down below on Fifth Avenue—which were seeping up to this twelfth floor office suite—meant to him, and he bent his head slightly and rolled his eyes toward the window with a look of intense concentration. He turned back, smiling slightly. It wasn't as simple as that. It wasn't the sounds themselves—honkings and purrings of motors—it was only that any aural stimulus was able now and then when he was in the mood to set off something in his head, something which might evolve into a finished work within a few days, or something—like a symphony—which might take a year or two to come to fruition, before a note of it got put down on paper.

"The actual process of getting the composition set down," he went on, "falls for me into two steps. First I write a two or three-stave sketch with basic lines in it. It looks like a piano part, but it's not fixed so you could play it on the piano. It's a sort of compressed score with certain indications—arrows running this way and that, directions, a few notes followed by 'develop contrapuntally', or a break with 'polyphonic treatment' indicated—a dummy which only I can follow." His next step is to play around with the dummy, make additional sketches, take out an unrelated *motif*, add a progression, generally give it an overhauling.

The third step is the writing of the final score. Gould orchestrates directly (some composers do pencilled drafts first), altering and correcting as he goes along.

"When he is in the process of composing "the pattern of my work stimulates me. I could go on and on. I can put in—and have put in—sixteen hours a day for three months." When this creative fever is on him he begins his work at eight or nine and goes straight on, barring mealtimes, until two or three the next morning.



MORTON GOULD

He has kept up such a routine for a straight week. He scores very quickly, thinking always in orchestral terms. Stimulated by a deadline he could, he maintains, complete a forty-minute work for full orchestra in a week.

Articulate in the matter of the composer's craftsmanship, Gould is equally lucid in describing the more subtle matter of just what happens in the composer's mind that makes him determine which notes he is to set down on the staves. "The basic thing," he says, "is this"—and struck his fist lightly at even intervals on his desk. "Rhythm. There's no doubt of it, it does things to people. Rhythm, pulse, is the basic ingredient of music, the most primitive stimulant, the thing—men beating on drums—which roused primitive tribes to war and passion. A composer uses this thing, rhythm. He knows—to name a few simple examples—a march stimulates a marching spirit, a waltz, a romantic spirit. A waltz played off-key or off-beat makes for a satiric effect. In short, a composer knows what kinds of music do what things. And he uses this knowledge. Because he much prefers that people react than not, the truly creative composer tries to be as simple and direct as possible in his use of musical tools. To be this, he must be absolutely objective. As soon as he loses this objectivity he loses the creative disci-

pline which gives a work distinction and lasting values." Which brought Gould around to his very apt definition of composing: "An emotional expression with intellectual discipline."

Channelling Inspiration

This "discipline" for Gould consists in "achieving emphasis not so much by obvious sequence as by the substance unfolding in a positive manner, just the way a lot of our great contemporary painting gives the sense and impact of something rather than a literal and photographic reproduction of it."

I mentioned that to reproduce life in any sense, one had to be—or did one have to be?—closely bound up with the current scene. "Yes," he agreed with emphasis, "the artist in any category must be an integral part of the world he lives in. The composer is one of the working men of our society and his natural talent great or small is something that nobody can shape or control. But from there on he is a unit of our society and the most potent composers will be those who, like their predecessors—the Handels and the Haydns of earlier days—were part of the scheme of living around them, integrating their music with the practicalities of living. Bach thus wrote music for choirs to sing and Mozart for orchestras as they existed in his day.

"To make the ballet, 'Fall River Legend', good theatre, for instance, Agnes De Mille and I approached the story, not as we very well might have done, by painting a sequence of depressing and morbid moods, the dark hues of childhood torture, vengeance, patricide, considering it, in short, as a clinical study. Rather we never lost sight of the fact that it was first of all to be entertainment, musically and theatrically. We employed contrast to point up the sombreness, gay dance sequences, cotillions, waltzes, serenades. In a word, it was presented the way life presents itself in passing, with light and dark, joy and grief, superimposed, intertwining."

Roots in Humanity

When I muttered something about the mess the world is in today and did we have to conform to that, Gould countered with one of his quick, sideways smiles, "This doesn't negate the composer being the 'advanced guard.' One might write things that are a jump ahead of the sensitivities of listeners. One should be sympathetic to all kinds of creative efforts. But the healthy advance guard will be the one that has roots in humanity."

"So," he summed up, "when you strive to make a composition 'good theatre' or 'good concert hall,' or 'good bandstand,' you must take care not to cater to a nation so well off—as ours is—that that nation's romantic aspects are on the false side. In a word, you must try to reach man's capabilities in his widest vocabulary, not with the limited monosyllables that Hollywood offers via the cinema.

—Hope Stoddard

INTERNATIONAL MUSICAL

Technique of Percussion

By GEORGE LAWRENCE STONE

GARDNER REBOUNDS

THE many friends of Boston's Carl E. Gardner, noted authority, instructor and writer on percussion, will be pleased to hear that he is home again and resting comfortably after a serious major operation. His doctor assures him that, with a few weeks in which to recuperate, he will be better than ever, and even now, with school holidays barely begun, Carl is beginning to plan for the fall season, when he will once again resume his position as Supervisor of Bands and Orchestras in the Boston Public School System. The casual manner in which this man takes a setback in stride sets an example for any student who aspires to become a fine musician but who deems a head cold sufficient excuse to neglect his daily practice for anywhere from one to three weeks.

N. A. R. D.

Charlie Botterill, associate editor of London's drum magazine *Styx*, writes to inquire how to go about becoming a member of the National Association of Rudimental Drummers. In this country, Charlie, all you have to do is to drum thirteen of what we call our Standard Rudiments before any accredited member of the association. He acts in the capacity of judge, and if you execute the rudiments acceptably in the open and closed style, you are in. In other words, you really must *drum your way into the N. A. R. D.*

We have no English members at present, but would be glad to welcome you as our first. This sentiment comes from our president, J. Burns Moore, Secretary William F. Ludwig and Vice-President Yours Truly. Our only membership rule which is inflexible is that you must be examined by a member. We have several members in Scotland. It might be possible for you to contact one of these. I will mail you the names of these members, together with a list of the approved rudiments.

Yes, I know Avedis Zildjian very well. His factory is within eight miles of where I hang my hat daytimes. "Taleb," the title of the drum solo in my book *Military Drum Beats*, was named for the Taleb Grotto Drum Corps, which organization I taught some years ago. The only connection between Taleb and Zildjian of which I am aware is that both are located in the same city—Quincy, Massachusetts.

MORE BOOKS

Acton E. Ostling, music supervisor of Endicott, New York, visited me recently and we spent a few pleasant hours discussing various phases of drums and drumming. He is the one who writes those most interesting articles on old-time drummers for *The School Music News*. A while ago he sent me his latest additions to the Ostling drum publications: *The Three R's for the Snare Drum* (reading—rhythms—rudiments), two books of elementary routines for school work, published by Belwyn. I like books of this sort, that start simply and stay within the elementary range.

Another book comes in from a friend of long standing, Tommy Thomas, his method of tympani which, as *volume five*, completes the set of "Percussion Technique," edited by Sam Rowland and published by Paganini. In this method the author makes use of *permutations* and applies *relative rudiments* (heretofore limited by him to snare drum technique) to the technique of the tympani. His chapter on the starting and stopping of a roll caused my mind to wander back to a certain few instances, years ago, wherein as tympanist I wished I could have *stopped* a roll before I had *started* it.

AFTERBEATS IN ALLA BREVE

H. G. W. of Brooklyn sends in the question which is answered below. This inquirer did not mention *The International Musician*; consequently I am not sure whether a personal or a column answer is expected. Hence my use of initials only. Of course I will be glad to use the full name of

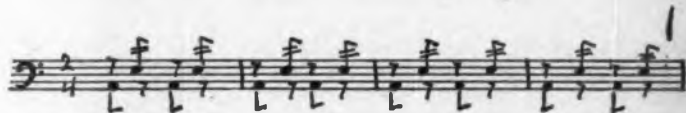
an inquirer when there is no objection. Let me know your preference when sending in questions. H. G. W. refers to the afterbeats in the last movement of *Der Tambour Der Garde*, by Titt, and asks how they should be played. The afterbeats in question appear in the Alla Breve quotation below, to which I have matched the same figure in 2/4:

Allegro con forza



Play these afterbeats in Alla Breve ↗

—the same as you would these, in 2/4 ↘

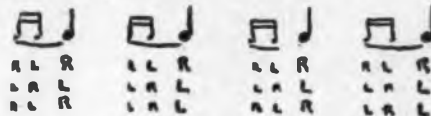


Afterbeats in Alla Breve, beaten in two, are played and will sound the same as those notated in 2/4, similarly beaten. The only difference is in the note-arithmetic of the different signatures. When matched, you will see that the two-line abbreviation of Alla Breve is the equivalent of the three-line abbreviation of 2/4 which, to the drummer, means a *roll*, irrespective of the mathematical analysis involved.

Therefore you should roll the afterbeats in question, using, at *Allegro tempo*, three- or four-stroke rolls, according to your judgment.

THE SINGLE STROKE RUFF

This is a handy little rudiment for the stylist, especially effective where a precisely marked ruff is called for:



Practice first at slow speed, one sticking at a time. Make a definite space between each ruff and observe the contrast in power between the grace-notes (soft) and the principal note (louder). As speed increases, close in the graces until, at normal playing speeds, the ruff sounds as one note. See *Avoid*, below:

AVOID



Highlights of the Concert Band Season

A special request program started the ninth and last week of the thirty-first season of the New York Guggenheim Memorial Concerts by the Goldman Band, under the direction of Edwin Franko Goldman. This program included works by Percy Fletcher, Ambrose Thomas, Bach, Gounod, Erik Elidzen, Walter Rogers, Vaughan-Williams, Goldman, and Rossini.

This season's outstanding soloists—members of the Belle Isle Band, in Detroit, have been Rudolph Waha, clarinetist; Oriel Howick, saxophonist, and Louis La Rose and Gladney Head, cornetists. These latter two, along with Leonard B. Smith, constitute the outstanding cornet trio which has delighted the Belle Isle concert-goers throughout the summer.

The concerts are sponsored by the Detroit Department of Parks and Recreation and by Local 5, Detroit.

The Daytona (Florida) Beach Band has been giving concerts each Sunday, Monday, Wednesday, and Friday evenings throughout the summer. The band is under the direction of Dr. Everett Allyn Moses.

The Burlington Municipal Band is an indispensable part of the civic life of that Iowa town. It not only presents two concerts each week in the city park, but plays also for parades and concerts in connection with civic affairs, state and district conventions, picnics, county fairs and ball games. Maurice E. Wright is the director.

Books of the Day

By HOPE STODDARD

A DICTIONARY OF MUSICAL THEMES, compiled by Harold Barlow and Sam Morgenstern. 656 pages. Crown Publishers. \$5.00.

Musical themes we are not in want of these days—what with their gurgling flow inundating us from windows, buses, park benches, beaches, ball parks and cowsheds. What we stand in need of—and it takes more than just ears to hear and the will to absorb to fill this need—is the means of making this tonal onrush determinable and assimilable. The present book—in its orderly and get-at-able presentation of some 10,000 themes from the master instrumental works of all ages—gives us just such a means of coming at the names and sources of those melodies foisted on our defenseless ears, dial-wise, throughout a good part of our waking hours.

Before we amplify the real service done by Messrs. Barlow and Morgenstern, however, may we interpolate one wry note in question of the choice made by the compilers in dealing with contemporary composers. Why no Alban Berg? Why no Varese? Why so little Schoenberg? When Waldteufel and Kreisler and Hubay are given so generous a hearing? Are the compilers adhering to the stern lines of quality, or are they just succumbing to the siren-like curves of easy melody lines?

That theme a friend hummed at lunch today, the motif that keeps running in our head, that melody someone whistled at the picnic—if we have the ability simply to re-whistle it and to pick it out on the piano, we can trace it, via the notational index presented herein, to its source. Then, the themes written out as they are in single melody lines are much more memorizable than they would be embedded in orchestral scores. More than one tune collector is going to grasp gratefully at motifs freed from the billowing sea-weed of extraneous harmonies. And our tune sleuths are going to chortle at a Prokofieff theme singing for all the world like a Mendelssohn Spring Song and a "Mannheim" motive sounding hauntingly through the works of at least three great masters.

Gaming aside, the book is a boon to music students who need to identify tunes quickly and easily, in order not to repeat in recitals, in order to reproduce on call. It is a challenge to all the musically-minded who wish to find the name of that elusive theme humming in the brain, to discover at once the last theme in the second movement of the Beethoven Sixth, to be well-versed, in short, in their chosen medium as the student of literature is well-read in his.

THE SHOESTRING SYMPHONY, by David Broekman. 247 pages. Simon and Schuster. \$2.75.

Horatio Alger's *Jed, the Poorhouse Boy*, confronted with the vista of ill-luck our composer-hero struggles through to get his symphony performed, would have dumped his pencils in

the nearest ashcan and applied for a routine job as file-clerk. For it is clear if ingenuity and genius such as are here evidenced are so meagre of results, our United States spells—for artists, at least—neither opportunity nor plenty, but only heartache, humiliation and hunger. We doubt that a writer even in war-harassed Europe could have cooked up a bitterer dish of chicanery and frustration.

Making the tragedy still more stark is the composer-writer's conviction—one all too well-founded—that this tale of trust misplaced and creativeness debased must be told, to be saleable, with the light-hearted shrug of a child watching its soap-bubbles explode in the sun of a summer's day.

One thing about this modern *Jed*, though. He doesn't have to marry the boss's daughter to get that symphony performed in Hollywood Bowl. Maybe we're a step ahead of the old days after all.

CHAMBER MUSIC, the Growth and Practice of an Intimate Art, by Homer Ulrich. 430 pages. Columbia University Press. \$6.00.

That the prevalence of chamber music ensembles and their ability to attract audiences is the real gage of a nation's musical culture is a statement open to little argument. Therefore, it is with pride America points today to the increasing number of such groups in its larger and smaller communities. So much the more valuable will be this account of chamber music from its beginning—the author uses 1600 for a convenient starting-off date—to the present time, from point of its composing, the instruments playing it and the mode of performance. The information is keyed to the casual listener (if chamber music enthusiasts can ever be said to be casual!) as well as to the expert performer.

Herein is perhaps the first attempt, at least in English, to clarify those dim annals of the 150 years before Haydn—the many forms which flourished before Haydn, the instrumental evolution which led to the modern violin-violoncello combination, the musical forms which generated modern works. If the author designates modes and trends with the unqualified assurance of a train-man calling out stations—"A work with more than four sections is seldom found after the 1630's" . . . "In the twelfth and thirteenth centuries, at the time when metrical notation was being established, the only possible meter was a triple one" . . . "One can be sure that Handel actually had the oboe in mind when writing this first set of trio sonatas"—it is still a refreshing, and, one senses, a warranted exactitude. Besides, this precision has a balancing virtue in his ability to give current significance to historical data, for instance, his acute resume on Buxtehude's use of the *viol da gamba*, his excellent discussion of Bach's "Art of Fugue" and his considered praise of baroque music.

The discussion of chamber music from Haydn's to the present day is perked up through

the author's knack of defining each composer's special contribution: Haydn's individualization of the viola and cello members of the quartet; Mozart's greater freedom in handling the lower voices and his enlarging of the quartet's bounds to encompass virtuosity; Beethoven's skill in writing for mixed instrumental groups (wind and strings); Schubert's enrichment of the chamber music field through color contrasts; Brahms' wealth of thematic material.

Modestly the author discounts his ability to outline tendencies and styles in modern chamber music. He is content, he says, to "report events, describe new techniques and summarize trends." Debussy, D'Indy, Dohnanyi, Ravel he characterizes deftly. Schoenberg's place is well-defined, his outstanding characteristics—"a theme seldom appears in a concrete form but is varied on each appearance . . . the melodic line becomes angular to an extreme degree"—brought out with insight. Berg, Krenek, Bartok are carefully, if clinically, treated. Optimistically he closes with the reminder that the "gap which separates the most conservative listener from the most progressive composer has become noticeably smaller."

VICTOR BOOK OF CONCERTOS, by Abraham Veinus. 450 pages. Simon and Schuster. \$3.95.

As it is subtitled—"a comprehensive guide to all the music for solo instruments and orchestra from Bach to Khatchatourian"—the present volume purports to give an air-view, so to speak, of concertos we have lived in, breathed in and had our being in, concert-wise, these many years. And from its aloof position it does succeed in plotting out the "movements" as decently fenced-in areas in a tonal countryside—"ritornel," "theme development," "recapitulation"—a bird's-eye view of the night-before's reality via orchestra and soloist.

Thus the "Emperor Concerto" that stirred us to our depths last evening at the Stadium with the Philharmonic and soloist Claudio Arrau becomes, in print, "The Concerto opens with a series of virtuoso statements for the solo piano, punctuated at intervals by a sustained chord for full orchestra . . . the violin comes forward with the first main subject . . ." And then there the subject is, written out for us in three flats and a number of pot-hooks, the "f's" and "p's" all duly set down. It does not somehow add up to what breathed out over our head in performance, but we must give the commentator his due. Here is discovered the only means, aside from listening to or partaking in actual playing, of refreshing our memories, of stocking up on our musical themes. And the author is wise enough to make his book follow just that line, make it a reminder, a gentle jogging of the inner perception, an incentive to get the themes well-fixed in the mind so that, on rehearsal, they may come home like a flock of willing sheep, to a fold formed lovingly for their especial shelter.

With the Dance Bands

REMOTE broadcasts from ballrooms, theatres, concert halls and such, are rapidly becoming the thing again in a move unparalleled since the day KDKA first spewed election returns over America's inaugural millivolt pattern.

ABC will run, through September 2, a Friday night series of full hour shows, divided into quarter-hour segments, using names from Bangor to San Diego (10-11 P. M., EDT), entitled "Dance Band Jamboree." CBS started the web parade with a Saturday night series, also sixty minutes in length and likewise partitioned, with emcee Fred Robbins interviewing leaders in two-way dialogue from New York (10-11 P. M., EDT).

THE NEAR AND DEAR

NBC fell in, too, with an also-Saturday hour, immediately preceding the "Hit Parade," scanning the nation's dance palaces mike-wise. Indies, with disc shows seemingly on the wane and net feeder stations worrying more about video than AM, have turned to greater emphasis on local remotes. With the old "names make news" theory in mind, small stations figure that fifteen live minutes of localite *Henry Hambone's Octet* is worth any given fifteen waxings of the nationally-known *Raz-Ma-Taz Four*.

Comes an innovation (or re-innovation). Also comes a huge problem. Broadcast engineers, long used to spacious, acoustically-perfect studios, echo chambers, eight microphones at a sitting, and such accommodations, are finding themselves strangers in eight-walled, rococo-ceilinged, hardwood-floored ballrooms. The theatre, with its gargoyles above the proscenium arch and sound-devouring balcony, is challenging the ingenuity of many. And many's the engineer who is, frankly, stumped.

It's the old bugaboo of why Stan Kenton has consistently ignored remotes whenever possible, having been handled like an Alpine crevasse crew by Capitol's echo-minded technicians; why Benny Goodman never sounded quite as wonderfully resonant in person as on records; why you expected the famous trumpeter's high D to swirl around your head, when actually it headed for the nearest mauve drape and embedded itself therein.

BLAZING THE SOUND TRACK

Engineers are going to have to study a little sonic science. They're roughing it again. They've become acousticians again (or should be). Leaders are going to have to plan mike set-ups carefully. Not like Gene Krupa did during a recent fifteen-minute shot from Atlantic City's Steel Pier, the greatest quarter-hour drum solo, accompanied by full band and two vocalists, we've ever heard.

Take a lesson from Raymond Scott, men. He's the chap who wire-records everything he plays to ascertain what is balance and what is not; who is a radio "ham" in addition. Or from Boyd Raeburn, who schooled his trumpet men to hold up their horns for the broadcast

engineer to see whenever the section intended blowing *fff*. Most certainly, no one should emulate the Kenton version of loudness, where trumpets blow so high that only visiting dogs are able to determine the intended notes.

Wonder of wonders, Dixieland jazz is selling in formerly dignified hotel dining rooms. Recently the adolescent, King Oliver, imitating Rainy City Jazz Band, broke all attendance records in the Winthrop Hotel, Tacoma, Washington. They're slated for a possible stint at one of San Francisco's veddy, veddy hotels, where formerly only mickey bands held sway.

Jazz cornetist Doc Evans, the nearest thing to Bix since Bix, will likewise take a strictly two-beat aggregation into one of Chicago's hotels this month. Could be a revival of the twenties, except for the quality of today's liquid refreshments in said eateries. Both the drinks and the music are much, much better, and legal, too.

REGIONAL ROUND-UP

East: High school "progressivism" is beginning—a movement which bids fair eventually to replace time-worn Sousa offerings in march and concert bands with items from the Kenton school, believe it or not . . . Woody Herman's Woodchoppers debuted on NYC's video during the "We the People" show . . . Eddie Condon's jazz unit may tour Italy soon . . . Benny Goodman gave up presenting weekend dances at the Westchester County Center. Bad crowds.

Wildwood, New Jersey, holds on in spite of the summer slump elsewhere. The Biltmore Hotel and a local ballroom both continue importing names during the months when most clubs are shuttering . . . Lucky Millinder band snagged an NBC shot, Wednesdays (8-8:30 P. M., EST), in the former Dennis Day slot . . . Glen Island Casino will switch to name singers, paired with unknown bands, soon.

Frank Dailey's Meadowbrook and Roy Gill's Totem Pole ballroom (the latter in Auburndale, Massachusetts) both will use unknown orchestras next season, building them, through extensive promotion, into name outfits.

South: Houston is enjoying what should become an increased influx of fine talent, with its new Shamrock Hotel and numerous newly-constructed clubs attracting outstanding musical acts . . . Cincinnati's Netherland Plaza Hotel has closed its Continental Room until fall.

Midwest: Defying the federal twenty per cent cabaret tax regulations, Ernie Byfield closed the Sherman Hotel's College Inn, in Chicago, last month; pending a change in the tax law, Byfield said . . . New spot, the Oak Lounge, will open soon on North State . . . Muggsy Spanier is reportedly set for twenty weeks at Chicago's Blue Note in September, which, if true, is a terrifically long booking for a Windy City spot . . . Sidney Bechet is returning to Jazz, Ltd.

Rose Murphy (Chi-Chi pianist) holds at Chicago's Rag Doll through August 15 . . . The new Buddy Stewart (ex-Krupa vocalist) Kai Windling (ex-Kenton trombonist) combo is laying 'em

in the aisles. Strictly hop-styled, it combines the attributes of Charlie Ventura's early voice-instrument experiment and some highly original ideas contributed by sideman Gene Ammons (tenor), pianist Gene Friedman, bassist Don Lundahl, and drummer Red Lionberg.

West: Portland, Oregon, musicians, who lost more than \$15,000 worth of instruments and household goods in the recent floods, are in line to get help financially from the Red Cross. The A. F. of M. presented \$12,500 to that organization as its contribution to the Northwest Disaster Relief . . . Harry James' radio show, with Dinah Shore, has folded . . . Ziggy Elman's new band preemed at L. A.'s Palladium . . . Eden Ahbez ("Nature Boy") is exposed but happy. He's now identified as George McGrew, a Kansan, but he has: (1) \$10,000 from RKO for the screen rights to his hit; (2) odd thousands from publishing royalties and an appearance on "We the People" with Nat Cole; (3) a lawsuit pending against him claiming his tune is a stolen one; (4) probably lots of lettuce, carrots and fresh fruit, plus a soft mound of earth in North Hollywood on which to rest his weary head . . . weary from computing taxes due, that is.

TED HALLOCK.

STANDARD DANCE MUSIC GUIDE, compiled by A. Ray De Vita. 64 pages. Copyright by author. \$1.00.

This booklet, a practical guide for band leaders, arrangers, entertainers and instrumentalists generally, gives most of the popular songs of the twentieth century in the following categories: "slow-medium" tempo (240), "bounce" tempo (50), popular classics (29), "medium bright" songs (160), "up" tempos (23), "swing" tempos (138), standard, fox-trots and show tunes, memory tunes and oldies (1250), standard waltzes (270), Dixieland, jam tunes and blues (56), classical and semi-classical (200), piano solos (44), boleros (133), tangos (29), guarachas, rumbas (63), sambas (16), Latin-American songs and dances (23), hillbilly tunes and cowboy songs (56), songs of the Gay Nineties and old-timers (140), songs for community singing (22), Irish and Scotch songs (82), German and Viennese waltzes (24), Russian songs (13), French songs (23), gypsy songs (15), Italian songs (23), polkas (19), Hawaiian songs (20), Christmas songs (14), college songs (38), marches (32).

Another section of the booklet deals with top musical comedies and productions and their hit tunes with composers and years, as well as with a chronological listing of song hits year by year from 1890 to the present time.

This chronology is perhaps the most interesting portion of the book, for, since song-hits are so perfect a gauge of current likes and dislikes, it indicates inadvertently the temper of the times. An unmistakable trend, it can be seen, has been away from the mockly sentimental and toward the stark and the sardonic, away from sunbeams and roses and toward rainy weather. Not until 1930, with the possible exception of the wistful, "Will You Love Me in December?" do we encounter such despondency as is indicated in "What's the Use?" "Guilty," "It's Only a Paper Moon," and "I'll Walk Alone." Look at the hits of the period from 1890 to 1899—"East Side, West Side," "Two Little Girls in Blue," "My Wild Irish Rose," "Little Annie Rooney"—then hum over those songs harvested in the past two years. Nuff Sed.—H. S.



THE VIOLIN

Views and Reviews

By SOL BABITZ

THE PIZZICATO

Although the subject of *pizzicato* seems somewhat specialized at first, it actually embraces an abundance of material. There is left and right-hand *pizzicato*; combinations of the two; combinations with bowed notes; special sounding effects; problems of orchestral unison, and many more. I shall attempt to confine myself to the subject in so far as it may be of practical use to the orchestra violinist.

THE PROBLEM OF THE RUSHING STRING SECTION

Symphony violinists are familiar with the frequent complaint of the conductor that the strings have a tendency to play too fast in *pizzicato* passages which are marked *andante* or *moderato*. A facetious explanation may be that this is the player's unconscious revenge upon the conductor for beating the third movement of Tchaikovsky's Fourth too fast. I believe that the reason for this tendency to rush is simply lack of control. This has two causes: 1. Since *pizzicato* requires a minimum of exertion in contrast to bowing, it creates a psychological tendency to relax, lower the violin, slouch. 2. Books of violin studies do not take *pizzicato* seriously, and devote very little space to its study, because they are written from the point of view of the soloist rather than the orchestra violinist. The cure for orchestra rushing is merely a matter of coming to attention; an increased expenditure of energy, and the use of vibrato where it is appropriate.

THE PROBLEM OF THE RUSHING CONDUCTOR

More difficult to cope with is the conductor who insists on conducting *pizzicato* at a too fast, often unrealistic, pace. Strangely enough, the group effect of a section of string players struggling to keep up their *pizzicato* at an impossible tempo is not as bad as one would expect. Although every violinist is missing notes here and there, someone is always playing the right notes at some time.

There are a few tricks which are helpful to increase the average of right notes struck per musician.

The most important aid to speed is learning to do a two-finger *pizzicato* (alternating the index and middle fingers). Unless one is very agile with this trick, however, a few awkward string changes may prove confusing. A combination of left and right-hand *pizzicatos* in descending passages is another important aid in this respect. In ascending passages there is a little-known trick which can prove very helpful. This consists in crossing from the G to D, D to A, or A to E strings with a single movement of the index finger as the accompanying illustration will show.



SPECIAL EFFECTS

Where a particularly soft tone is required, the thumb with its soft, fleshy pad is far better equipped than the index finger. This obvious fact is ignored by most players and conductors. Dr. Otto Klemperer once asked me during a symphony rehearsal why I was using the thumb instead of index finger in a certain passage. When I demonstrated to him the tonal difference he was convinced. The thumb *pizzicato* is particularly valuable for chords played *arpeggiando* or attacked. When so used the motion of the thumb should be not only across the string but from the fingerboard (about six inches from the bridge) toward the bridge. In using the thumb for a series of separate notes, the side of the middle finger may rest against the side of the fingerboard for support as the accompanying drawing shows.



Pizzicato tremolo can be played in several ways: 1. Thrumming across the strings with one or more fingers (Elgar and Glazounov Concertos). 2. Alternating left and right hands (Rimsky-Korsakoff's *Capriccio Espagnol*).

A harmonic played *pizzicato* can sound like a harp.

Stravinsky obtains an effective accent by the simultaneous use of *arco* and left-hand *pizzicato* in his Violin Concerto and Duo Concertante.

Some composers have requested *pizzicato* with appliances such as guitar picks, matchsticks, and so forth. A most unusual effect is the banjo-like sound produced by the *pizzicato* one-half inch from the bridge. The tonal possibilities of string instruments playing various types of *pizzicato* simultaneously is a field still unexplored by composers and arrangers.

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Symphony Orchestras

in the United States and Canada

THE RECENT mushrooming of symphony orchestras throughout the country, especially in our smaller communities, has been followed with keen interest by the American Federation of Musicians as an index of the increase among our citizens of appreciation of the best in music. We have gone to some pains to assemble a comprehensive list of present-day

symphony orchestras. Many of these are semi-professional, that is, employ both amateur and professional musicians according to arrangements made by the various locals. However, all of them are functioning groups supplying the best in symphonic literature to those music-loving citizens in metropolitan and rural communities, which make up their audiences.

We realize that this list is far from complete, though it is more comprehensive than any so far assembled. Indeed, this is one of our reasons for publishing it at this time—so that our readers may examine it and, by sending in data regarding their local orchestras, help us to bring it wholly up-to-date. We look forward to publishing an even more comprehensive list in a later issue.

City	Orchestra	Conductor	Members
Aberdeen, Washington	Grays Harbor Symphony Orchestra	Don McCaw	50
Albany, New York	Albany Symphony Orchestra	Ole Windingstad	70
Albuquerque, New Mexico	Albuquerque Civic Symphony Orchestra	Kurt Frederick	70
Allentown, Pennsylvania	Lehigh Valley Symphony Orchestra	Herbert L. Fiss	64
Altoona, Pennsylvania	Altoona Civic Symphony Orchestra	Russell Gerhart	45
Anchorage, Alaska	Anchorage Symphony Orchestra	Peter Britch	25
Appleton, Wisconsin	Valley Symphony Orchestra	Milton Rusch	40
Atlanta, Georgia	Atlanta Symphony Orchestra	Henry Sopkin	90
Atlantic City, New Jersey	Center Symphony Orchestra	Herman Fiedler	60
Aurora, Illinois	Civic Orchestra of Aurora	Frederick Goenniges	65
Austin, Texas	Austin Symphony Orchestra	H. J. Buytendorp	60
Bakersfield, California	Kern County Philharmonic Orchestra	Edourd Hurlmann	65
Baltimore, Maryland	Baltimore Symphony Orchestra	Reginald Stewart	80
Bangor, Maine	Bangor Symphony Orchestra	Adelbert W. Sprague	60
Batavia, New York	The Batavia Civic Orchestra	Jan P. Wolanek	65
Baton Rouge, Louisiana	The Baton Rouge Symphony Orchestra	David Forester	
Battle Creek, Michigan	Battle Creek Symphony Orchestra	Roger Parkes	75
Battle Creek, Michigan	Civic Symphony Orchestra	Pedro Pas	75
Belleville, Illinois	Belleville Philharmonic Orchestra	Guest conductors	50
Bellingham, Washington	Bellingham Civic Symphony Orchestra	Frank D'Andrea	45
Bethlehem, Pennsylvania	Lehigh Valley Symphony Orchestra	Herbert Fiss	65
Billings, Montana	Midland Symphony Orchestra	C. V. Ridgely	45
Binghamton, New York	Triple Cities Symphony Orchestra	Craig McHenry	75
Bloomington, Illinois	Bloomington Philharmonic Orchestra	Spencer Green	50
Boise, Idaho	Boise Community Symphony Orchestra	A. J. Tompkins	70
Boston, Massachusetts	Boston "Pops" Orchestra	Arthur Fiedler	95
Boston, Massachusetts	Boston Symphony Orchestra	Serge Koussevitzky	108
Boulder, Colorado	University of Colorado Symphony Orchestra	Horace Jones	70
Bradford, Pennsylvania	Bradford Orchestral Society	Armat Duhart	40
Brantford, Ontario, Canada	Brantford Symphony Orchestra	F. R. Godden	35
Bridgeport, Connecticut	Connecticut Symphony Orchestra	Daniel Saldenberg	65
Brockton, Massachusetts	Whitman Symphony Orchestra	Virgil F. Fiori	50
Buffalo, New York	Buffalo Philharmonic Orchestra	William Steinberg	81
Burbank, California	Burbank Symphony Orchestra		90
Calgary, Alberta, Canada	Calgary Mount Royal College Orchestra	Clayton Hare	70
Canton, Ohio	Canton Symphony Orchestra	Richard W. Oppenheim	55
Carbondale, Pennsylvania	Wayne Symphony Orchestra	Leon L. Bly	50
Casper, Wyoming	Casper Civic Symphony Orchestra	Blaine D. Coolbaugh	60
Cedar Rapids, Iowa	Cedar Rapids Symphony Orchestra	Joseph H. Kitchin	50
Charleston, South Carolina	Charleston Symphony Orchestra	Albert Fracht	60
Charleston, West Virginia	Charleston Symphony Orchestra	Antonio Modarelli	80
Charlotte, North Carolina	Charlotte Symphony Orchestra	Guy Hutchins	70
Chattanooga, Tennessee	Chattanooga Symphony Orchestra	Arthur Plettner	80
Chicago, Illinois	Chicago Symphony Orchestra	Guest conductors	102
Chicago, Illinois	Woman's Symphony of Chicago	Bernice Little	75
Chicago, Illinois	North Side Symphony Orchestra	Rudolph Reiners	85
Chicago, Illinois	South Side Symphony Orchestra	Irwin Fisher	75
Chicago, Illinois	Oak Park - River Forest Symphony Orchestra	Gladys Weige	75
Chico, California	Chico State College Orchestra		45
Cincinnati, Ohio	Cincinnati Symphony Orchestra	Thor Johnson	90
Cleveland, Ohio	Cleveland Symphony Orchestra	George Zell	95
Colorado Springs, Colorado	Colorado Springs Symphony Orchestra	Frederick Boothroyd	50
Columbia, Pennsylvania	Columbia Symphony Orchestra	Bernard Seiple	75
Columbus, Ohio	Columbus Philharmonic Orchestra	Isler Solomon	80
Concord, New Hampshire	New Hampshire Symphony Orchestra	Paul Bauguss	60
Corpus Christi, Texas	Corpus Christi Symphony Orchestra	C. Burdette Wolfe	65
Dallas, Texas	Dallas Symphony Orchestra	Antol Dorati	87
Danbury, Connecticut	Danbury Orchestra	John Burnett	45
Davenport, Iowa	Tri-City Symphony Orchestra	Oscar Anderson	85
Dayton, Ohio	Dayton Philharmonic Orchestra	Paul Kats	70
Daytona Beach, Florida	Daytona Beach Symphony Orchestra	Everett A. Moses	25
Dedham, Massachusetts	Norwood Symphony Orchestra	Jean Dethier	30
Denver, Colorado	Denver Symphony Orchestra	Saul Caston	80
Detroit, Michigan	Detroit Symphony Orchestra	Karl Krueger	86
Dover, New Jersey	Mountain Lakes Symphony Orchestra	Norman Goldblatt	55

City	Orchestra	Conductor	Members
Dover, Ohio	Tuscarawas County Philharmonic Orchestra	Gilbert Roehm	65
Duluth, Minnesota	Duluth Symphony Orchestra	Joseph Wagner	74
East St. Louis, Illinois	East St. Louis Little Symphony Orchestra	E. C. Tillotson	35
Easton, Pennsylvania	Lehigh Valley Symphony Orchestra	Herbert Fiss	65
Eau Claire, Wisconsin	State Teachers College Symphony Orchestra	R. A. Ganter	39
Edmonton, Alberta, Canada	Edmonton Philharmonic Orchestra	Abe Fratkin	65
El Paso, Texas	El Paso Symphony Orchestra	H. Arthur Brown	72
Elizabeth, New Jersey	Elizabeth Philharmonic Orchestra	August May	65
Erie, Pennsylvania	Erie Philharmonic Orchestra	Frits Mahler	65
Escanaba, Michigan	Cleveland Symphony Orchestra	A. L. Shomento	50
Eugene, Oregon	University of Oregon Symphony Orchestra	Cykler	60
Eugene, Oregon	Eugene Junior Symphony Orchestra	Byron Miller	45
Eureka, California	Humboldt College Little Symphony Orchestra	Charles Futherford	40
Evansville, Indiana	Evansville Philharmonic Orchestra	George Dasch	85
Fall River, Massachusetts	Fall River Symphony Orchestra	Ray Groff	60
Fargo, North Dakota	Fargo Civic Orchestra	Sigvald Thompson	50
Flint, Michigan	Flint Symphony Orchestra	William W. Norton	90
Fond du Lac, Wisconsin	Badger Orchestra	J. I. Williams	35
Fort Wayne, Indiana	Fort Wayne Philharmonic Orchestra	Igor Buketoff	80
Frankfort, Indiana	Frankfort Civic Orchestra	Bert Langdon	30
Fresno, California	Fresno State College Orchestra	Arthur Berdahl	60
Grand Forks, North Dakota	Grand Forks Symphony Orchestra	Leo M. Haesele	45
Grand Rapids, Michigan	Grand Rapids Symphony Orchestra	Rudolph Gans	75
Greeley, Colorado	Greeley Philharmonic Orchestra	Henry T. Ginsberg	60
Green Bay, Wisconsin	Green Bay Federation Symphonette	Herman Daumler	50
Greenfield, Massachusetts	Pioneer Valley Symphony Orchestra	Werner Joeten	60
Greenville, Pennsylvania	Greenville Symphony Orchestra	William Loesel	65
Greenwich, Connecticut	Greenwich Sinfonietta	Franz Allers	38
Hammond, Indiana	Gary Civic Symphony Orchestra	Rudolph Reiners	60
Harrisburg, Pennsylvania	Harrisburg Symphony Orchestra	George K. Raudenbush	90
Hartford, Connecticut	Hartford Symphony Orchestra		75
Hasleton, Pennsylvania	Most Precious Blood Symphonic Orchestra	Rev. Joseph Ferrara	30
Houston, Texas	Houston Symphony Orchestra	Efrem Kurts	80
Huntington, West Virginia	Huntington Symphony Orchestra	Raymond Schoewe	65
Indianapolis, Indiana	Indianapolis Symphony Orchestra	Fablen Sevitzy	85
Iowa City, Iowa	State University of Iowa Orchestra	Phillip Greeley Clapp	100
Ithaca, New York	Ithaca College Orchestra	Craig McHenry	75
Ithaca, New York	Cornell University Orchestra	Robert Hull	70
Jackson, Michigan	Jackson Concert Orchestra	G. D. Strong	30
Jackson, Mississippi	Jackson Symphony Orchestra	Theodore C. Russell	70
Jacksonville, Florida	Jax - Philharmonic Orchestra	George Orner	60
Janesville, Wisconsin	Rockford - Janesville Civic Orchestra	Arthur Zack	95
Jersey City, New Jersey	Jersey City Philharmonic Society	J. Randolph Jones	64
Johnstown, Pennsylvania	Johnstown Symphony Orchestra	Russell Gerhart	65
Joliet, Illinois	Joliet Symphony Orchestra	Pasquale Crescenti	60
Kalamazoo, Michigan	Kalamazoo Symphony Orchestra	Herman Felber	80
Kansas City, Missouri	Kansas City Philharmonic Orchestra	Hans Schwieger	75
Kenosha, Wisconsin	Kenosha Symphony Orchestra	Richard Czerwonky	60
Kingston, Ontario, Canada	Kingston Civic Symphony Orchestra	James Rini	35
Kitchener, Ontario, Canada	Kitchener - Waterloo Symphony Orchestra	Glen Kruspe	75
Knoxville, Tennessee	Knoxville Symphony Orchestra	David Van Vactor	60
Kokomo, Indiana	Kokomo Community Orchestra	Mrs. Ralph Ehrman	40
Lancaster, Pennsylvania	Lancaster Community Symphony Orchestra	Louis Vynar	76
Lansing, Michigan	Lansing Symphony Orchestra	Romeo Tata	40
Lima, Ohio	Lima Symphony Orchestra	Don Trovarelli	35
Lincoln, Nebraska	Lincoln Symphony Orchestra	Rudolph Fellner	56
Little Falls, New York	Little Falls Symphony Orchestra	Leon Dussault	45
Little Rock, Arkansas	Arkansas State Symphony Orchestra	William Hacker	45
London, Ontario, Canada	London Civic Symphony Orchestra	Bruce W. Sharpe	50
Long Beach, California	Long Beach Philharmonic Orchestra	Robert Resta	75
Long Beach, California	Women's Symphony Orchestra	Eva Anderson	100
Louisville, Kentucky	Louisville Philharmonic Orchestra	Robert S. Whitney	70
Lynn, Massachusetts	Lynn Philharmonic Orchestra	Roland Tapley	40
Manchester, New Hampshire	Manchester Institute Orchestra	Rudolph Schiller	60
Marion, Ohio	Ohio Wesleyan Orchestra	Earl E. Beach	
Meadville, Pennsylvania	Meadville Orchestra	Maurice M. Lord	50
Mentor, Ohio	Painesville Civic Orchestra	Joseph Koch	50
Miami, Florida	University of Miami Symphony Orchestra	Modeste Alloo	85
Middletown, New York	Middletown Concert Orchestra	Edward E. Vollmer	30
Milwaukee, Wisconsin	"Under the Stars" Orchestra	Jerzy Bojanowski	65
Mitchell, South Dakota	Dakota Wesleyan Symphony Orchestra	Rudd	30
Modesto, California	Modesto Symphony Orchestra	Frank Mancini	60
Monterey, California	Monterey County Symphony Orchestra	Lorell McCann, C. Anderson	65
Montreal, P. Q., Canada	Les Concerts Symphoniques de Montreal	Desire Defauw	75
Montreal, P. Q., Canada	The Little Symphony Orchestra	Guest conductors	35
Montreal, P. Q., Canada	Montreal Women's Symphony Orchestra	Ethel Stark	75
Mount Vernon, New York	Mount Vernon Symphony Orchestra	Simon Asem	60
Minneapolis, Minnesota	Minneapolis Symphony Orchestra	Dimitri Mitropoulos	88
Morgantown, West Virginia	West Virginia University Orchestra	Kenneth Wood	75
Muncie, Indiana	Community and College Symphony Orchestra	Robert Hargreaves	70
Muskegon, Michigan	West Shore Symphony Orchestra	Palmer Quackenbush	45
Nashville, Tennessee	Nashville Symphony Orchestra	William Strickland	68
Neptune, New Jersey	Spring Lake Symphony Orchestra	E. Paul Giersh	60
New Haven, Connecticut	New Haven Symphony Orchestra	Richard Donovan	85
New London, Connecticut	Civic Orchestra	Victor Norman	50
New Bedford, Massachusetts	New Bedford Symphony Orchestra	Clarence Arey	40
New Kensington, Pennsylvania	New Kensington Symphony Orchestra	Roy E. Shoemaker	85
New Orleans, Louisiana	New Orleans Symphony Orchestra	Massimo Freccia	80
New Rochelle, New York	New Rochelle Symphony Orchestra	Bryant Minot	60
New York, New York	American Youth Orchestra	Dean Dixon	80

Members	City	Orchestra	Conductor	Members
65	New York, New York	New York City Symphony Orchestra	Joseph Barone	80
74	New York, New York	New York Little Symphony Orchestra	Leon Barin	80
35	New York, New York	National Orchestral Association Orchestra	Arturo Toscanini	90
65	New York, New York	N. B. C. Symphony Orchestra	Guest conductors	104
39	New York, New York	New York Philharmonic-Symphony Orchestra	Samuel Antek	65
65	Newark, New Jersey	New Jersey Symphonic Orchestra	Ernest E. Ortone, Sr.	50
72	Newburgh, New York	Newburgh Civic Symphony Orchestra	Rudolph Dobin	65
65	Niagara Falls, New York	Niagara Falls Philharmonic Orchestra	Henry Cowles Whitehead	30
65	Norfolk, Virginia	Norfolk Symphony Orchestra	Nin-Culmell	60
50	North Adams, Massachusetts	Northern Berkshire Orchestra	Donald Shesler	25
60	North Tonawanda, New York	Twin City Orchestra	Werner Josten	45
45	Northampton, Massachusetts	Smith College Symphony Orchestra	Waldo Kohn	
40	Oak Ridge, Tennessee	Oak Ridge Symphony Orchestra	Mafor D. Olmes	50
85	Oil City, Pennsylvania	Oil City Civic Symphony Orchestra	Victor Alessandro	80
60	Oklahoma City, Oklahoma	Oklahoma State Symphony Orchestra	Leslie Armstrong	50
50	Olympia, Washington	Olympia Symphony Orchestra	Richard E. Duncan	62
90	Omaha, Nebraska	Omaha Symphony Orchestra	John Wilsbach	30
35	Oneonta, New York	Little Symphony Orchestra	Allard DeRidder	65
80	Ottawa, Ontario, Canada	Ottawa Philharmonic Orchestra	Frank Gelber	25
30	Parkersburg, West Virginia	Parkersburg Community Orchestra	Walter Schoeder	60
60	Paterson, New Jersey	Paterson Philharmonic Orchestra	Rudolph Reiner	70
45	Peoria, Illinois	Peoria Symphony Orchestra	Eugene Ormandy	102
75	Philadelphia, Pennsylvania	Philadelphia Symphony Orchestra	Raymond L. Smith	35
60	Philadelphia, Pennsylvania	E. Gilbert Anderson Orchestra	John Barnett	70
50	Phoenix, Arizona	Phoenix Symphony Orchestra		90
65	Pittsburgh, Pennsylvania	Pittsburgh Symphony Orchestra	Postelman	60
60	Plainfield, New Jersey	Plainfield Symphony Orchestra	L. Edgar Beauregard	35
38	Plymouth, Massachusetts	Plymouth Philharmonic Orchestra	Charles Snyder	35
60	Port Jervis, New York	Port Jervis Symphony Orchestra	Russell Ames Cook	30
90	Portland, Maine	Portland Symphony Orchestra	Werner Janssen	75
75	Portland, Oregon	Portland Symphony Orchestra	Francis Madeira	40
30	Providence, Rhode Island	Rhode Island Philharmonic	Allen Jensen	40
80	Provo, Utah	Intermountain Little Symphony	Rafaello Cavallo	60
65	Pueblo, Colorado	Pueblo Symphony Orchestra	Frederick Schulte	49
85	Racine, Wisconsin	Racine Symphony Orchestra	Alexander Hillsberg	85
100	Reading, Pennsylvania	Reading Symphony Orchestra	W. Knight Wilson	54
75	Regina, Saskatchewan, Canada	Regina Symphony Orchestra	Ben Graham and Harry Pollock	65
70	Richmond, Indiana	Richmond Symphony Orchestra	Eric Leinsdorf	90
30	Rochester, New York	Rochester Philharmonic Orchestra	Emmett Gore	25
70	Rock Hill, South Carolina	Winthrop College Symphonette	Arthur Zack	70
60	Rockford, Illinois	Rockford Civic Orchestra	Charles Decker	40
95	Rome, New York	Sherrill-Kenwood Symphony Orchestra	George F. Barr	72
64	Sacramento, California	Sacramento Philharmonic Orchestra	William A. Boos	47
65	Saginaw, Michigan	Germania Symphony Orchestra	Arthur Heyer	43
60	Saginaw, Michigan	Civic Symphony Orchestra	Jan Walanek	50
80	Saint Catharines, Ontario, Canada	St. Catharines Civic Orchestra	Vladimir Golschmann	85
75	Saint Louis, Missouri	St. Louis Symphony Orchestra	Stanley Chapple	60
60	Saint Louis, Missouri	St. Louis Philharmonic Orchestra	Joseph Wagner, Leo Kopp	90
35	Saint Paul, Minnesota	St. Paul "Pop" Concert Orchestra	Claude H. Phillips	40
75	Salem, Massachusetts	Salem Philharmonic Orchestra	Arthur Wise, W. Rankin	60
60	Salem, Ohio	Columbania County Symphony Orchestra	Maurice Abravanel	72
40	Salt Lake City, Utah	Utah Symphony Orchestra	Otis Harvey	50
76	San Angelo, Texas	San Angelo Little Symphony Orchestra	Max Reiter	75
40	San Antonio, Texas	San Antonio Symphony Orchestra	James Sample	60
35	San Bernardino, California	San Bernardino Valley College Orchestra		75
56	San Diego, California	San Diego Symphony Orchestra	Imari Ronka	
45	San Fernando, California	San Fernando Valley Symphony Orchestra	Pierre Monteux	96
45	San Francisco, California	San Francisco Symphony Orchestra	Edwin Jones	65
50	Santa Barbara, California	Santa Barbara Orchestra	Gaston Uelgla	75
75	San Jose, California	San Jose Symphony Orchestra	George Trombley	70
100	Santa Rosa, California	Sonoma County Symphony Orchestra	J. D. Macrae	45
70	Saskatoon, Saskatchewan, Canada	Saskatoon Symphony Orchestra	Anthony R. Stefan	40
40	Schenectady, New York	Schenectady Symphony Orchestra		70
60	Seattle, Washington	Seattle Symphony Orchestra	Abe Rosenthal	50
	Sedalla, Missouri	Sedalla Symphony Orchestra	Otto Huettner	40
50	Sheboygan, Wisconsin	Sheboygan Civic Symphony Orchestra	Lester Sommers	40
50	Shreveport, Louisiana	Centenary Orchestra	Leo Kucinski	75
85	Sioux City, Iowa	Sioux City Symphony Orchestra	Edwyn Hames	
30	South Bend, Indiana	South Bend Junior Symphony Orchestra	Edwyn Hames	85
65	South Bend, Indiana	South Bend Symphony Orchestra	Pedro San Juan	70
30	Spartanburg, South Carolina	Spartanburg Symphony Orchestra	Harold Paul Whelan	60
60	Spokane, Washington	Spokane Philharmonic Orchestra	H. Alexander Leslie	85
65	Springfield, Massachusetts	Springfield Symphony Orchestra	James Robertson	100
75	Springfield, Missouri	Civic Symphony Orchestra		50
35	Springfield, Ohio	Springfield Symphony Orchestra	Manlio Silva	75
75	Stockton, California	Stockton Symphony Orchestra	J. T. Priest	35
60	Stratford, Ontario, Canada	Stratford Civic Orchestra	Simon Asen	35
88	Sunbury, Pennsylvania	Sunbury Symphony Orchestra	Andre Polah	60
75	Syracuse, New York	University-Civic Symphony Orchestra	Raymond Vaught	50
70	Tacoma, Washington	Tacoma Symphony Orchestra	Lyman Willtee	70
45	Tampa, Florida	Tampa Symphony Orchestra	William H. Bryant	65
68	Terre Haute, Indiana	Terre Haute Civic Symphony Orchestra	Hans Lange	50
60	Toledo, Ohio	Friends of Music Orchestra	Everett Fetter	50
85	Topeka, Kansas	Topeka Civic Orchestra	Ernest MacMillan	81
50	Toronto, Ontario, Canada	Toronto Symphony Orchestra	William Khoury	30
40	Torrington, Connecticut	Torrington Civic Orchestra	Guglielmo Sabatini	65
85	Trenton, New Jersey	Trenton Symphony Orchestra	Samuel S. Fain	50
80	Tucson, Arizona	Tucson Symphony Orchestra	Arthur Brown	72
60	Tulsa, Oklahoma	Tulsa Civic Symphony Orchestra		

(Continued on next page)



Over Federation Field

By CHAUNCEY A. WEAVER

AN AUGUST REVERIE

*Here's where the summer-time begins
to wane;
The atmosphere reflects a bluish haze;
One day is misty with refreshing rain;
The next reminds of what we call "dog
days"*

*The past is gone—which we cannot
recall;
We would on days to come soliloquise—
Determined that whatever fate may
fall,
With Heaven's help do only what seems
wise.*

*"Our times are in Thy hand!"—thus
did the poet sing;
In faith sublime we'll journey on our
way—
Until the bells of victory sweetly ring,
In triumph on our Golden Harvest
Day!*

—CHAUNCEY A. WEAVER.

We open this issue of "Over Federation Field" with a sketch of George W. Snyder—the Grand Old Man of Music, of Local 135, Reading, Pennsylvania. We feel sure we will be pardoned in the disclosure of an interesting bit of biographical data: George W. Snyder was born on May 17, 1868, in Berks County, Pennsylvania.

Chauncey A. Weaver was born on May 17, 1868, in Chautauqua County, New York.

All of which imparts to us a thrill of satisfaction, as we have shared for a long time the high regard in which Brother Snyder is held in the realm of matters musical.

What a birthday celebration for Brother Snyder the recent May 17th must have been! There was no disposition to classify him among "the flowers which are born to blush unseen." The date was made the occa-

sion for recognition of a lifetime of high-minded service in the ranks of labor, with special attention and accomplishment in the field of unionized music.

At the early age of eleven years our friend began his musical studies. At twenty-one he was a railway trainman and later a railway mail clerk. He came to Reading in 1901. He was a violinist and organized his own orchestra. He is an expert piano tuner and still carries on that line of work.

In 1912 Brother Snyder became President of Local 135 and has ever since served as an officer of the local. He was instrumental in having his local remain in close affiliation with the Federated Trades Council and the Pennsylvania Federation of Labor. He was instrumental in the formation of the Reading Symphony Orchestra, which for thirty-five years has won the acclaim of the community. He served as member of the Reading City Council for four years and is identified with many influential community groups. His wife and one son have passed away in recent years. He has a living son, seven grandchildren and three great-grandchildren. He has been a delegate to the Penn-Del-Mar Conference since 1914. In paying honor to the veteran musician, the recent Conference session presented him with a huge birthday cake and a handsome traveling bag.

At the recent Conference held at the Abraham Lincoln Hotel in Reading, a notable array of prominent visitors is recorded: Harry J. Steeper from President Petrillo's New York office, J. Wharton Goozee, of

Chester, president of the Conference; George Wilkins, Pittsburgh, secretary and treasurer; Dr. Thomas H. Ford, superintendent of schools; George M. Rhodes, president, and A. P. Bower, treasurer, of the Federated Trades Council; Ralph Fisher Smith, director of music in the city schools; M. Claude Dosenberry, former musical school director; William E. Zink, secretary of the host union, and J. Carl Boralli, vice-president of Local 135.

In honor of the event the Penn-Del-Mar Conference has issued a forty-eight-page pamphlet in which congratulatory messages from President Petrillo, President William Green, Secretary George Meany, I. M. Ornburn of the A. F. of L., James L. McDevitt, president of the Pennsylvania Federation of Labor; President of Local 135 Charles S. Keller, Jr., Secretary William E. Zink, Oscar Apple, president of Local 40, Baltimore, were received and recorded.

An eightieth birthday anniversary is never a time for reminiscent regret—if the years gone by have been prolific in good deeds, worthy aspirations, and the harvesting of friendships which adorn the pathway. The memory of these shines forth like stars on a summer night.

Dear George—may we be included in the congratulatory host!

*Yes, the corn is growing, Annie dear!
For a luscious harvest—naught to fear.
The future will undoubtedly be bright
If Election Day will only turn out right.*

Guess how we are going to vote?

A cheery "Hello, Weaver" from an automobile pausing on a Des Moines street on June 18 caused us to scrutinize the greeter. Lo and behold, it was Mark Hayward, secretary of Local 348, Sheridan, Wyoming, on his homeward way from Asbury Park. Convention delegates will remember him as the occupant of a wheel-chair with a smiling face. Hope will be general that Mark will be his old sturdy self by the time another convention date rolls around.

The recent Michigan State Conference held at Jackson is pronounced

by the participants therein to have been one of the finest since the initial one held at Saginaw in August, 1918. Fourteen locals were represented. Among the distinguished visitors named we note those of Oscar Hild, National Executive; Arthur Streng, traveling representative; Gene Urban, president of Local 60 of Pittsburgh; Robert Sidell, assistant to president of Local 1; Gordon Lawry, president of Upper Peninsula Conference; Secretary Stanley Ballard of Minneapolis, President John Houdek of Ann Arbor, and George Dolan of Flint—each one seated as an honorary delegate.

An interesting feature of the report, kindly sent us by Secretary William J. Dart of Port Huron, is the printing in full of each local report. The complete report of President George V. Clancy was also accorded this distinction.

The constitution and by-laws of the Conference is inserted—which is in accord with that educational spirit for which the Wolverine Commonwealth has long been noted.

Assured that Executive Officer Oscar Hild is always loaded for a wholesome and instructive address, it was thoughtfully arranged to have the same taken by a shorthand recorder in order that the same be available to every Local and member of the Conference.

Delegates and visitors were accorded gracious entertainment and the fact was so recorded.

The balance sheet showed amount on hand to be \$1,476.00, which surely indicates a satisfactory degree of financial health.

Official destinies of Michigan Conference are now left in the hands of the following good men and true: 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, and Theodore Caldron of Kalamazoo.

Local 303, Lansing, will entertain the Conference in 1949.

(Continued on page forty)

SYMPHONY ORCHESTRAS IN THE UNITED STATES AND CANADA

(Continued from page twenty-one)

City	Orchestra	Conductor	Members
Tuscaloosa, Alabama	University of Alabama Symphony Orchestra	Alton O'Steen	60
Uniontown, Pennsylvania	Uniontown Concert Orchestra	David Martin	40
Utica, New York	Utica Civic Symphony Orchestra	Edgar Alderwick	62
Vallejo, California	The Vallejo Symphony Orchestra	Orley See	62
Vancouver, B. C., Canada	Vancouver Symphony Orchestra	Jacques Singer	75
Victoria, B. C., Canada	Victoria Symphony Society Orchestra	Melvin Knudsen	60
Vineland, New Jersey	South Jersey Concert Orchestra	Enrico Serra	45
Virginia, Minnesota	Virginia Symphony Orchestra	Malone	98
Waco, Texas	Waco Symphony Orchestra	Max Reiter	60
Walla Walla, Washington	Walla Walla Symphony Orchestra	Walter Bailey	50
Washington, D. C.	National Symphony Orchestra	Hans Kindler	85
Waterbury, Connecticut	Waterbury Civic Orchestra	Mario Di Cecco	50
Waterloo, Iowa	Waterloo Symphony Orchestra	Otto Jelinek	60
Waukegan, Illinois	Waukegan Philharmonic Orchestra	Jeanno Bolognini	60
Waukeesa, Wisconsin	Waukeesa Symphony Orchestra	Milton G. Weber	40
Wausau, Wisconsin	Wausau Symphony Orchestra	LaVerne Peterson	45
Wheeling, West Virginia	Wheeling Symphony Orchestra	Henry Mazer	75
Wilmington, Delaware	Wilmington Symphony Orchestra	Harry E. Stausebach	65
Wichita, Kansas	Wichita Symphony Orchestra	Orien Dalley	90
Wichita Falls, Texas	Wichita Falls Symphony Orchestra	Frederick Balacs	85
Williamsport, Pennsylvania	Williamsport Civic Orchestra	Osbourne L. Housel	85
Windsor, Ontario, Canada	W. F. of M. Symphony Orchestra	Matti Holli	40
Winston-Salem, North Carolina	Winston-Salem Civic Orchestra	James Lerch	45
Yakima, Washington	Yakima Valley Symphony Orchestra	George Perkins	40
Yonkers, New York	Philharmonic Orchestra of Yonkers	Frank H. Dooley	60
York, Pennsylvania	York Symphony Orchestra	Louis Vyner	70
Youngstown, Ohio	Youngstown Symphony Orchestra	Michael and Carmine Ficcocelli	65

OFFICIAL PROCEEDINGS

Of the Fifty-first Annual Convention of the
American Federation of Musicians

FOURTH DAY

CONVENTION HALL, ASBURY PARK, NEW JERSEY

June 11, 1948.

Morning Session

President Petrillo calls the session to order at 9:45.

Chairman Sullivan reports for the Committee on Organization and Legislation:

RESOLUTION No. 59. ORGANIZATION AND LEGISLATION

WHEREAS, The American Federation of Musicians has, through the benefit of the Transcription Fund, planted a seed of public service by the past projects, and

WHEREAS, Many more projects are being planned and will be played this year all over the United States, and

WHEREAS, We are forced, through the Taft-Hartley Law, to muster all plans and theories to work for the repeal or an acceptable modification of that law so that we may continue to negotiate with transcription companies; therefore,

BE IT RESOLVED, That our Executive Board and its President continue their efforts on our behalf to work for the repeal of the Taft-Hartley Law jointly with other national labor unions, and

BE IT FURTHER RESOLVED, That the National President's Office ask all Local Unions of the A. F. of M. that they set aside their partisan politics to exert every bit of political, economic and social strength that can be mustered to defeat the men who voted for the Taft-Hartley Law, compiling a list to be sent with the notice to the Local, and

BE IT FURTHER RESOLVED, That every unit that plays project engagements this coming year make it known to the beneficiaries that the Taft-Hartley Law has made it impossible to continue any further free public performances.

E. C. EKDALL,
Local 581.

The Committee reports the following substitute:

WHEREAS, The American Federation of Musicians, because of assistance received from the Radio and Transcription Fund, has planted the seed of great public service by its favorable and impressive administration of its many projects, and

WHEREAS, Many more projects now being planned, and soon to be played throughout the United States and Canada, and

WHEREAS, The welfare of the American Federation of Musicians and the great general public has been seriously endangered by the tenets of the malicious and insidious Taft-Hartley Law, therefore,

BE IT RESOLVED That the President and the Executive Board continue their efforts, jointly with

other National labor unions, to effectuate a repeal or modification of the Taft-Hartley Law, and

BE IT FURTHER RESOLVED, That the President's Office compile a list of those members of Congress who voted in favor of said law, and that such list be sent to all local unions of the Federation in the United States with the request that they exert every bit of political, economic and social strength to defeat those members of Congress who voted in favor of said law, and

BE IT FURTHER RESOLVED, That all local unions be requested and advised to notify beneficiaries of projects made possible by the Recording and Transcription Fund that when such Fund will have been exhausted it will no longer be possible to plan future projects by reason of the iniquitous provisions of the Taft-Hartley Law.

The substitute is adopted.

RESOLUTION No. 60. ORGANIZATION AND LEGISLATION

WHEREAS, Several bills detrimental to musicians' welfare have been made law by Congress during the past several years, and

WHEREAS, We have tried in our own way to prevent the passage of these laws by telegrams, letters, personal contacts and other means to no avail, and

WHEREAS, Some crafts have protective state laws that protect their employment, and

WHEREAS, Our President succeeded in enlisting a little favorable consideration of our problems from Congressional committeemen at the January hearing, therefore,

BE IT RESOLVED, That the National Executive Board now attempt to consolidate this gain, this favorable beginning, by trying to (1) draft protective bills pertinent to our particular problems, and (2) endeavor to get some of these sympathetic Congressmen to introduce and sponsor them and try to get them enacted into law.

MARTIN LIPKE,
Local 610.

The Committee recommends the following substitute:

WHEREAS, Several bills detrimental to musicians have been made into law by Congress during the past several years, and

WHEREAS, We have tried to prevent the passage of these laws by the use of telegrams, letters, personal contacts and many other means, and

WHEREAS, Some crafts have state laws that protect their particular employment, and

WHEREAS, Our President succeeded in enlisting favorable consideration for our problems from Congressional Committeemen at its January hearing, therefore,

(Continued on page twenty-six)



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How a Law is Enacted at

The A. F. of M. Constitution, like our Federal Constitution on which it is modeled, provides for a central government of limited powers. Locals retain a higher degree of autonomy than do the states. The International Executive Board and the President of the Federation exercise such

power and authority as are delegated to them under the Constitution.

In effect, as was pointed out in a recent issue of this magazine, the International Executive Board in most cases is also the supreme judicial tribunal of the Federation. This combi-

nation of administrative and judicial powers is not only a convenience and necessary economy of personnel for the Federation; it also insures that the officers passing on complicated cases will have first-hand knowledge and experience of music enterprises in relation to union practice.



1 After registering, Alex. Doran, a delegate from Wichita Falls, Texas, gets a badge pinned on him by Ethel Steeper at the registration desk.



2 Doran presents his written resolution to Harry Staeper, First Assistant to the President, for assignment to the proper committee.

3 Secretary Cluesmann goes over copy with Superintendent O'Neal of the Printing Plant.



4 J. W. Gillette and his Law Committee listen to Doran argue for his resolution.



at an A. F. of M. Convention

owers is
economy
o insured
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xperience
a practice.

In dealing with these cases, the members of the Board interpret the Constitution, the By-Laws, and Standing Resolutions which amplify and spell out the general body of law set forth in the Constitution.

By-Laws and Standing Resolutions are passed

by the annual Conventions, which hold the legislative power under the Constitution. Delegates to the Convention represent the constituent Locals.

In the course of a half century of legislative activity, A. F. of M. Conventions have, like State Legislatures and Congress, passed overlapping

laws. Harry Steeper, First Assistant to the President, has just finished codifying the By-Laws and Standing Resolutions, to eliminate duplication.

In the picture sequence below, members can see in detail how a law is initiated, processed, debated, and passed, at an A. F. of M. Convention.



5 Superintendent O'Neal delivers the printed resolution for distribution on the Convention floor to Secretary Cluesmann and his Assistant, Fred Hochstuhl.



6 In Convention Hall, before 1,070 delegates. Doran stands at one of the floor microphones and addresses the Chair to be heard.

7 President James C. Petrillo raises his gavel and recognizes Doran, who argues for his resolution.

8 Doran's resolution is passed and he sees it incorporated in the Federation's Constitution and By-Laws.



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Official Proceedings

(Continued from page twenty-three)

BE IT RESOLVED, That the National Executive Board endeavor to consolidate this gain, this favorable beginning, by the draft of protective legislation pertinent to our particular problems, and to enlist the aid of sympathetic Congressmen to introduce and sponsor such legislation until enacted into law.

The substitute is adopted.

RESOLUTION No. 61. ORGANIZATION AND LEGISLATION

WHEREAS, America today stands out as the leading musical center of the world, this condition or place in the art brought about through union organization and cooperative and united action, and

WHEREAS, if we are to hold that place and our organization is going to survive we must set aside all partisan feeling to combine and concentrate upon a united political front to combat our common enemies, and

WHEREAS, Our friends are known who will support our movement and champion our cause, therefore we are compelled to enter the political picture now, without any selfish personalities, feeling an infringement of their secret ballot, and

WHEREAS, Many, like myself, have registered and voted the Republican ticket many years, always keeping in mind our motto, "Support our friends, defeat our enemies," and

WHEREAS, I feel that the party I have supported has disgraced the name of the party and the free labor movement through the vicious, infamous Taft-Hartley Bill, and others, therefore,

BE IT RESOLVED, That this Convention go on record as endorsing a policy of encouraging local unions to actively participate in politics and to support any and all candidates in either party that have proven themselves, by record, a friend of the free labor movement.

E. C. EKDAL,
Local 581.

The introducer is granted permission to withdraw the Resolution.

RESOLUTION No. 14. ORGANIZATION AND LEGISLATION

WHEREAS, The present Federal Amusement Tax (20%) applies only when live singing or dancing takes place, and,

WHEREAS, This discrimination against the musician-entertainer is manifestly unfair, particularly when music from recordings (which includes singing), and television (which includes singing and visual entertainment), is non-taxable, therefore,

BE IT RESOLVED, That this Convention go on record appealing to the taxing authorities to eliminate the entire tax or place all such entertainment on an equal basis.

EDWARD B. WHEELER,
GEORGE E. NAGLE,
CHAS D. SAFFORD,

Local 325.

The Committee recommends that the Resolution be referred to the International Executive Board.
The Committee report is adopted.

RESOLUTION No. 62. ORGANIZATION AND LEGISLATION

WHEREAS, The 20% Federal tax now applicable on establishments wherein music is furnished in conjunction with dancing or other entertainment has seriously curtailed the employment of musicians, therefore,

BE IT RESOLVED, That the President's office of the American Federation of Musicians be instructed to take immediate steps to contact Congressmen in Washington, D. C., and urge them to vote in favor of a reduction or elimination of this 20% tax.

BE IT FURTHER RESOLVED, That the President's office of the A. F. of M. attempt to enlist the aid of the American Federation of Labor, the National Hotel Association, and such other organizations as may be deemed advisable to assist in elimination or reduction of this tax.

SAL RIZZO,
WALTER RASZEJA,
CHARLES BUFALINO,

Local 43.

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

The Committee report is adopted.

The Committee on Good and Welfare continues its report:

RESOLUTION No. 19. GOOD AND WELFARE

WHEREAS, This is the first convention for many delegates, and

WHEREAS, Many of these delegates do not know the convention routine, and

WHEREAS, They have no way of knowing what to do, etc.; therefore,

BE IT RESOLVED, That the National Office draw up a set of instructions, giving the routine in full, and the instructions are to be mailed to all new delegates when their credentials are received.

E. L. WILSON,
Local 199.

ALFRED J. ROSE,
Local 367.

THEODORE CALDRON,
DON BROCATO,

Local 223.

ARLEY S. COOPER,
E. A. STEPHENS,
TERRY FERRELL,

Local 644.

The Committee report is unfavorable.

The Committee report is adopted.

RESOLUTION No. 20. GOOD AND WELFARE

WHEREAS, Our Constitution provides that no Local shall issue a card of membership to an applicant unless he or she be a citizen of the United States or Canada, and

WHEREAS, If an applicant does not hold citizenship in the United States, he must, in order to be eligible, declare his intention to become a citizen by taking out their first papers, and

WHEREAS, The United States Government has given permanent visas to wives or husbands of American citizens who have been in the armed services, and

WHEREAS, In a number of cases the wives or husbands are excellent musicians, even in some instances spouses of Federation members,

INTERNATIONAL MUSICIAN

who wish to join the Federation, and

WHEREAS, They must wait six months before automatically becoming citizens; therefore,

BE IT RESOLVED, That the President's office confer with the immigration authorities to get their interpretation as to "one's declared intention," so that we may apply or have authority to change our By-Laws to correct or adjust this present complicated situation.

E. C. EKDALL,
Local 581.

The Committee report is unfavorable.

The Committee report is adopted.

RESOLUTION No. 49.
GOOD AND WELFARE

WHEREAS, Service bands and individual service musicians are permitted activities of greater latitude in the City of Washington, D. C., than is permitted in any other city in the United States, and

WHEREAS, This matter is thoroughly covered by the laws of the United States, but enforcement left in the hands of commanding officers, and

WHEREAS, These commanding officers are importuned from time to time to give permission for services of their musical units against their better judgment because there are so many service bands available in Washington, D. C., for any type of service; therefore,

WHEREAS, These commanding officers are importuned from time to time to give permission for services of their musical units against their better judgment because there are so many service bands available in Washington, D. C., for any type of service; therefore, BE IT RESOLVED, That every member of the American Federation of Musicians contact their Senator or Congressman when convenient and request that the many huge service bands in Washington, D. C., be de-centralized and/or sent continuously on tour throughout the United States to play schools, colleges and other educational institutions to instill patriotic inspiration in the minds and hearts of the younger generation and at the same time save the taxpayers money in promoting recruiting programs on which large sums of money are being expended.

PAUL J. SCHWARZ,
RAY PETERS,
JACK ALLYN,

Local 161.

The Introducers are granted permission to withdraw the Resolution.

RESOLUTION No. 50.
GOOD AND WELFARE

WHEREAS, One of the fundamental purposes of the A. F. of M. is the creating and maintaining of equality of opportunities between its members and between its Locals, and

WHEREAS, The radio announcements of the itineraries of dance bands does create inequality of opportunity between members of a Local and between members of different Locals; therefore,

BE IT RESOLVED, That the A. F. of M. does prohibit the radio announcements of the itineraries of dance bands.

JOSEPH H. KITCHIN,
J. W. STODDARD,
LEO F. COLE,

Local 137.

The report of the Committee is unfavorable.

The Committee report is adopted.

RESOLUTION No. 51.
GOOD AND WELFARE

WHEREAS, Most of the small radio stations do not employ staff musicians, nor do they employ musicians for miscellaneous and single broadcasts, and

WHEREAS, Their defense is that they cannot afford to hire live music, that they have little need for it, that they get all the music they need from their respective chain hook-ups and from recordings to supply musical background and supplement their spot announcements and make up their programs for local advertisers, and

WHEREAS, Much of their music derived from the chain during the evening hours is picked up through remote-control broadcasting of name bands playing in or near metropolitan areas, sometimes with the program moving from spot to spot, and

WHEREAS, As long as this practice continues mainly for the benefit of the radio stations airing the broadcasts and in less degree for the band leaders, employment opportunities of local musicians far and wide will suffer, and

WHEREAS, This practice is a far different proposition than that of musicians playing on chain broadcasts sponsored by national advertisers and with which we have no quarrel, and

WHEREAS, Standing Resolution No. 46, which requires a statement that remote control broadcasting is approved is not being complied with; therefore,

BE IT RESOLVED, That the National Executive Board consider taking steps to eliminate as far as possible remote-control, unsponsored broadcasts being fed to the networks; this in the interests of more local radio employment opportunities for our members everywhere.

MARTIN LIPKE,
Local 610.
RAY JACOBS,
Local 213.

The introducers are granted permission to withdraw the Resolution.

RESOLUTION No. 52.
GOOD AND WELFARE

WHEREAS, It is now permissible for dance bands to announce their itineraries and solicit engagements over broadcasting stations when said bands play free over the air, but not permissible to buy time for the same purpose, and

WHEREAS, This seems unfair and discriminatory and tends to lessen opportunities for paid employment at radio stations, be it therefore

RESOLVED, That bands and orchestras be permitted to buy time for the purpose of soliciting engagements and announcing itineraries of dance or other engagements.

HARRY M. RUDD,
Local 382.

The report of the Committee is unfavorable.

Discussed by Delegates Mr. and Mrs. Rudd, Local 382; Easley, Local 530, and Young, Local 94.

The report of the Committee is adopted.

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RESOLUTION No. 53. GOOD AND WELFARE

A condition of inconsistent 10% tax collections by Locals from traveling members and orchestras who perform their services on expensive instruments (Hammond electric organs, etc.) owned by the members themselves has been brought about by certain local price lists calling for a scale of one amount where the instrument is furnished by the place of business and a higher amount where the member or orchestra furnishes the instrument. It may be pointed out that some Locals charge tax on the lowest price, while others charge tax on the highest. Inasmuch as these instruments represent investments running to \$2,000 and more, the extra price charged for members furnishing such instruments should be considered a rental to cover costs of investment and general maintenance and the 10% tax apply only to the lowest price for the engagement. The following paragraph is offered to be added to Article XIII, Section 1:

"The 10% Federation surcharge does not apply to additional Price List charges for and where members furnish electric organs or other specialized and expensive equipment."

HENRY W. ARMANTROUT,
JACK C. BIGELOW,
Local 320.

The report of the Committee is favorable.

The report of the Committee is adopted.

RESOLUTION No. 54. GOOD AND WELFARE

WHEREAS, In the course of its long struggles the American Federation of Musicians has become increasingly aware that much of the country is ignorant of the professional musician's problems and his important contributions to society;

WHEREAS, In recognition of this fact, the American Federation of Musicians has established an Educational Department to present the case of the musician to the public;

WHEREAS, We recognize that the problems of the professional musician and of the musical art in America need further intensive study by such specialists as sociologists, economists, and historians, usually attached to universities and scientific institutions with reputations for objectivity and competence, therefore,

BE IT RESOLVED, That the International Executive Board instruct the Educational Department to encourage institutions and individuals to undertake serious and impartial studies concerning music in all of its social and economic aspects, which would aid the Federation and President Petrillo in carrying our case to the public.

BE IT FURTHER RESOLVED, That the American Federation of Musicians go on record as lending its moral support to all such serious efforts, and that its International Executive Board be empowered to consider financial aids for such studies wherever and whenever it deems advisable in carrying out the objectives of this resolution toward the better understanding of the musician in the world of today.

PAUL J. KLIGER,
D. MARK SLATTERY,
Local 196.

The Committee recommends referring the Resolution to the President.

The report of the Committee is adopted.

RESOLUTION No. 55. GOOD AND WELFARE

WHEREAS, The delegates comprising this convention are well aware of the continuous battle being waged on behalf of professional musicians by our President, James C. Petrillo, and

WHEREAS, We have seen during this Convention a pictorial report of his outstanding performance under fire in the recent Congressional committee hearings, and

WHEREAS, Anti-labor forces have launched the insinuation that President Petrillo's speech and actions does not accurately reflect the will and desires of the entire membership of the Federation, now, therefore,

BE IT RESOLVED, That the delegates to this Convention, for and on behalf of the members of the Locals which have democratically elected them as representatives to the Convention, hereby endorse and applaud the strong actions taken by President James C. Petrillo for the benefit of professional musicians in connection with recording, radio broadcasting, and other matters affecting musicians' wages and working conditions.

ROBERT L. EASLEY,
Local 530.

The Committee report is favorable.

Chairman Meurer moved the adoption of the Committee report by a standing vote.

The delegates arise and give President Petrillo a great ovation.

The motion is passed unanimously.

RESOLUTION No. 56. GOOD AND WELFARE

WHEREAS, Vaudeville during the past 20 years has declined to such an extent that it is now dormant, and

WHEREAS, Because of said fact, thousands of musicians of the A. F. of M. have lost a valuable source of earning a livelihood, and

WHEREAS, Theatres and other show places are suffering monetary losses by reason of competing with radio broadcasts and, more particularly television, and

WHEREAS, Public opinion was and still is in favor of vaudeville, and

WHEREAS, It is in the interest of the Federation that the A. F. of M. cooperate with the movement to Bring Back Vaudeville; therefore,

BE IT RESOLVED, 1. That the International Executive Board appoint a committee to sponsor a campaign to publicize the revival of vaudeville, and

2. That all Locals having theatres in their jurisdiction form committees to be known as Bring Back Vaudeville Committees and use their best efforts to further this movement.

THOMAS A. TOMASI,
CHARLES LEON,
MICHAEL SKISLAK,
Local 526.

INTERNATIONAL MUSICIAN

R. TERY,
ocal 196.
omends re-
the Pres-
mmittee in

The Committee recommends referring the Resolution to President Petrillo.

The report of the Committee is adopted.

**RESOLUTION No. 57.
GOOD AND WELFARE**

WHEREAS, Since the Birmingham ruling that the leader is the employer under certain circumstances, and

WHEREAS, The Internal Revenue agents cannot give a clear interpretation because the Birmingham ruling is ambiguous, and

WHEREAS, The leaders are now generally considered employers, making them responsible for the collection of the withholding tax, social security tax and the unemployment insurance tax; therefore,

BE IT RESOLVED, That the A. F. of M. take steps to fight for a reversal of the Birmingham ruling through appeals to the higher courts, and

BE IT FURTHER RESOLVED, That in the event we fail in the court fight that we take steps to have Congress pass a law declaring the purchaser of music the employer and not the leader, and

BE IT FURTHER RESOLVED, That the A. F. of M. continue the fight to have the leader declared an employee until the fight is won.

CHARLES BUFALINO,

SAL. RIZZO,

WALTER RASZEJO,

Local 43.

LEONARD CAMPBELL,

Local 66.

The report of the Committee is unfavorable.

The Committee report is adopted.

**RESOLUTION No. 58.
GOOD AND WELFARE**

Mr. President:

I move to amend Section 5, Article III of the By-Laws by adding the following wording:

On issuance of the charter there shall be a member of the Federation, within a reasonable distance, designated by the Secretary to immediately visit the newly-organized Local, and his duty shall be to instruct, demonstrate and counsel with the members of the Local, with the view of properly installing the necessary procedure and operation of a Local. For the services of the designated person, he shall receive mileage at the rate of 7c per mile each way from his home to the city of the new charter and, in addition, be given a per diem of \$12.00 per day.

J. RALPH COOPER,

O. J. BAILEY,

Local 80.

GEO. W. SOUTHALL,

Local 23.

ANTHONY RUSSO,

Local 65.

ROBERT HOGAN,

Local 116.

The Committee recommends that the Resolution be referred to Secretary Cluesmann.

The report of the Committee is adopted.

**RESOLUTION No. 59.
GOOD AND WELFARE**

WHEREAS, There are many different names by which our organization is known all over the United

States and Canada, such as Musicians Protective Union, Local 746, Plainfield, N. J., A. F. of M., and

WHEREAS, Under good public relations a sign or slogan recognized by the public at large is very valuable in the promotion of an organization, and

WHEREAS, The word protective is not a likable name today,

BE IT RESOLVED, That each Local of the Federation be asked to confine their name and title to American Federation of Musicians, Local No. —, Town and State, and promote this title, as does our National Office.

WILLIAM F. SAYRE,

ROBERT WALDRON,

Local 746.

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

Discussed by Delegate Sayre, Local 746; Chairman Meurer, and Delegate Cintura, Local 427.

The report of the Committee is adopted.

Honorary Executive Officer C. A. Weaver asks permission to address the Convention. He acknowledges his gratitude to the many friends who sent cards and telegrams during his recent illness. He also expresses his thanks for the gold card certifying him as an honorary member of the International Executive Board for life.

COMMUNICATIONS

The following telegram is received:

Telegram From Presidential Train, Olympia, Washington.

James C. Petrillo, President, American Federation of Musicians, Berkeley-Carteret Hotel, Asbury Park, N. J.

Greetings to the American Federation of Musicians.

You are holding your fifty-first annual Convention at a time when unwise legislation that has been enacted by Congress and the failure to enact wise legislation join to imperil the future of America.

For fifteen years this nation has gone forward—not backward—all Americans have shared in the growth and development of America's economy and resources. Worker, farmer, industrialist, and businessman—all have gone forward together. Recently this pattern has been challenged by a Congress which has enacted class legislation to benefit favored groups, a Congress which favors increasing prices and profits, but is indifferent to the problems of the small wage earner.

I know that America's workers do not ask for special privilege. But I know that America cannot be strong unless labor, along with all Americans, shares fairly in the benefits of American economic production through collective bargaining.

Today America faces grave international responsibilities which we cannot successfully discharge unless we continue to maintain economic stability based on fair play and fair prices. I know that in our battle to achieve that goal the working people of America will do their utmost to keep our country strong and healthy.

HARRY S. TRUMAN.

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The Convention applauds upon hearing the telegram.

On motion made and passed the telegram is ordered spread on the minutes of this Convention.

Montreal, Quebec.

James C. Petrillo,
American Federation of
Musicians Convention,
Asbury Park, N. J.

Sincerest wishes for successful
Convention and kindest personal to
yourself.

S. P. DUNLOP.

Mr. Leo Cluesmann, Secretary,
American Federation of Musicians,
Berkeley-Carteret Hotel,
Asbury Park, N. J.

Dear Brother Cluesmann:

Again it is my pleasure and privilege to extend to you, to President Petrillo, and the other officers and delegates to the Convention of the American Federation of Musicians the greetings of our Bureau and best wishes for a successful Convention.

The problems which face all members of organized labor in these days are tremendous, but the actions taken and the conclusions reached in Conventions such as yours will aid a great deal in their solution.

Never has there been greater need for an enlightened trade union membership, with a grasp not only of national but of international affairs. To attain this, a continuing and expanding program of workers' education is essential.

We have enjoyed our relationships with the American Federation of Musicians over the years and look forward to our continued and increasing cooperation. We are eager to help in any way we can with your educational activities.

Sincerely and fraternally,

JOHN D. CONNORS,
Director.

James C. Petrillo, President,
American Federation of Musicians,
Asbury Park, N. J.

Congratulations upon your reelection as President of the American Federation of Musicians.

B. J. DORSKY, President,
Delegates to Maine State Federation of Labor Convention in
Portland, Maine.

Special order of business—Election of Officers.

After the election the Convention recesses until 2:00 P. M.

Afternoon Session

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

Senator Wayne L. Morse is recognized on the platform. He receives a great ovation. President Petrillo introduces the Senator and mentions that it is the first time in the history of the American Federation of Musicians that a United States Senator has appeared at a Federation Convention. He also expresses the appreciation of the Federation for his presence. The delegates rise and applaud. Senator Morse observes that the delegates applauded when President Petrillo referred to

him as "one of the few Republican liberals left in Congress." He tells the Convention that they should do something to change this condition in order that more liberals will be elected. In order to decide whether a man is a liberal or not, the best test is his voting record. He states that the people want less politics and more statesmanship. In discussing the Taft-Hartley Law, he refers to his consistent opposition thereto and points out that the way to protect property rights is by first protecting human rights. He also mentions that the Mundt-Nixon Bill is a vicious piece of legislation and undoubtedly unconstitutional. He states that in order that proper representatives be elected and proper laws passed the American people should be informed by every means possible of all the facts. He calls attention to the fact that where formerly injunctions against labor were granted at the request of employers, under present-day laws they are saved this inconvenience by having them granted at the request of the Government. At the close of his address he receives another standing ovation. President Petrillo thanks the Senator and assures him that his remarks have made a deep impression on the delegates.

Secretary Cluesmann makes a motion, which is seconded, that Senator Morse be made an Honorary Delegate to the Convention.

The motion is passed unanimously.

Vice-President Bagley in the chair.

Chairman Wyatt Sharp reports for the Election Committee:

Total number of votes cast..... 1542

President

James C. Petrillo..... 1542

Vice-President

Charles L. Bagley..... 1542

Secretary

Leo Cluesmann..... 1542

Financial Secretary-Treasurer

Thomas F. Gamble..... 1282

Moses E. Wright, Jr..... 73

Martin O. Lipke..... 170

For Members of the International
Executive Board From the
United States

John W. Parks..... 1381

Oscar F. Hild..... 1431

George V. Clancy..... 1491

Herman D. Kenin..... 1376

Oscar Apple..... 465

For Member of the International
Executive Board From Canada

Walter M. Murdoch..... 1542

For Delegates to the Convention
of the American Federation
of Labor

Vincent Castronovo..... 1054

Charles L. Bagley..... 1377

Frank B. Field..... 1220

Stanley Ballard..... 1225

Roy W. Singer..... 1161

The following are declared
elected:

President—James C. Petrillo.

Vice-President—Charles L. Bagley.

Secretary—Leo Cluesmann.

INTERNATIONAL MUSICIAN

Financial Secretary-Treasurer—
Thomas F. Gamble.

Members of the International Executive Board from the United States—George V. Clancy, Oscar F. Hild, John W. Parks, Herman D. Kenin.

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

Delegates to the Convention of the American Federation of Labor (corrected by order of the Convention)—Charles L. Bagley, Stanley Ballard, Frank B. Field, Roy W. Singer, Vincent Castronovo.

WYATT SHARP,
Chairman;

CHARLES LEON,
RAYMOND C. BARATTA,
GERALD D. WELK,
JACOB W. PORTER,
ROBERT E. WALDRON,
WALTER WHITA,
VICTOR RICCI,
W. W. MARTIN,
A. F. SHANABROOK,
STANLEY G. SPAMER,
EDW. J. MOORE, JR.,
C. V. TOOLEY,
HARRY S. DAMRON,
EDDIE TEXEL,
GEORGE H. UNGER,
JACK W. RUSSELL,
LAWRENCE MURPHY,
JAMES MONDA,
MICHAEL HICKLY,
WILLIAM O. MUELLER,
EDW. J. GAHAN,
BRAD G. WESTPHAL,
LIONEL G. VACHON,
ANDY TIPALDI,

The report of the committee is adopted.

Chairman Cohan reports for the Committee on Location.

One invitation was received from Ketchum, Idaho, Local 474, stating that they would like to have the 1949 Convention at Sun Valley, Idaho. Upon communicating with this Local they advised us they only have accommodations for 1,200, which would be insufficient to accommodate the Convention. Under the circumstances this Committee refers the location for the next Convention to the International Executive Board for their action, with a recommendation that a centralized Convention site be selected if possible.

LEWIS W. COHAN,
Chairman,
GEORGE W. SOUTHALL,
EARL W. LORENZ,
R. F. FRISH,
A. F. SHANABROOK,
SAMUEL DAVEY,
ANTON FASSERO,
F. R. MUHLEMAN,
CHARLES S. KELLER, JR.,
J. EARL BLEY,
DON ROMANELLI,
ROBERT CARTER,
EVERETT HENNE,
FRANK A. LYNCH,
WENDELL W. DOHERTY,
ORION SIMS,
MIKE PESHEK, JR.,
A. B. CINTURA,
W. T. CREWS,
THOMAS J. MINICHINO,
PAUL R. METZGER,
ENRICO SERRA,
HENRY H. JOSEPH,

The report of the Committee is adopted.

Chairman Reed reports for the Committee on President's report.

To the officers and delegates of the Fifty-first Annual Convention of the American Federation of Musicians, assembled at Asbury Park, New Jersey, June, 1948:

Every member of the Federation should be cognizant of the fact that in all the history of organized labor, no one organization has suffered more from legislative action directed against it. It has been particularly true during the past year, and we refer specifically to the Lea Act and your President's successful defense; the Taft-Hartley Act and the decision of the United States Supreme Court in the Bartels case, as a result of which the Treasury Department has chosen to classify all orchestra leaders as employers.

President Petrillo's masterful presentation of the musicians' sad plight during his appearances before the Committee on Education and Labor of the House of Representatives, has accomplished much in educating our Congressmen and the public to a better understanding of the problems confronting us. Sentiment is changing, now that our case has been presented in such an able manner. Four short months of our newly instituted Public Relations Department have already demonstrated what progress may be anticipated during the coming year, and the active participation and co-operation of every affiliated Local in such a program will surely enhance the ultimate results.

Your committee is agreed that an analytical record of President Petrillo's report, with comparisons drawn from the preceding year, would prove of little value at this time; however, there are certain

points which command attention, and your careful study of the complete report is urged at the earliest opportunity. You are admonished to familiarize yourself with all its phases and see that your membership is vividly impressed with all the information it contains.

The comprehensive agreement on television was wisely negotiated, we believe, and, as your President has said, "It was one of the most difficult wage situations we have ever faced," as it involved the problem of establishing an equitable wage schedule without hampering the progress of an infant industry in which the public has long been interested.

The Code of Ethics, adopted jointly by the Music Educators' National Conference and the American Federation of Musicians, has been a step forward and should definitely clarify many of the problems that have arisen through competition of school bands and orchestras.

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rived from manufacturers' royalties on phonograph records and electrical transcriptions, has been ably administered and has enhanced our public relations program in a manner that has brought universal recognition.

In conclusion, your Committee feels that if it elaborated further on the report which your President has submitted it would be a futile attempt to "gild the lily!"

In President Petrillo we have a four-star general who is experienced in all the phases of labor-negotiating strategy, aided by a corps of officers, assistants and advisors. With an "army" of two hundred and twenty-five thousand members, the future does not look too dark, considering what he has accomplished during the past year against seemingly unsurmountable obstacles, and, in fact, the most trying year of our history. No "general" has won every battle without "casualties," but ours have been few. We have expected much and we are satisfied that no leader could have accomplished more!

The accentuated use of his middle name brings us to a realization that the appellation, chosen by his parents, was more appropriate than they had ever dreamed! No man in organized labor could have ever borne that name with greater distinction! From the moment he assumed the office of President he has certainly been privileged to repeat—without fear of contradiction—those immortal words, "Veni, vidi, vici!"—(I came, I saw, I conquered!)

To conquer is to win, and he has won the hearts of all his members and their enthusiastic approbation at all times. No general may expect complete success in every undertaking, but our general, President Petrillo, or "Jimmy," as he is affectionately addressed by an admiring membership, is deserving of our undying gratitude for a difficult task being brought to a successful consummation. Your appreciation has already been demonstrated at this Convention by the spontaneous ovation that accompanied his unanimous re-election at yesterday morning's session.

The Good Book says: "Ask and ye shall receive; seek and ye shall find; knock and it shall be opened unto you!" We asked for militant leadership and we have received it; we sought good counsel for our increasing difficulties and we have found it; we knocked, and we believe that the "door of opportunity" has been now opened for even greater progress during the coming year!

HARRY L. REED,
Chairman,

KEN FARMER,
DON DUPREY,
ADAM W. STUEBLING,
EUGENE SLICK,
EDWIN H. SORENSON,
ALVAH R. COOK,
CHAS. MORRIS,
HARVEY E. GLAESER,
ALPHONSE CINCIONE,
HENRY J. MEHL,
W. D. KUHN,
R. BLUMBERG,
JAMES L. FALVEY,
THOMAS TOMASI,
ALCIDE H. BREAUULT,
ARTHUR H. ARBAUGH,
MARK HAYWARD,
BLAGIO CASCIANO,

W. J. SWEATMAN,
LOUIS ROSENBERG,
WM. SHAW.

The report of the Committee is adopted.

Chairman Stokes reports for the Committee on Secretary's Report.

To the Delegates of the Fifty-first Annual Convention of the American Federation of Musicians, assembled in Asbury Park, New Jersey, June, 1948.

We, your committee, have found the Secretary's Report to present a clear picture of a year's business of the Federation, efficiently managed and carefully carried out.

We are particularly pleased to note the splendid physical condition of the Federation, despite the intensive efforts of our enemies to hamper or even destroy our great organization by legislative, legal or propaganda means. In spite of everything our enemies could do, we find that the Federation has gained 15,901 in membership which now stands at 232,370, and a net gain of seven locals, or a total of 711 locals in good standing as per this report. These figures represent an all-time high of which we should be very proud.

The report shows that our International Executive Board has had an extremely busy year. In addition to a total of 1,797 cases filed and 1,336 decided upon, both of which figures represent a material increase over last year, our Board held their regular midwinter session, attended two days of hearings before the Congressional Committee in Washington, and held five special meetings on important matters. All in all, it amounts to a staggering volume of work and worry efficiently and faithfully transacted for us. We owe a sincere debt of gratitude to these members who served so well on our Board.

We wish to commend the Secretary on the success of his recommendation to publish local reports in circular letter form. It has proven very satisfactory and highly practical, as it reaches the officers, who are the ones vitally concerned, in condensed form and releases badly needed space in the International Musician.

We note with pride that 12,136 members still remain in the armed forces. Our members are thus again demonstrating that we accept our full responsibility as loyal citizens, in peace as well as war.

In conclusion, we extend to Secretary Leo Cluesmann, and through him to the highly efficient staff he has built up, our sincere approval and congratulations on a job well done.

E. E. STOKES,
Chairman,

PETER J. KLEINKAUF,
ALFRED TROYANO,
CHAS F. HARTMAN,
SCHOFIELD SCHWARTZ,
ALFRED J. ROSE,
WALTER M. WAYLAND,
SQUIRE T. WILLIAMS,
RAY PETERS,
ROY FLAATEN,
J. M. FRANK,
ALFONSO PORCELLI,
RODNEY McWILLIAMS,
CARL DISPENZA,
GEORGE BECKER,

INTERNATIONAL MUSICIAN

PAUL I. KLIGER,
IDA B. DILLON,
WM. J. DART,
IRVING M. DOLING,
LOUIS F. HORNER,
VIRGIL PHILLIPS,
WM. GROOM,
LEONARD CAMPBELL.

The report of the Committee is adopted.

Chairman Rosenberg reports for the Committee on International Musician.

To the Officers and Delegates of the American Federation of Musicians assembled in its Fifty-first Convention in Asbury Park, New Jersey:

Your Committee on International Musician is pleased to report that a definite transmutation has taken place in our official publication toward making it of general interest to the membership of the Federation. It is our earnest endeavor to make this periodical not only a journal for the dissemination of vital information to the members of the Federation, but also a popular medium for the enlightenment, entertainment and edification of its readers.

The appointment of Mr. S. Stephenson Smith as Managing Editor, with the valuable assistance of Miss Hope Stoddard, has been a noteworthy step in the right direction, as an examination of the last three issues will attest. The June, 1948, issue, released during this Convention, approaches the goal we have been seeking to attain, and especially commendable is the change in cover page and format, and the free use of photographs throughout the various articles of interest to the profession. We recommend a continued and even increased use of pictures to illustrate the articles therein.

We note with satisfaction that more space is being devoted to the interests of the dance musicians, who constitute a substantial majority of our membership, and we recommend the inclusion of more items and columns of interest to that branch of the profession.

Our attention has been directed to the need for an improved method of distribution and the need for a master list to be kept constantly up to date which would be effective, among other things, in eliminating duplications where a member belongs to more than one of our local Unions, and which, incidentally, but of inestimable value to our International Secretary in responding to inquiries, would provide for the first time an alphabetical list of all members of the Federation, and we recommend the rental of the necessary machines for such purpose when and as soon as the same are available.

Finally, we look forward to the continued melioration of the International Musician as a publication of popular appeal to our members and we are confident that it is rapidly becoming the finest magazine of its kind in the capable hands of its Editor, Secretary Leo Cluesmann; its Managing Editor, Mr. S. Stephenson Smith; its Associate Editor, Miss Hope Stoddard, and their staff.

IRVING ROSENBERG,
Chairman,

ANTHONY RUSSO,
CHAS. L. VAN HAUTE,
CARL F. SHIELDS,
MARSHALL ROTELLA,
CHESTER S. YOUNG,
BRAD SHEPHARD,
GEO. W. SNYDER,
JOS. H. KITCHIN,
CHAS. C. HALVORSEN,
RUSSELL S. SMITH,
DON E. HACKER,
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GEORGE W. PRITCHARD,
FLORENCE A. TIBBALS,
E. J. WENZLAFF,
HARRY M. RUDD,
GAY G. VARGAS,
WM. HOUSTON,
ALEX DEMCIE,
JAMES S. DODDS,
ERNIE LEWIS,
WM. BOSTON,

The report of the committee is adopted.

The Committee on Measures and Benefits continues its report.

RESOLUTION No. 8.

MEASURES AND BENEFITS

WHEREAS, Much confusion and misunderstanding is confronted by various locals in determining the necessity and advisability of enforcing house minimums on traveling shows carrying one or more musicians, and,

WHEREAS, Various so-called concert presentations occasionally combine two or more attractions, yet desire to hire only one or two musicians to accompany same, therefore,

BE IT RESOLVED, That any leader or musician playing alone with a traveling show must inform the Local in whose jurisdiction the date shall be played (1) nature of the show, (2) number of people and acts on the stage, (3) number of musicians carried by the company. Forms shall be supplied by the Federation to traveling members whose responsibility shall be to deposit said form with the Local at least seven (7) days prior to opening date.

GEORGE E. NAGLE,
CHAS. D. SAFFORD,
EDWARD B. WHEELER,
Local 325.

The Introdurers are granted permission to withdraw the resolution.

RESOLUTION No. 18.

MEASURES AND BENEFITS

WHEREAS, It has been proven that non-members, and also members of the Federation, have used and are continuing to use the Unfair and Defaulters' lists now printed in the "International Musician" to secure employment in these places by the information furnished by this magazine, and

WHEREAS, Members have been caught in local jurisdictions sitting on their cards and go so far as to use other members' cards and assumed names, and

WHEREAS, Unscrupulous members are using the Unfair and Defaulters' lists of the "International Musician" as a guide; therefore

BE IT RESOLVED, That the list of Unfair and Defaulter places be removed from the "International Musician", and said information shall be forwarded to the secretary of each Local once every month

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BARRETT STIGLER,
WILLIAM H. RULAND,
Local 601.

The introducers are granted permission to withdraw the resolution.

RESOLUTION No. 42.

MEASURES AND BENEFITS

WHEREAS, Ex-GI members of the American Federation of Musicians are pursuing their education in various institutions of learning in jurisdictions other than their own, and

WHEREAS, This necessitates them depositing their transfers in order to work week-end club dates to supplement their meagre government allowance, and

WHEREAS, Full membership to play steady jobs is not desired or feasible due to their schedule of studies, and

WHEREAS, The \$50.00 initiation fee they must pay at the expiration of six months works a hardship on these ex-GI student members of the Federation,

BE IT RESOLVED, That the Federation permit and instruct all Locals to accept redeposit of transfers as long as these ex-GI Federation student members maintain their college requirements and do not accept steady location engagements. Penalty for failure to do so, \$100.00 and revocation of their transfer card.

PAUL J. SCHWARZ,
RAY PETERS,
JACK ALLYN,
Local 161.

The report of the committee is unfavorable.

The committee report is adopted.

RESOLUTION No. 43.

MEASURES AND BENEFITS

WHEREAS, The employment opportunities of our musicians in valuable fields of employment have been seriously impaired in the past thirty years and have now reached an all-time low, and

WHEREAS, This situation has been thrust upon us through no fault or laxity of effort on the part of our organization, but due solely to modern scientific and mechanical invention, entirely beyond our power to control and regulate, but which, if permitted to have full sway, will surely engulf us in serious difficulties, therefore,

BE IT RESOLVED, That the President and incoming Executive Board be instructed and urged to take under consideration the advisability of making a complete survey of conditions of employment and local sentiments pertaining to same, for the purpose of determining what might be done to better conditions of employment, not only for our musicians, but all those employed in allied entertainment crafts and professions.

IT IS FURTHER SUGGESTED, That in order to add impetus to this effort that theatre owners and syndicates, hotel managers and syndicates, ballroom operators and night club operators, etc., be invited and urged to join this movement of ours in a united effort to attempt to restore a better and more remunerative business and income for all concerned.

HARRY M. DUNSPAUGH,
EUGENE PASCARELLA,
STEPHEN NAPOLITANO,
Local 86.
STANLEY BALLARD,
Local 73.

The introducers are granted permission to withdraw the resolution.

RESOLUTION No. 44.

MEASURES AND BENEFITS

WHEREAS, Our application blanks as now in force do not take care of questions of importance to the Federation and Locals, and

WHEREAS, More space should be allowed for certain questions, therefore,

BE IT RESOLVED, The blanks should be revised and a question should be added: Quote—"Are you a member of the United States or Canadian Army, Navy, Marine Corps, or Coast Guard?"

ALFRED J. ROSE,
Local 367.

E. L. WILSON,
Local 199.

EUGENE B. BROWNE,
Local 541.

The committee offers the following amendment:

By having the question read, "Are you a member of any branch of the armed forces of the United States or Canada" instead of as contained in the resolution.

The report of the committee is adopted.

RESOLUTION No. 45.

MEASURES AND BENEFITS

WHEREAS, It is frequently difficult to obtain the address of delegates during Convention Week, therefore,

BE IT RESOLVED, That all delegates be instructed at the time of registration to list the name of their hotel, and as soon as possible thereafter an alphabetical list shall be prepared showing the name and hotel address of each delegate, and be posted in the lobby or official headquarters of the Convention.

C. A. HARTUNG,
Local 188.

The report of the committee is unfavorable.

The committee report is adopted.

RESOLUTION No. 46.

MEASURES AND BENEFITS

WHEREAS, Traveling musicians, on location in jurisdictions other than their home Locals, in many cases become delinquent in dues in their home Locals without the knowledge of the officers of the Local wherein they may be working, therefore,

BE IT RESOLVED, Before any transfer is issued to a member, said member shall pay dues for six months in advance.

ROBERT CHARLES,
Local 658.

The report of the committee is unfavorable.

The committee report is adopted.

RESOLUTION No. 47.

MEASURES AND BENEFITS

WHEREAS, The Locals collecting the 10 per cent tax from traveling orchestras have no way of knowing if they receive refund from all the traveling bands that played their jurisdiction during the period the

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refund check to respective Locals covers, and therefore,

BE IT RESOLVED, that the National Treasurer's office be instructed to send the Local's a statement with the names of traveling bands that played their jurisdiction, along with the refund check to the Locals.

SAL RIZZO,
WALTER RASZEJA,
CHAS. BUFALINO,
Local 43.

The introducers are granted permission to withdraw the resolution.

RESOLUTION No. 43.

MEASURES AND BENEFITS

WHEREAS, Tax refunds to band leaders are made in single copy and sent to secretaries, and, after the secretary gives the letter which contains the amount due to each sideman to the leader, to whom the check is made out, and, after giving the leader the letter, the secretary has no record of the amount due each sideman; therefore,

BE IT RESOLVED, That the National Financial Secretary-Treasurer prepare and send such letters in duplicate to the local secretaries, so that the local secretaries may keep a permanent record on file.

D. MARK SLATTERY,
PAUL J. KLIGER,

Local 196.

THURMAN FROCK,

Local 90.

The committee reports the resolution unfavorable.

The report of the committee is adopted.

RESOLUTION No. 5.

MEASURES AND BENEFITS

WHEREAS, Tax on all theatre engagements have been abolished, and

WHEREAS, Local members are employed to augment traveling units.

THEREFORE BE IT RESOLVED, That the second paragraph of Article IX, Section 38, of page 62 of the Constitution be amended as follows: "All members other than those traveling with symphony or concert orchestras or filling engagements governed by Article 13-A who fill engagements in the jurisdiction of a local other than that to which they belong shall be subject to the payment of such tax, provided that the local also enforces same upon its own members. In such cases the home local of the members cannot impose a tax upon them."

G. J. FOX,
Local 94.

The committee recommends the following amendment:

That the second paragraph of Article IX, Section 38, on page 62 of the Constitution (should be By-Laws) be amended as follows:

"All members other than those traveling with symphony or concert orchestras (except dance band concerts) or filling engagements governed by Article XIII-A who fill engagements in the jurisdiction of a local other than that to which they belong MAY be subject to the payment of such tax, provided that local also enforces same upon its own members. In such cases the home locals of the members cannot impose a tax upon them."

Delegate Sorenson, Local 42, offers an amendment that the 10% tax apply on all traveling engagements.

Discussed by Delegates Scott, Local 9; Singer, Local 655; Chairman Gillette of the Law Committee, Foster, Local 687 (who calls attention to the fact that Resolution 67 accomplished the same purpose as the amendment to the report of the committee).

At this time the action of the Convention in referring Resolution 67 to Harry J. Steeper, Assistant to the President, is rescinded.

Further discussion by Delegate Mason, Local 562; Secretary Cluesmann.

Executive Officer Murdoch suggests postponing action until the return of President Petrillo.

On motion made and passed action is postponed.

Delegate Meurer, Local 566, requests the floor on a question of personal privilege. He explains that due to misinformation imparted to him from a supposedly authoritative source he had informed the Convention previous to the nomination of delegates to the A. F. of L. Convention that we were entitled to six delegates. He has since discovered that according to our membership we are entitled to seven.

It is decided that inasmuch as the motion before nomination provided that the full quota of delegates be sent, this action is on motion reaffirmed, and seven delegates will be sent, five of whom were elected.

On motion made and passed the report of the Election Committee is reconsidered and the report is to be corrected to indicate that five delegates were to be elected and to include the name of Vincent Castano among those elected.

Discussed by Delegates Sullivan, Local 440; Buono, Local 16; Cowardin, Local 123; Secretary Cinesmann, and Honorary President Weber.

On motion made and passed the report of the Election Committee as amended is adopted.

Chairman Harris reports for the Committee on Finance.

RESOLUTION No. 21.

FINANCE

WHEREAS, The 50th Annual Convention of the A. F. of M. adopted a resolution prohibiting any convention from raising or lowering the convention per diem which indicated a definite weakness, lack of faith or confidence in the intelligence of the members and officers to handle their own financial problems from year to year, or convention to convention, and,

WHEREAS, The introducers of the resolution must certainly have been men who were thinking only in the Federation manner, of, protect the huge treasury, the delegates can handle their own expenses. They were probably men who were given ample expense money by their home Locals for convention expenses, and

WHEREAS, It is believed by the writer of this resolution that the introducers of that resolution did not travel 6,000 miles to and from the Convention, having to take off at least three weeks from work, not on vacation pay, therefore losing

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approximately \$300.00 to \$300.00 in business income, nor have they collected from \$400.00 to \$300.00 monthly in 10% collections at practically no remuneration to themselves for the collection service, for the writer sincerely loves his work and the Federation members he contacts daily, and

WHEREAS, It is felt that the delegates of every convention do want to come to the convention to put in their small contribution of experience and service without working a domestic, economic catastrophe in some cases, therefore be it

RESOLVED, That there be inserted in Section 8 of Article VI after the words "under authority of Section 7" the following: "Plus an additional \$10.00 per day for the 1948 Convention only for extra expenses created by the current rise in living cost at this 1948 Convention."

E. C. EKDAL, Local 581.

The introducer is granted permission to withdraw the resolution.

RESOLUTION No. 63. FINANCE

WHEREAS, The delegates to the Convention of the A. F. of M. are in attendance for the good and advancement of their home Locals and the Federation, and

WHEREAS, Some delegates consider the Convention a vacation with pay rather than a series of business sessions both educational and instructional for the benefit of the membership of their Locals and the Federation, and

WHEREAS, The Convention is becoming a financial burden to the Federation, therefore,

BE IT RESOLVED, That the per diem be established at \$20.00 per day.

W. B. YOUNG, Local 94.

The report of the committee is unfavorable.

The committee report is adopted.

RESOLUTION No. 64. FINANCE

WHEREAS, The success of the Public Relations program is all-important to every Local of the Federation, and

WHEREAS, To assure this success the cooperation, understanding and active participation of every Local is necessary, and

WHEREAS, Effective and lasting results can be obtained only through all Locals and their members fully understanding the problems that confront the Federation today, as well as the means employed to combat and solve these problems, and

WHEREAS, other new responsibilities have fallen upon our members, such as members having to accept employer status with its attendant responsibility of collecting various taxes and keeping payroll records, and

WHEREAS, These new activities on the one hand, and these new complexities on the other, make it increasingly imperative that all Locals have delegates at the National Convention to gain first-hand knowledge, encouragement and inspira-

tion from the official proceedings, and

WHEREAS, Many Locals cannot send delegates because of the expense involved, and also the per diem pay of delegates is not sufficient to cover expenses due to the increased cost of meals, transportation and incidentals; therefore,

BE IT RESOLVED, That plans for future Conventions include the following propositions:

(1) That the Location Committee and the National Executive Board select convention sites that are more centralized, and

(2) That in addition to the established per diem, a mileage allowance be paid by the Federation to delegates from all Locals when and where such Locals cannot pay the traveling expenses of their delegates.

MARTIN LIPKE, Local 610.
VICTOR I. CARPENTER, Local 270.

The report of the committee is unfavorable.

The report of the committee is adopted.

RESOLUTION No. 65. FINANCE

WHEREAS, There has been no change in the amount of the per capita tax levied against members for many years, and

WHEREAS, There has been no increase in the subscription to the Official Journal for many years, and

WHEREAS, The cost of operation of the Federation has increased considerably, and

WHEREAS, The revenue of the Federation is beginning to show signs of a decrease; now, therefore,

BE IT RESOLVED, That Section 1 of Article III be revised as follows: The charter fee of Locals shall be \$25, and in addition thereto a payment per member of a six months' per capita tax, 50c, and subscription to the Official Journal, 25c, which payments shall place that Local in good standing to the end of the current term only.

That Section 6 be amended to read: 50c instead of 47½c.

That Section 7 be amended to read 25c instead of 15c.

H. G. TURNER, Local 390.

The report of the committee is unfavorable.

The report of the committee is adopted.

The Finance Committee submits its written report.

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

After completing our assignment of resolutions, your Finance Committee examined the reports of the Secretary-Treasurer, and Auditor, with Brothers Horman Liehr and John Millington present, who gave us the benefit of their knowledge of the financial condition of the Federation, and we can assure you that the Federation is in a good financial condition. However, with the addition of the public relations program, research department, raise in per capita to the American Federation of Labor and cost of attorneys we may have to adjust our financial affairs in the near future. We want

to commend the Financial Treasurer for improvements shown during the past year and thank Brothers Liehr and Millington for their cooperation.

WM. J. HARRIS,
Chairman,

RAY MANN,
BESS BARROW,
WEYMOUTH B. YOUNG,
D. MARK SLATTERY,
ERWIN J. SARTELL,
SAM SIMMONS,
HENRY W. BAYLISS,
GEORGE H. REESE,
JOHN H. GOLL,
DON WATTS,
HERMAN STEINICHEN,
JOSEPH MANCINI,
HAROLD L. BLACK,
GEORGE WILKINS,
J. LEIGH KENNEDY,
ARTHUR BOWEN,
MATT CALLEN,
PERCY SNOW,
H. C. ZELLERS,
GEORGE SILVER,
TERRY FERRELL,
ALEXANDER FORBES.

The report of the committee is adopted.

Honorary President Weber rises to a question of personal privilege and addresses the Convention on the subject of the finances of the organization

Case 911, 1945-46: Appeal by member Philip L. Snyder from the decision of the International Executive Board in sustaining the action of Local 6, San Francisco, Calif., in finding him guilty of offering to render services at El Cortes Hotel for less than the union scale. The local imposed a fine of \$1,000.00, which was reduced to \$500.00 by the International Executive Board.

Secretary Cluesmann reads a synopsis of the case.

Delegates Burns and Haywood defend the action of the Local.

A letter is read from member Snyder in support of his appeal.

On motion made and passed the appeal is denied.

Case 1163, 1946-47: The appeal of member James Collis of Local 802, New York, N. Y., from an action of that Local in imposing a fine of \$500.00 upon him, payment being held in abeyance, for violation of Article IV, Section 1, Paragraphs (1) and (j) of the By-Laws of that Local, is considered by the Convention.

A synopsis of the case prepared by Secretary Cluesmann is read by Executive Officer Kenin.

Member Collis appears and presents his appeal to the Convention.

Delegates McCann and Sterne and Trial Board Chairman Jaffe of Local 802 defend the action of the Local.

Executive Officer Murdoch calls attention to the fact that both sides have presented matter which was not contained in the evidence submitted to the International Executive Board and suggests that the entire case be referred back to the Board.

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

Case 1162, 1946-47: Appeal of member David Freed of Local 802, New York, N. Y., from an action of

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AUGUST, 1948

that Local in imposing a fine of \$500.00 upon him, payment being held in abeyance, for violation of Article IV, Section 1, Paragraphs (i) and (j) of the By-Laws of that Local, is considered by the Convention. Member Freed does not appear personally, and inasmuch as the same facts are contained in this case as are present in Case 1163, 1946-47 (the appeal of member Collis) the Convention decides that the same action be taken as was taken in Case 1163, 1946-47.

President Petrillo in the chair.

The Committee on Measures and Benefits continues its report on Resolutions 5 and 67.

RESOLUTION No. 5.

MEASURES AND BENEFITS

WHEREAS, Tax on all theatre engagements have been abolished, and

WHEREAS, Local members are employed to augment traveling units.

THEREFORE BE IT RESOLVED, That the second paragraph of Article IX, Section 38, of page 62 of the Constitution be amended as follows: "All members other than those traveling with symphony or concert orchestras or filling engagements governed by Article 13-A who fill engagements in the jurisdiction of a local other than that to which they belong shall be subject to the payment of such tax, provided that the local also enforces same upon its own members. In such cases the home local of the members cannot impose a tax upon them.

G. J. FOX.
Local 94.

RESOLUTION No. 67.

LAW

WHEREAS, Musical engagements are constantly changing in character, and

WHEREAS, To cope with this condition a need exists for a more definite and exact basis upon which the 10% surcharge should apply, and

WHEREAS, The clarification of this subject matter would create universal application of the surcharge, therefore,

BE IT RESOLVED, That all traveling and out of jurisdiction engagements shall be covered by the 10% surcharge, except engagements of symphony orchestras, opera, brass bands, and circus or carnival engagements wherein dancing is not available to the public.

MILTON R. FOSTER,
Local 687.

President Petrillo makes an explanation to the Convention and suggests that the Convention adopt Resolution No. 5 and refer the subject matter of Resolution No. 67 to the International Executive Board for future consideration.

On motion made and passed Resolution No. 5 is adopted, and Resolution No. 67 is referred to the International Executive Board.

Delegate Foster, Local 687, makes an explanation as to the intent of his resolution.

Announcements.

Delegate J. W. Gillette offers the following resolutions:

RESOLUTION A.

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 B.

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 C.

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 D.

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 E.

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.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Dunsbaugh.

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: Geo. V. Clancy, Oscar F. Hild, John W. Parks, Herman D. Kenin.

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

President Petrillo declares the Convention adjourned sine die at 5:45 P. M.

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MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

June 3-12, 1948, Inclusive

Berkeley-Carteret Hotel,
Asbury Park, N. J.,
June 3, 1948.

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

A letter is read from Local 400,
Hartford, Conn., calling attention to
the difficulties involving their mem-
ber, Stanley G. Sterbens. The mat-
ter is discussed. Inasmuch as
sentence was suspended by the civil
authorities and the Local requested
leniency, it is decided to overlook
the offense at this time.

Harry Crook of the Armored Car
Service appears and explains that
due to the banks being closed in
New Jersey on Saturdays, it would
entail additional expense in the
matter of disbursing the money to
the delegates at the close of the
Convention. On motion made and
passed it is decided that the Arm-
ored Car Service be paid \$375.00 for
insuring and disbursing the money.

Case No. 481, 1947-48 Docket:
Appeal of member David Freed of
Local 802, New York, N. Y., from an
action of that Local in rejecting his
resolution regarding the establish-
ment of an Employment Quota Sys-
tem, is considered. On motion made
and passed it is decided to deny the
appeal. However, the appellants
have a right to present another
petition to another meeting within
12 months.

Case No. 594, 1947-48 Docket:
Claim of Foch P. Allen of the Allen
Artists Bureau, Bookers' License
No. 3711, for \$5,400.00 alleged com-
missions due from November, 1946,
and request for an accounting from
member Sister Rosetta Tharpe of
Local 802, New York, N. Y., and
member Tharpe's request to have
Allen's booking license revoked, is
considered. Foch Allen appears.
The case having been decided
against him, he requests a reopen-
ing. His attorney, Patrick Flanagan,
presents argument in his favor and
Allen also makes an explanation.
On motion made and passed it is
decided to reopen the case and to
restore the license pending the re-
opening.

Member Sammy Kaye appears
and discusses with the Board cer-
tain matters concerning the Fed-
eration.

Milton Diamond, Counsel of the
Federation, and the Board engage
in a prolonged discussion of the
affairs of the Federation.

The session adjourns at 7:00 P. M.

Berkeley-Carteret Hotel,
Asbury Park, N. J.,
June 4, 1948.

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

An explanation is made of a suit
for an injunction against the Fed-

eration in New Jersey in connection
with the recording ban. This suit
was voluntarily withdrawn by the
petitioner.

Counsel Diamond explains the
proposed new form of contract in
order to conform with the recent
decision of the United States Su-
preme Court. A letter addressed to
President Petrillo and the Board
from Maury Paul of Local 47, Los
Angeles, Calif., on the same subject
is read and discussed. There is a
further discussion on the form of
contract and the matter is laid over.

Walter Mattison of Birmingham,
Ala., appears in reference to a de-
posit in the amount of \$875.00 which
he had paid to Ed. Fishman for the
services of Saunders King, together
with a show. The date was never
played and the deposit was not re-
turned. He explains that he had
accepted a note for \$600.00 in full
settlement; however, payment on
the note is in default. The entire
show was booked on an AGVA con-
tract. The matter is laid over.

The proposed new form of con-
tract is again discussed. On motion
made and passed the contract as
submitted is accepted.

The session adjourns at 5:00 P. M.

Berkeley-Carteret Hotel,
Asbury Park, N. J.,
June 9, 1948.

The Board reconvenes at 8:30
P. M.
All present.

Delegates Reed of Local 76 and
Wells of Local 493, both of Seattle,
Wash., appear in reference to a dis-
pute between the two Locals as to
which is entitled to the payment of
a certain sum of money from the
Orpheum Theatre, with which Local
76 has an agreement. After a dis-
cussion the matter is laid over.

Delegates McCann, Iucci and
Sterne of Local 802, New York,
N. Y., appear. Members Benny Mor-
ton and Otis Johnson of Local 802
also appear in connection with Case
No. 770, 1947-48 Docket: Appeal of
Irene M. Seznick Company from a
decision of Local 802, New York,
N. Y., in classifying "A Street Car
Named Desire" as a drama with
music. The Local has ruled that
the performance requires a certain
number of musicians. Members
Morton and Johnson are excused.
The delegates explain the origin of
the fixing of a price for a drama
with music, stating that it was
done at the request of the theatrical
interests.

Case No. 827, 1947-48 Docket:
Appeal of Miss Katharine Cornell

from a ruling of Local 802, New
York, N. Y., in classifying "Antony
and Cleopatra" as a drama with
music, and upon request of that
Local that three members be reim-
bursed for \$25.00 each covering
transportation, is also discussed.
In this case the controversy is over
the price of the engagement.

Both matters are laid over for
further consideration.

Case No. 406, 1947-48 Docket:
Reopening of Case No. 706, 1946-47
Docket: Claim of member Arthur
Perlman against the Crawford
House Theatrical Lounge, Boston,
Mass., and Ford Theatrical Agency,
Boston, Mass., for \$450.00 alleged
salary due, is considered. Delegate
Scott of Local 9 of Boston, Mass.,
appears and explains his reason for
asking for a reconsideration on be-
half of the Ford Theatrical Agency.
The matter is laid over.

Case No. 617, 1947-48 Docket:
Claim of member Don Strickland
against Al Martin and the Indian
Crossing Casino, Waupaca, Wis.,
for \$200.00 alleged to be due him, is
considered. Delegate Enz of Local
629, Waupaca, Wis., appears and re-
quests a reopening of the case on
behalf of the defendant. The matter
is laid over.

Case No. 1326, 1946-47 Docket:
Claim of member Mae M. Geller
against the Red Top Bar, Seaside
Park, N. J., William Stock, em-
ployer, and Eastern Entertainment
Agency, Asbury Park, N. J., Bookers'
License No. 4049, for \$414.02 alleged
salary due, is considered. The claim
had been allowed against the Red
Top Bar and Stock only for the full
amount. The Secretary reports an
offer of a compromise settlement on
the part of Stock. On motion made
and passed the Board reaffirms its
original decision.

The Board now considers the mat-
ter of the controversy between
Locals 76 and 493 of Seattle, Wash.
After a discussion the matter is laid
over until later in the meeting.

Other matters of importance to
the Federation are discussed.

The session adjourns at 10:30
P. M.

Berkeley-Carteret Hotel,
Asbury Park, N. J.,
June 11, 1948.

The Board reconvenes at 8:30
P. M. Vice-President Bagley in the
chair.

All present, except President
Petrillo, who is excused.

Delegate Bufalino of Local 44,
Buffalo, N. Y., appears in refer-
ence to a tax refund for an engage-
ment at Crystal Beach, Ont., Canada,
which was paid to Local 404,
Montreal, Que., Canada. Delegate
Williams of Local 298, Niagara
Falls, Ont., Canada, is also present.
Brother Bufalino explains that it
was his understanding that the tax
money was required to be deposited
in Canada due to Crystal Beach be-
ing in that country. After a dis-
cussion the matter is laid over.

Delegates Rollins, Williams and
Johnson of Local 543, Baltimore,
Md., appear for the purpose of ge-

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ting advice regarding making a new contract with a theatre in their jurisdiction. They feel that the Taft-Hartley law may interfere with their former form of contract. The delegates retire. After a discussion the Secretary is instructed to advise the delegates to communicate with Henry Kaiser of Van Arkel and Kaiser, counsel, regarding the matter.

Delegate Millington of Local 372, Lawrence, Mass., who is employed in the National Treasurer's office, appears and explains the tax conditions at Crystal Beach, Ont., Canada. It develops that the orchestra in question had played there for two seasons without payment of any tax. On motion made and passed the request of Local 43, Buffalo, N. Y., for the payment of the tax refund is denied. It is also decided that the Local be instructed to file charges against Ferguson for failure to pay tax and file contract.

Delegate Cole of Local 137, Cedar Rapids, Iowa, appears and explains the difficulty of the Local in connection with a fair in that jurisdiction. He is instructed as to the proper procedure in connection with the situation.

Delegates Hartmann and Weinstein of Local 174 and Cates, Davis and Houston of Local 496, both of New Orleans, La., appear. The delegates of Local 496 complain of the actions of Local 174. Inasmuch as Local 496 wishes to prefer charges against Local 174, the delegates are instructed to make the charges in writing in the usual manner and forward same to the National Secretary.

Delegate Henry of Local 377, Asheville, N. C., appears in reference to a situation at Grove Park Inn in that jurisdiction. He is advised to make application to the International Executive Board in the regular manner.

Delegates to Groen, Pendleton and Green of Local 47, Los Angeles, Calif., appear and request that expenses incurred by its local radio committee in coming to New York for the radio negotiations be paid by the Federation. They present the bills covering the various meetings. The matter is laid over to the next meeting of the Board.

Delegate to Groen of Local 47, Los Angeles, Calif., reports to the Board that Ed. Fishman, a licensed booker of the Federation, still owes \$203.00 on a claim.

Delegate Watts of Local 619, Wilmington, N. C., appears and informs the Board that Ed. Fishman owes a Mr. Whitty \$481.97.

Delegates Joseph and Mrs. Joseph of Local 809, Middletown, N. Y., appear in reference to a claim which was allowed against Max Leshnick. They state that Leshnick is willing to pay his portion, but claims that other persons are also involved. The Secretary is instructed to look into the matter.

Delegate Rucker of Local 623, Denver, Colo., appears and reports that Ed. Fishman had received a \$1,500.00 deposit from a James Craddock for which no services had been performed.

The Board discusses the matter of the claims which were presented against Ed. Fishman by various persons appearing before the Board. It is decided that inasmuch as Fishman did not appear that the claims be processed in writing.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:45 P. M.

Berkeley-Carteret Hotel,
Asbury Park, N. J.,
June 12, 1948.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Delegate Ringius of Local 30, St. Paul, Minn., appears in reference to the claim of Local 30 against the Orpheum Theatre of St. Paul, Minn., for money alleged to be due in connection with the Alec Templeton show. This was Case No. 539, 1947-48 Docket. He requests a reopening. The matter is postponed for the purpose of enabling the Board members to have more information.

Delegates Rudd and Mrs. Rudd of Local 382, Fargo, N. Dak., appear regarding Resolution No. 52. They explain their reasons for introducing the resolution. It is explained to the delegates that inasmuch as the resolution had failed of adoption at the Convention the Board could not grant the permission provided for in the resolution.

Case No. 827, 1947-48 Docket: Appeal of Miss Katharine Cornell is again considered. After a discussion it is on motion made and passed decided to deny the appeal.

Case No. 770, 1947-48 Docket: Appeal of Irene M. Selznick Company is again considered. After a discussion it is on motion made and passed decided to sustain the appeal.

Delegates Benkert, Katz and J. J. Petrillo of Local 10, Chicago, Ill., appear and request that the Board give consideration to the matter of having the Federation pay the legal expenses incurred by Local 10 in connection with the case of the United States vs. James C. Petrillo, inasmuch as the Federation and all of its local unions were vitally interested and would all have benefited by a favorable decision. The matter is laid over to the next meeting of the Board.

The Schwarz Brothers, members of Local 802, New York, N. Y., appear together with member Jack Ferowitz of Local 802 in reference to unfair practices by caterers in the jurisdiction of Local 802. They are advised as to the proper procedure.

Studio Representative Gillette appears in reference to the problems of his office. On motion made and passed it is decided that two assistants are sufficient and that their salaries be fixed at \$100.00 per week each, that a tax assistant be engaged at a salary of \$50.00 per week, and that the salary of the secretary to the Studio Representative be raised \$10.00 per week.

Studio Representative Gillette speaks of the possibility of a Federation price for a 16 mm. film for industrial and educational purposes. This would entail the renting of sound track. The matter is discussed by the Board. It is decided to refer the subject to Counsel.

A bill for \$1,517.50 is submitted from Lichtenstein and Engel, Attorneys, for legal service in connection with a suit for an injunction against the Federation in the New Jersey Chancery Court. The report is received that after our attorneys had made all preparations for a trial the suit was discontinued by the complainants. On motion made and passed the bill is ordered paid.

Pursuant to the motion passed by the Convention on June 9th which provided that the Federation render financial assistance to the flood sufferers of the Northwest and that the International Executive Board use its discretion in carrying out the intent of the Convention, it is on motion made and passed decided to contribute \$12,500.00 to the American Red Cross Disaster Relief—\$2,500.00 of which is to be turned over to the Canadian Red Cross Disaster Relief, and \$10,000.00 to be retained by the American Red Cross Disaster Relief.

The Board now discusses the matter of expenses and salaries of the Traveling Representatives of the A. F. of M. On motion made and passed it is decided to allow the Traveling Representatives 8c. per mile for the use of their cars. On motion made and passed it is decided to raise their salaries to \$125.00 per week to take effect on June 28, 1948.

The Orpheum Theatre situation in Seattle, Wash., in which Locals 76 and 493 are interested is laid over until the next meeting of the Board.

Case No. 406, 1947-48 Docket, is again considered. On motion made and passed it is decided to allow the claim on behalf of member Perlman only. The claim is allowed in the amount of \$225.00, providing this is not less than scale for Perlman's services.

Other matters of the Federation are discussed.

The session adjourns at 6:30 P. M.

The Board reconvenes at 8:00 P. M.

The Treasurer reports that he had received a letter from one Mr. McDonald in reference to exchanging certain Canadian securities. The matter is discussed by the Board. It is decided that the Treasurer explore the situation further.

The Secretary reports that he had been solicited by a representative of the Treasury Department to have the Federation purchase bonds of the new issue in New Jersey. It is agreed that if the Federation has not already purchased its full quota that \$50,000.00 worth of bonds be purchased in New Jersey.

Case No. 617, 1947-48 Docket: Strickland vs. Martin, is again considered. On motion made and passed

the previous decision of the Board is reaffirmed.

The bill of S. Stephens Smith for \$87.02 covering his meeting with the Educational Committee in Chicago in April is presented. On motion made and passed payment is ratified.

The following bills are presented: Assistants to Studio Representative, for expenses:

Alberti	\$ 171.40
Ferguson	99.06
Lybrand, Ross Bros. & Montgomery, auditors.....	3,263.38
Canadian Representative Murdoch: February and March, 1948.	\$326.17
April, 1948	285.60
Poletti, Diamond, Freidin, Mackay, Attorneys:	

For expenses in connection with the Washington hearing	\$8,494.25
Hal Leyshon & Associates, Inc.: For expenses in connection with the Washington concert	\$1,185.75
On motion made and passed payment of these bills is ratified.	

The Secretary reports that in conformity with the suggestion of the Educational Committee he had consulted with the International Business Machines Corporation regarding the installation of that system for our mailing list and that it appears that such installation would be a considerable improvement over the present method. The cost would be approximately \$700.00 per month, which would be a continuing cost as the machines can only be rented. Various advantages in connection with the installation are mentioned. The Secretary is authorized to proceed with the contract. It is also explained that inasmuch as the machines are not in stock and must be manufactured, delivery may not be made for almost a year.

A letter is received from member Kinsley regarding the condition of J. Warren Alexander of Local 427, St. Petersburg, Fla. The matter is laid over for consideration at the next meeting of the Board.

A report is made of a complaint made by the Lew Startt Orchestra against the Federation with the National Labor Relations Board for unfair labor practices. The Startt Orchestra is on the National Unfair List of the Federation. After hearing the matter the Labor Board decided not to take jurisdiction.

A letter is read from D. O. Hughes of Local 599, Greenville, Ohio, in reference to Case No. 371, 1947-48 Docket, in which he claims that he was the victim of circumstances. The Board decides to take no action.

A report is submitted on the Washington concert, the cost of which is \$11,601.08. There is some discussion regarding the fund from which the payment should be made. On motion made and passed it is decided that the entire cost should be paid from the General Fund of the Federation.

Matters of interest to the Federation are discussed. It is decided to postpone action until the next meeting on the resolutions referred to the Board by the Convention.

The meeting adjourns at 10:15 P. M.

OVER FEDERATION FIELD

(Continued from page twenty-two)

Congratulations upon the fine showing made.

"Musicland" is the name of a bright, breezy periodical which comes to us as the official organ of Local 76 of Seattle, Washington. It is a four-page, sixteen-column publication. It speaks in behalf of the following official personnel: President, Harry L. Reed; Vice-President, Joe Pine; Secretary, Ed. J. Carey, Sr.; Treasurer, William H. Davenport; Business Agent, J. J. Smith; Executive Committee, Charles Decker, Harry A. Pelletier, Rod McCreary, Floyd D. Smullin, John R. Bouders, Otto Leonhardt, Jr., Niles Larsen, and Robert V. Hainsworth; Sergeant-at-Arms, Aldred Arnold. The issue at hand notes eight new members and eleven transfers deposited. Greetings to Local 76—and hats off to Mt. Rainier, to our thinking, one of the most impressive spectacles on the North American continent.

The City of Brotherly Love is a good arena in which to put up a red-hot political fight.

We missed Louis Motto at the recent Asbury Park convention. He was usually identified with the Houston—Local 65—delegation. Perhaps he was detained by an unusually large grape-fruit crop. We hope for the best for this genial soul.

"August"—we are wont to think of the term as a dry, hot period of the year. However, the word is prolific in varieties of meaning. The name is derived from Augustus—the first Roman emperor. In diversity of signification we have majestic, grand, imposing; of high birth or rank; venerable, eminent, grand, kingly; the eighth month of the year. It also represents the period in which the Iowa farmer removes his straw hat around the hour of noontide rest, mops his perspiring brow, and with eager, anxious eye looks out across his vast field of corn, upon the leaves gently swaying beneath the gentle caress of the summer wind, and hopes that in the impressive spectacle he can envision an increased bank account when the harvest is ended and the year rolls on to its close. He also feels a sense of happiness that he is also doing something worthwhile toward feeding a hungry world.

*It is a rare sensation,
As sure as you are born,
To watch the closing summer
Mature a field of corn.*

What a national convention we might have if every Local sent its entire membership as a delegation!

We nominate Harry J. Steeper as the prize story-teller of the Federation. The vote is unanimous. Congratulations!

Reproduction of those old "September Morn" pictures will soon be in order.

Within two hours after announcement of his plans to retire, Byron G. Briggs of Local 96, North Adams, Massachusetts, answered the final roll-call. Brother Briggs had reached

the age of eighty-four years. As late as May 6 of the current year the North Adams Transcript had carried a double-column review of this veteran music teacher and orchestra leader. At the age of eight the young Briggs was playing in his father's orchestra. At an early age the lad was composing music which was played by his father's dance band.

The lad graduated from the Drury Academy in 1881, after which he became a traveling musician with various organizations—operas, musical shows, and burlesque companies. He crossed the continent six times and covered much of Canada and Mexico. For some time he served as musical director in local theatres, and on Sundays directed local church orchestras. He had been an officer in Local 96 for forty-nine years.

After this long life of musical activity the subject of our sketch decided that the hour for retirement had come and he was making ready to go to Salt Lake City, Utah, and live with his daughter, Mrs. Lockwood Ferris.

Within two hours after announced determination to retire from the musical profession which he had honored for three-quarters of a century, two heart attacks revealed that the end had come.

North Adams mourns the passing of an honored citizen and one who had long been prominent in the cultural affairs of community life.

*The great quadrennial fight is on;
This is no time to pollyfox;
Your civic duty will not be done,
Until you reach the ballot-box.*

"A thing of beauty is a joy forever. Its loveliness increases. It can never pass into nothingness."

A quotation which comes to mind with every receipt of an issue of the Los Angeles Overture, official organ of Local 47.

Congratulations to the Stokes family, Local 65, Houston, Texas! In the budding and blossoming month of June their charming daughter, also named June, distinguished herself as a pianoforte wizard in Recital Hall by rendition of the following program:

- Prelude and Fugue No. 3. Well-Tempered Clavichord—Bach.
- Sonata Op. 57—Beethoven.
- I. Allegro assai.
- II. Andante con moto.
- III. Allegro ma non troppo.
- Ballade in G Minor—Chopin.
- La plus que lente.
- Feux D' Artifice—Debussy.
- Un Sospiro—Liszt.
- Alborada del Gracioso—Ravel.

For this dear girl may the wells of inspiration run ever full and free. May the piano keys readily respond to her agile and delicate touch. In an harmonious atmosphere may she ever live, and move, and have her being.

Determined at last to heed the scriptural admonition that "It is not good for man to live alone," our long-time friend, C. P. Thiemonge, delegate from Birmingham, Alabama, Local 256, to twenty-nine national conventions, came to the As-

bury Park conclave accompanied by his beautiful Southern girl bride of May 30, the former Fannie Carolyn Dorse, for years a teller in the First National Bank of Birmingham. Brother Thiemonge has been secretary-treasurer of Local 256 for the same period as outlined heretofore. He was secretary for four years, president for seven years, and for the past five years treasurer of the Birmingham Central Labor Union, served as vice-president of the Alabama State Federation of Labor, also delegate from the Central Labor body to the A. F. of L. Convention at New Orleans. He is at present manager of a government low-cost housing project. May sun and stars never cease to shine over his recent matrimonial alliance—this the hearty wish of his multitude of A. F. of M. friends.

From the active official ranks of Local 10 of Chicago two fine members have recently fallen. Henry Kaiser, born November 11, 1861; passed to his final reward on April 11, 1948, at the age of eighty-six. He was a native of Chicago, his instrument was the violin, and he was a dance leader and caller. He played the World's Fair in 1893. He was treasurer of the Local for thirty-five years. In 1908 he was delegate to the St. Louis Convention. We had come to have a very pleasant acquaintance with him and shall surely miss him in incidental visitations to 175 West Washington street.

Another faithful official to be missed will be Leo Jaworowski, native of Poland, where he was born September 24, 1883, and died on May 5, 1948, aged sixty-four years, seven months and eleven days. He came to America at the age of seven. His instrument was the trumpet, and he played all classes of music business, including theatres. He was a member of the Board of Directors when he was selected by President Petrillo to be one of his office assistants—a position which he held until his passing away.

Two stalwart and highly respected figures of the official family of Local 10 who will be sorely missed.

Kaiser is survived by his wife, Lena; William F., a son, and Virginia Kaiser, a grand-daughter.

Jaworowski is survived by his wife, Lucy, and Alfreda, Eleanor, and Irene, daughters; Leo, Jr., a son, and Eugene Mike, a grandson. May they rest in peace!

An Ohio farmer had 223 pigs stolen in a single night. Surely something to squeal about.

*The candidates are named;
Let patriots take note—
The thing for them to do:
Is don't forget to vote!*

In the jurisdiction of Alliance, Ohio (Local 68), there recently passed away a unique and highly respected character, Phillip A. Gabele, a veteran barber, charter Elk, former city councilman and union musician. He had reached the ripe old age of eighty-six. He was one of the oldest musicians in Alliance. He had served as president of Local 68. For many years he played bass viol in the orchestra of St. Joseph's Catholic Church. He also played in

the symphony orchestra and was a member of the city band. He had been a resident of Alliance for over half a century. Everyone knew him. All respected him. Old and young will miss him as a kindly man and useful citizen.

We pluck the following fragrant rhetorical gem from the Wallace Philley Valpo Reminder:

*Flo was fond of Ebenezer,
Eb for short she called her beau;
Talk of tides of love—Great Caesar,
You should see them—Eb and Flo.*

Longevity seems to be a New England characteristic. And the trait is marked in musicians as well as those in other walks of life. For example, Daniel Kunts, a retired and famous violinist, recently celebrated his eighty-eighth birthday. He is referred to as the last surviving member of the original Boston Symphony Orchestra. He has had a boundless zeal for studying and playing the works of the old masters. In 1892 he played the Wagner Festival in Bayreuth, Germany, conducted by Herman Levi and Hans Richter, and while there was introduced to the widow of Wagner, and the son, Siegfried, and was taken by them to their home to inspect the Wagner Music Library. In the early days of the pop concerts Mr. Kunts was concertmaster and first violinist. For twenty-three summers he led the orchestra at Poland Springs. He is still hale and hearty—a living reminder of the great musical period in long departed days.

The Dallas, Texas, press reports that "Bill" J. Harris has been re-elected president of the Lone Star State Federation of Labor by acclamation. "Bill" was a constructive and influential figure in the deliberations of the Asbury Park A. F. of M. Convention. His many friends will congratulate him upon this deserved recognition.

Esther Lloyd Hagg, watching the meteor showers on a beautiful summer night, writes the following charming lines for the children about—STAR PRANKS:

*The little skipping stars one night
Ran out to romp and play
Upon the blue sky meadows
And swim the Milky Way.
They sparkled across the heavenly
grass,
They slid a dewy slide,
They swung on starry grapevines,
Played run-sheep-run and hide.
The mother moon just watched them
fun,
A chaperon serene,
She draped her eyes in gauzy clouds
And played she hadn't seen!*

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CHANGES IN OFFICERS

Local 42, Racine, Wis.—Secretary, W. Clayton Dow, 205 Sixth St.
Local 44, Ocean City, Md.—President, Anthony Villani, Villa Nova, Ocean City, Md.
Local 260, Superior, Wis.—President, Jens C. Lang, Jr., 1510 Belknap St.
Local 338, Mt. Vernon, Ohio—President, George A. Wallot, 10 Maplewood Ave.
Local 413, Columbia, Mo.—President, Rolla Boyer, 346 Dairyland.
Local 494, Southbridge, Mass.—President, Vincent Caplette, 36 Highland St.
Local 605, Sunbury, Pa.—Secretary, Ivan C. Faux, 51 North Sixth St.
Local 642, Helena, Mont.—Secretary, L. H. Bernet, 837 North Ewing St.
Local 647, Washington, Ill.—Secretary, Emerson Ebert, 401 South Market St.
Local 691, Ashland, Ky.—Acting Secretary, Roy Murphy, 806 South Sixth St., Ironton, Ohio.

WANTED TO LOCATE

Roy Sheppard, member Local 595, Vineland, New Jersey.
Joseph Totrauer, violinist, emigrated from Leipzig, Germany, in 1923.
Notify Secretary Leo Cluesmann, 39 Division St., Newark 2, N. J.
Vernon W. Smalley, former Secretary-Treasurer, Local 305, San Luis Obispo, California. Notify Secretary E. C. Schwafel, Local 305, A. F. of M., 480 Pacific St., San Luis Obispo, California.

Louis Ohlde, Jr., supposedly in California. Reward for information leading to his whereabouts. Reply to Herschel Gibbs, Jr., Secretary, Local 72, A. F. of M., 307 West Fourth St., Fort Worth 2, Texas.

FORBIDDEN TERRITORY

The Rustic Cabins, Englewood Cliffs, N. J., is declared to be Forbidden Territory to all but members of Local 526, Jersey City, N. J.
Spar Club, Edwin Pulster, promoter, Elizabeth, N. J., is declared to be Forbidden Territory to all but members of Local 151, Elizabeth, N. J.

Statler Hotel, St. Louis, Mo., is declared to be Forbidden Territory to all but members of Local 2, St. Louis, Missouri.

REMOVE FROM FORBIDDEN TERRITORY

Kepler's Tavern, Akron, Ohio.
Vermillion-on-the-Lake, Lorain, Ohio.

DEFAULTERS

Leon Hefflin, promoter, Los Angeles, Calif., \$900.00.
Joey Preston, and Ted Ryan, Los Angeles, Calif., \$272.00.

Normandy Restaurant, and Fay Howse, Clearwater Beach, Florida, \$140.00.
Pines Hotel Corp., and John Clarke, Venice, Florida, \$1,170.00.
Sparks Circus, and James Edgar, manager (operated by Florida Circus Corp.), Venice, Florida, \$541.00.
Entertainment Enterprises, Inc., and Frederick G. Schatz, Indianapolis, Indiana, \$434.00.
Ferguson Bros. Agency, Indianapolis, Indiana, \$2,618.77.
Doyle Markham, and Tune Town Ballroom, St. Louis, Mo., \$2,603.00.
Glenbrook, and Anthony Gestone, owner, Glen Ridge, N. J., no amount mentioned.
Varsity Club, and Anthony Gestone, owner, Linden, N. J., \$214.00.
William Jackson, Buffalo, N. Y., \$232.50.
Sam Manning, and David Parmenter, New York, N. Y., \$714.00.
Royal Music Co., Durham, N. C., \$200.00.
Amvets Club, Post 63, and Stewart Barber, manager, Portsmouth, Ohio, \$200.00.
Yank Club of Oregon, Inc., and R. C. Bartlett, president, Portland, Oregon, \$104.13.
Hamilton's Night Club, and Jack Hamilton, owner, Nanticoke, Pa., \$352.50.
Embassy Club, and Helen Askew and James L. Dixon, Sr., co-owners, Dallas, Texas, \$1,548.00.
Leonard Niner, Morgantown, W. Va., \$35.00.
Naval Veterans Association, and Louis C. Janke, president, Guelph, Ontario, Canada, \$500.00.

THE DEATH ROLL

Asbury Park, N. J., Local 399—Howard Antonides.
Boston, Mass., Local 9—Wilfred James Manning.
Cedar Rapids, Iowa, Local 137—Dorothy V. Brown, Robert C. Long.
Columbus, Ohio, Local 103—Geo. W. Cook.
Chicago, Ill., Local 10—James Mule, Joe DeMercedo, Norman N. Reese, George Cerny, J. John Tuzyński, Charles Struck, Jr.
Detroit, Mich., Local 5—H. Ray Nash, Leonard F. Seel, William C. Sutton.
Indianapolis, Ind., Local 3—Antonio A. Montani.
Ithaca, N. Y., Local 132—Joseph Washington.
Kansas City, Mo., Local 34—M. C. Votaw.
Kansas City, Mo., Local 627—Ted Rice.
Leadville, Colo., Local 28—Rudolph Sadar.
Los Angeles, Calif., Local 47—Harry L. Brobat, Pietro (Peter) Brunelli, J. I. Dalton, Gene Hamilton, Helen A. Hunt, Eugene L. Manaray, Dick Pettit, Ted Repay, James Lloyd Reppy, Morrie B. Streeter, Berthe Vandenberg.
Minneapolis, Minn., Local 73—Armand Muth.
Manitowoc, Wis., Local 196—Max Woellert.
Milwaukee, Wis., Local 8—Roy N. Peterson.
Natick-Framingham, Mass., Local 393—George E. Newton.
Owatonna, Minn., Local 490—William Kovar.

Reading, Pa., Local 135—Clarence E. L. Tomney.
Rochester, N. Y., Local 66—H. Raymond Nash.
Richmond, Calif., Local 424—H. Welker.
San Antonio, Texas, Local 23—Esequiel G. "Exil" Mandujano.
San Francisco, Calif., Local 6—V. L. Meyer, Julius L. Weyand.
St. Paul, Minn., Local 30—David Nahinsky, Fred Rihm.
Tulsa, Okla., Local 94—Harry W. Kiskaddon, Freddie Whithaber, Jr., Claude F. Tingley.
York, Pa., Local 472—James Browne.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS
Albert Les, Minn., Local 567—Donald Workz, Joe Moea.
Buffalo, N. Y., Local 533—Lorenzo Skinner, Len Chandler, Faye Smith, Joe Volious, Carl Thompson, Warner Oliver, Ralph Wilson, Dewey Patterson.
Beaver Falls, Pa., Local 82—Robt. A. Allis, Ralph Ausmck, Anthony August, Wallace Brown, Angelo Bianucci, Albert Bogolia, Louis Bicker, Earl Brunetti, Dorothy Branowitz, Bernard Busk, Walter Costi, Wayne Chaffin, Michare Drabek, Edmund Diciam, Wm. Dunning, Harry DiVittis, Lawrence Elmer, Robert Fischer, Vincent Gruber, Hugo Hartzell, Chas. A. Harriger, Albert Hill, Albert Infrido, Chas. Johanswitz, Edw. M. Katcher, Melvin Kravnie, Ethel Kikta, Anthony Krancevic, Jerry Lynch, Albert McClain, Wm. McCawley, Robt. K. Miller, Carl Masters, Sattino Maraca, Geo. Martucci, Louis Moore, Lawrence Moore, Leonard Moore, Wm. B. Metney, Eugene Ott, Fred Pander, Harry Parker, Jos. Patrick, Gordon Ponting, Harry Payne, Wm. Pecchi, Jos. A. Raragh, Melvin Robinson, Franklin Roser, Guy Rubino, Louis Sandy, Lucy Mae Stewart, Frank Santelli, J. A. L. Stratton, Andros Saiko, John F. Shoup, Eugene Shanon, Howard Taylor, John A. Tufano, Fred Veronee, Donald Viti, Leonard Ware, Karl Williamson, Albert Yokaty, Michael Zangus, Theodore Zazwierski, Nick Zernick.
Boston, Mass., Local 9—Putnam Aldrich, Morris Allen, Mitchell Baizer, Charles E. Beach, Anthony Bellacqua, Donald N. Berlin, Herman Van Biens, Willard F. Blum, Dominic Edward Bonanno, Louis Bouch, Russell E. Boot, Edward Joseph Bove, Herman Brenner, William G. Burch, Rocco Buttglieri, Humbert D. Canzano, Maurice Cartool, Warren A. Caswell, Auzilio J. Cataldo, Edward Centofant, Joseph O. Chalifoux, Lester E. Chamberlain, Michael Cicchetti, Jean T. Cloutier, Gabriel Colangelo, Richard C. Collins, Albert A. Conti, Joseph Edward Cooney, Frank J. Corsaro, Joseph James Costello, Emile J. Couture, Dorothea Claire Cram, William T. Crotty, Marino Guozzo, Charles D'Angelis, Raphael Del Sordo, Arthur DeRosa, Peter DeRose, Donald B. Diegle, Orlando DiGregario, Salvatore J. DiMichele, Madeline DiTucci, Letitia Donohue, James Alden Douthart, Doris Downs, Karl L. Ernst, James Falzoco, Ralph Ferrigno, Harry Fleitman, Felix Forte, Jr., Gail Robde Glasny, Louis Glick, Arnold A. Goldman, Bernard Greenberg, Albert A. Groveman, Richard H.

Hague, Manning Ward Hamilton, John M. Mammara, George S. Hargreaves, Eunice Charlotte Harris, John Everett Hiltreth, John P. Hogan, Frank Bernard Holdervied, Robert Francis Honley, Leonard Jacobs, Chester Richmond Jones, Wm. K. Kabakina, Bernard Karlin, John Thomas Kisker, Nathan Koffman, Gladwyn E. Lamb, George H. Lambert, James A. Lambart, Bernard Larkin, Leo Larkin, Alfred Lambin, Francis C. Lewis, Henry Lombardi, Richard Lombardi, C. Patrick Long, Jr., John E. Lydstone, Jr., Joseph W. MacDonald, Pierre Frank Magr, Frank George Miao, David Maltzman, Paul Maddella, Samuel J. Marcus, S. Mazzocco, Robert J. Moroso, Robert S. Mulligan, Willard Mason Murdock, Nuncio Muscianci, Carl Nappi, Paul L. Nadell, James F. O'Brien, Thomas P. O'Donnell, Terry Page, Virginia Ellen Parker, Vincent Paris, Frank P. Patti, Warren Peetrkofsky, Casino Pistoni, Anthony Polcari, Wilms Wilson Pratt, Salvatore Provenzano, Wm. Stephen Purcell, Charles Radotta, Jordan Stanley Ramia, Wm. J. Reynolds, Fred A. Ricci, Fred H. Robbins, Francis Chester Roberts, George H. Rogers, Charles Rosen, Charles Angelo Ross, Arnold C. Rothenzulo, Milton George Rubin, Joseph Ryan, James Sachetta, Muriel H. Schmid, Walter F. Schmidt, Leon B. Shaw, Anthony Sherbo, Jr., Jess Smith, Josephine P. Smith, Stanley Speczer, Armand N. Starica, Raymond Stewartson, Jacob Hecht Strauss, Ralph Frank Talarico, Salvatore Terbi, Laurent J. Torino, Lenz Dixon Turner, Thomas G. Walters, G. Rowland Young, Jr., Dominic J. Zaganas.

Ithaca, N. Y., Local 132—Harold Betters, Gerald Drake, Harold Smolensky, Irving Petrusewsk.
Kansas City, Mo., Local 34—John Allen, Wm. Allen, John Alred, Juana Andrea, Clyde Baldschun, James Barber, John Barnett, James Basham, Joe Bianchino, Wain Black, M. C. Blanchard, Omer Boggs, Norma Bowman, Jim Boyce, Dewitt Boyd, Irving Brady, Bruce Branson, Wallace Bush, Shirley Campbell, Michael Carl, Ben Charrier, Leonard Childers, Patricia Cloud, Joseph Clyde, Tommy Cook, Eugene Crabbe, Mildford Crabb, Irma Crall, Chas. Crawford, Betty Curby, Paul Danielson, Lynn Danby, Claude Dentney, George Devine, Charles Drake, Jean Drake, Pat Dunn, Frank Dvorsky, James Fetzer, Wm. Fish, Joe Fish, Jane Foster, Allen Fog, Lowell Froman, Mack George, Don Gorsline, Joe Harris, Wayne Harris, Ray Heikes, Leon Kinkle, Jr., James Isleth, Clarence Johnson, Eugene Jones, Jack Kennedy, M. LaFleur, Vera Lane, Wm. Larson, Jerry Loman, Cliff McDonald, Dean McKenzie, John Mahoney, Wm. Mathers, W. D. Mather, Paul Mayhugh, Fred Meck, Carl B. Metz, Marie Mills, Edson Morris, Ray Mueller, Roy Nooner, Ray Norman, Anthony Poppa, Glenn Potts, Chas. Rogers, Jean Ryden, Mrs. F. Shaw, Kenneth Shaw, Jimmy Small, E. Sprague, E. Stansbury, Ed. Storey, R. Tanshill, Jack Thomas, Chas. Tyler, B. Urischwab, D. Van Victor, Lester Votaw, Pat Wagner, Kenneth Welch, H. Westcoat, Ed. Wesley, Mil. Wesley, Howard Wyard, Jane Willett, W. L. Williams, G. D. Winkler, Harold Wood, David Young, Ruth Younge, Richard Zamar.

Kansas City, Mo., Local 627—Claude Brockington, Orville DeMoss.
Key West, Fla., Local 202—Francis (Johnny) Smith.

Long Beach, Calif., Local 353—Dan Garcia, Raymond Greas, Clifford Gordon, Albert Noah, Dallas Jack Rayne, Dusty Rhodes, Al Rolin, Chas. W. Simmons.

Montreal, Quebec, Canada, Local 406—Harry Strohl, Gerald Peterstern, Jean Beaudoin, Robert Bertrand, Bella Chyevitz, Irvin Cooper, Harold Jas. Dempsey, Stanley Gavrichuck, Antoinette Groulx, Francis Henry, Robt. Thor. Hildreth, Albert Hine, Andre Laverdure, Andre Mathieu, Denise Michelle Noel, Donald Stephen Pelton, Eugene Plawutsky, Raymond Rus, Reuben Sagunar, Al Solway, Harold Sylvia, Henri Touss, Doloret Catherine Vigor, Kenneth Walters.
Milwaukee, Wis., Local 9—Robert Altrens, Lester Banning, Harold Blumberg, Jos. Ellman, Jack Hahn, David Kiel, Wm. Lutz, James McCool, Elmer Polcwski, John Schubert, Robt. Toubetch.

Miami, Fla., Local 635—Samuel Abrams, Aron Boyett, Chet Brownage, Joe Candullo, Harris A. Colter, George Cool, Jack Eby, Eloy Perez, Laura Paster, Eduardo Garcia, William J. Goode, Roy Austin Groves, Donald W. Haase, Robert L. Hickey, John William Brennan, Dorothea Claire Cram, Raymond Dayton Creal, H. C. Erwin, Arturo R. Garcia, Jeanne Foste Hurd, Vernon S. Hoff, Gerry McDonough, Howard Bernard Pearl, George Samuels, Richard Soder (Don Richards), Marvin Strickland, Bea Sykes, Paul Vincent, Russell R. Johnson, John Kolecki, Carmelita Lazali, John A. Maddox, Leroy Mason, Jr., Richard Meyers, George T. McManus, Rudolph E. Nettie, William W. Newell, Moultrie Patten, Joseph A. Roland, Gloria A. Rowe, Saul Sadar, Albert A. Sims, Martha Jeanne Sarden, Jack L. Webb, Alfred G. Wright.

Memphis, Tenn., Local 71—Ed. John Snyder, Richard H. Arnold, Jr., Lester C. Austin, Jr., Jas. O. Lambirth, Frank H. Coleman, Brown Lee Cross, Allen Goldsmith, John Henry Cannon, Albert Brown, Jas. O. Boliz, John Jos. Beharner.

Norwood, Mass., Local 343—J. Connolly, H. Fortman, F. Hudson, A. Ikella, R. P. Kelliber, T. Marier, Robt. Mitchell, J. L. Piatroni, A. B. Sisoni.

New Brunswick, N. J., Local 204—Thos. Del Castle, Jr., Wm. Kady, Sr., Michael J. Methlose, Nick Petrich.

Oaklahoma City, Okla., Local 373—James C. Bottemberg, Joe Belsky, Benny Bragg, J. E. Childers, Raymond Doan, Donald R. Ellegood, Edw. L. French, Albert N. Hunt, Orville Junior Keith,

REPORT OF THE TREASURER

Wm. Gallica Nourse, Joe O'Beir, H. Weyns Smith, Robt. D. Szodras, John R. Sparger.

Quebec, Ontario, Canada, Local 118—Victor Bruchman, Geo. Clemons, E. W. Whittier, Wm. Gamba, Local 78—Glyde Addy, Wes Anderson, Carl Soeh, Haas Brumac, Walter A. Canady, Jr., Phil Caniglia, Chas. A. Carter, David Castro, Ray Cleveland, F. Donald Cohn, Roger Constantine, Don Cosentino, Peter Douvats, Ken Eakin, Ith Erwin, Max A. Fibber, Louis Flaherty, John P. Flynn, Huila Galica, Samuel Goerbach, Wei Gragson, Wayne W. Graves, Jack Guenther, John J. Hawk, William Hoag, Robert E. Johnson, Martha U. Jones, Joe Koopy, Mary M. Lacher, Richard Lively, John R. McBride, Tommy Marano, Harold Medler, Sam Manjamele, Glenn W. Miller, Geo. L. Morris, Betty Jane Moran, Eddie Myers, Ross Nichols, Wayne O'Halloran, Bernard L. Peters, John Quammen, Donald H. Reza, Chester L. Richardson, Hale Road, Don Romeo, Robert J. Roy, Dale Saul, Allen Sheca, Wesley Soland, Earl Sprinkel, Harold Strong, Ray Swanson.

Madison, Wis., Local 146—Joe. Wohl, John Pink, Roger Mazy, Joe. Loco, Walter Laeser, Don Fellows, Oris Clark, Keith Bray.

New Orleans, La., Local 174—Thos. P. (Stat) Randall.

New Brunswick, N. J., Local 204—Bettrann Claggatt, Anthony Del Nero, Elizabeth Flichinger, James Flichinger, Theodore Hawkes, Nelson Murray, Anthony Tieszano, Willard Van Liew.

Pottstown, Pa., Local 211—Reuben Fetterly, Willard Erb, Ralph March, Steve Laszky, Kenneth Jacob, Margaret Goodoff, Rodney Kinder, Warren Lewars, Roy Muter, Walter Myers, Jr., Leonard Neri, Paul Sisko, Chester Tomaszewski, Wm. S. Shaw, Frank Rosenberry, Jr., Charles Wyniag.

Richmond, Calif., Local 424—F. Acbi.

San Luis Obispo, Calif., Local 305—Vernon W. Smalley.

San Diego, Calif., Local 125—Sam Punihook, Ray Q. Valdemar.

FINES PAID DURING JUNE, 1948

Alferi, Anthony	5.00
Bolsega, Walt	10.00
Booker, Leo	10.00
Chance, Eileen	25.00
Clark, Edith (Green)	25.00
Cole, Helen	25.00
Cornett, Leo	10.00
Decker, Don	25.00
Dolphin, Douglas G.	33.13
Fiske, Ted	45.00
Gallaway, E. Wayne	10.00
Glaze, Gerry	50.00
Glenn, Warren	75.00
Harrison, Ralph (Mianix)	10.00
Henderson, Fletcher	25.00
Hisquey, Buddy	50.00
Hornor, Wm. B., Jr.	50.00
Hume, R.	50.00
Juliano, Angelo	25.00
Lorenz, Lou	25.00
Love, Joseph	5.00
Maianga, George A.	10.00
Marsala, Joe	35.00
Matthews, George T.	10.00
Miles, Richard	50.00
Miller, Alfred	25.00
Riberio, Joseph R., Jr.	15.00
Richards, Johnny	10.00
Salter, Babe	25.00
Santos, George	10.00
Shaw, Arvell	5.00
Stone, Elwood (Evans)	10.00
Strickland, Don	25.00
Szymanski, Frank	25.00
Urso, Phil	5.00
Vena, Peter	5.00
Vicari, Frank	5.00
Wald, Jerry	100.00
Zito, Horatio	10.00
	\$ 958.13

CLAIMS PAID DURING JUNE, 1948

Allen, Napoleon	40.00
Astor, Bob	20.00
Auld, George	10.00
Baker, Don	50.00
Bartley, Dallas	65.00
Blue Mirror (Pres. Off.)	258.80
Bowers, Joe W.	100.00
Buchman, Benjamin	6.00
Bur-Ton, John A.	200.00
Campbell, Wm.	50.00
Casablanca Restaurant	41.50
Chartock's "Gilbert & Sullivan" (Pres. Off.)	875.00
Chester, Bob	400.00
Clark, Edith (Green)	18.00
Cupiola, Mickey	20.00
Davis, Coleridge	15.00
Decker, Don	50.00
Dickens, Doles	11.00
District Theatres Corp. (Pres. Off.)	1,500.00
Eisele, Bill	30.00
Evans, James	40.12
Folsom, Harry L.	220.00
Forrest, Phil	50.00
Harrison, Ben	150.00
Harrison, Ralph	18.00
Henderson, Fletcher	75.00
Henderson, Horace	25.00
Hinsley, Jimmy	5.00
Holmes, Billy (Holmberg)	25.00
Horwitz, Bernard	15.00
Hudson, George	30.00
Huggins, Bill	50.00
Jack O'Meara Attractions	31.25
Jackson, Kenny	80.00
Jarrett, Art	49.00
Lawlor, I. L.	273.00
Lehmann, James L. C.	75.00
Len Fisher Theatrical Agency	403.50
Levy, Marvin	10.00
Magnante, Charles	25.00
Malacara, Bonifacio M.	50.00
Mayer, George	7.00
Megarian, Leon	50.00
Miller, Alfred	5.00
Mirabel, Paul	90.50
Morehead, James	56.47
Mulliner, R. L.	5.00
Oliver, Sy	50.00
Pedro, Don (Avelar)	155.00
Price, Sammy	40.00
Quodbach, Al	50.00
Ramon, Bobby	50.00
Ratigan, Mr. & Mrs. Matt.	200.00
Ray, Ernie	50.00
Red Top Bar	412.03

REINSTATEMENTS

Albert Lea, Minn., Local 547—Wm. Radke, Bob Crosby.

Aurora, Ill., Local 181—Louise Bach.

Bradford, Pa., Local 84—Anson B. Naight.

Butler, Pa., Local 188—Pete Barnoli, Teddy Rye.

Beaver Falls, Pa., Local 82—Rudy Mazio.

Boston, Mass., Local 9—Wm. E. Kahahlan, Angelo Todisco, Nicholas D. Berocci, Chas. A. Botticelli, Geo. Broomefield, J. Gregory Larkin, John Grotter Miles, Rosario J. Sicchiani, Harvey Saxton, Donald Scott.

Chicago, Ill., Local 208—Josephine Boyd, Arthur Crudup, Thomas Holmes, Wilbert Wellington, Lloyd Smith.

Cedar Rapids, Iowa, Local 137—Robert Morahan, John Lunderfer.

Cairo, Ill., Local 563—James Reeves, Jesse N. Jones.

Chicago, Ill., Local 10—Eugene Kilianski, Chas. John Grant, John C. Philips, Theo. J. Knittel, Kenneth Langoch, Jos. C. Hitchner, Curtis Neis Dollins, Winston Robt. Wagner, Manuel F. Milan.

Detroit, Mich., Local 9—George Apolski, Floyd Fox, Marvin S. Jackson, Arthur Jamgochian (Art Jordan), Geo. H. Kraft, Jay H. Markham, Doyle L. Starnes, John H. Sturgis, Jr.

Great Falls, Mont., Local 165—Margaret Shaver.

Houston, Texas, Local 69—James V. Simpson.

Hazleton, Pa., Local 139—Leo Ringlaben.

Ithaca, N. Y., Local 132—Paul Quigley, Wayne Camp.

Kewee, N. H., Local 634—James Davis.

Kansas City, Mo., Local 627—Rudolph Dennis, Leonard Enos, Clarence Love.

Lafayette, Ind., Local 162—Robt. Crowe, Emil Knowles.

Leadville, Colo., Local 28—Lloyd Parashall.

Montreal, Quebec, Canada, Local 406—Guy Cantara, Jean Marie Bertrand, Frank Johnson, Rita Manseau.

Minneapolis, Minn., Local 73—LeRoy O. Whitlock, Lawrence H. Elias, Geo. W. Marsh, Mary Roberts Wilson, Bobt. Benke.

Manitowish, Wis., Local 195—Edwin L. Auman, David Gauthier, Wanda Gauthier, Harvey Gauthier.

Miami, Fla., Local 695—Frank Colbert, David H. Moore, Jack Neham, Carmencita Lazala, Saul Sidor, Wm. J. Goode, James Owen Betancourt, George Cool.

Milwaukee, Wis., Local 8—Betty Komorowski Hirsch, Dan Krueger, Lou Correll.

Niagara Falls, N. Y., Local 106—F. W. Miller, Dominick Mutari.

New Haven, Conn., Local 234—Domenick L. Dimaggio, Edw. G. Frederick, Jr.

New Orleans, La., Local 174—Amado Rodriguez.

Norristown, Pa., Local 141—James Allman, Leon Bernstein, Wm. Shaw, Jr., Dr. Jeno Donath, James Wallace Russ, Edw. Pienkowski Hicks.

Oklahoma City, Okla., Local 375—Philip C. Johas.

Pittsburg, Kan., Local 653—Walter McCray, Fred Sturgen, Raymond Mannoel, Paul Reiter, Eugene Montee, Maids Kirk, Lois Ray Taylor, Robert Baugh.

Poorie, Ill., Local 26—James E. Ardiz, Ward Netell.

Reading, Pa., Local 135—Jack C. Cook, Morris C. Klise.

Richmond, Calif., Local 424—Leo Verdesco, Chas. Krider.

San Leandro, Calif., Local 510—Frederic Altman, Anthony Cabral, Richard Meudousca.

Seattle, Wash., Local 76—Lillian Madin (Janice).

San Jose, Calif., Local 153—Anthony Eufanino, Ray Carter, Zola Daniels.

Spokane, Wash., Local 105—Howard Cloyd, Ned Lagason, Stanley Glasford, Harold Wood, Dale Sanderson.

Superior, Wis., Local 200—Robert Gaurer, Marvin Shapiro.

San Antonio, Texas, Local 23—Johnny Gomez, Enrique Garcia.

St. Paul, Minn., Local 30—J. Mervyn Ekfson, Glen A. Schaefer, Bernard (Bugs) Dougherty, Clara V. Lindemer.

San Diego, Calif., Local 125—Edw. G. Borgeson.

Toronto, Ont., Canada, Local 149—Edw. Bart, Robt. S. Hatley.

Tulsa, Okla., Local 94—Perry Endicott.

Uniontown, Pa., Local 596—George Hazen, Wm. Humphries.

Waco, Texas, Local 734—Floyd A. Kellison.

Worcester, Mass., Local 143—George Barsamian.

York, Pa., Local 472—Maurice C. Oberdick, Robert E. Lovett.

Peoria, Ill., Local 26—Earl H. Hamilton, Thos. A. Hughes, Patricia Ana Jacobs, Roy C. King, H. Ward Maxwell, Robt. S. Moore, Chas. J. Paul, Robt. P. Paul, John P. Sullivan, Howard L. Swecker, Irene M. Swecker, Jack Tizemeyer, Oris W. Walkrop, Gene Wilkinson.

Richmond, Va., Local 695—Chas. Hamilton, Horace Givena, Phillip Williams, Herman E. Leonard.

Superior, Wis., Local 200—Glen Stream, Eugene Hottstedt.

Suez Falls, E. D., Local 114—Kenneth G. Brooks, Jess Blue, Philip C. Bunkers, Wm. L. Craig, Lloyd H. Davis, Harold G. Edwards, E. Orville Evanson, Eva Harline Hannum (Audy Lee), Roger Hill, Maria B. Haugen, Dorothy E. Jensen, Clifford G. Holvig, E. Hugo Lutz, Wallace A. Nichols, Rita H. Paw, Kenneth J. Pierce, Maxwell S. Pierce, Harold M. Piper, Robert Rosberg, Edward Schmalz, Robert Silvernale, Warren D. Smedstrud, Donald E. Smith, Robert W. Stephens, Donald S. Stevens, Glenn Truanel, Wm. A. Wallace, Ludwig Wangberg, J. Gerald Weinstel, John Vochem, Durwood J. Zaehle.

San Antonio, Texas, Local 23—Eva Jo Allpress, Munson Sampson, Louis Dossat, Jack Doudney, Robt. A. Danielson, Jos. (Jose) G. Garcia, Barbara H. Halbardier, Dorothy Luis Kalif, Wm. Mel Scott, Orbell Schmidt, Arthur W. Shupp, Jack C. Williams.

San Luis Obispo, Calif., Local 305—John B. Anthony, Arthur T. Ayres, Charles Raye Creveling, Edw. Cunningham, G. E. Ledbetter, Geo. G. Kelso, Kenneth Keat, Fred R. Pavey, Everett C. Rinefeldt, Orvil Shrode, Jack Stevens, David H. Wells, Archie Williams.

Toronto, Ontario, Local 149—Clifford Ambreault, Paul Azmond, Gerald Baize, C. Bell, Ja. A. Brien, Jack Byler, V. Casolito, R. A. DeCrosier, Harold F. Dye, Graham Essex, Dennis Parnoo, Eric Ford, Harry Freedman, Claude Haddock, Edw. A. Hancock, Stan F. Henshaw, L. E. Hill, Ken Howard, F. C. Humphries, II, Jeffrey E. Kavanagh, H. Linder, P. Llorens, M. Lumley, Al McLeod, M. Madgett, A. MacParlane, Tim Maurice, Bob Mews, Deane Miner, Wm. Mordie, G. E. Munday, Jas. Napier, Jr., E. G. Nichols, Norman Nicholson, G. Noeske, Irving Pancer, Herbert Peake, T. Benazzi, H. Reynolds, P. Roberts, Kenneth Bushworth, H. C. Seal, J. A. Shearer, Margaret M. Sheppard, A. H. Simmons, C. F. Smith, H. Soitman, Kenneth N. Spere, Lloyd Spears, Rudy Spratt, John P. Tamblja, Wm. E. Taylor, Roy Thomas, B. Vegara, O. Wagner, H. Watson, Wm. White, Bert Yarlett, Gerald Zeagman, Harry Bergart, Melville Blackwell, Al Blue, R. Bodnar, W. J. Brundish, Merle Brydon, David J. Caple, J. B. Crawley, Christine Eyles, C. H. Fowke.

Tulsa, Okla., Local 908—James (Smoky) Winsion.

Tulsa, Okla., Local 94—Floyd L. Davis, Glen Hudson.

Uniontown, Pa., Local 596—John Stefan, Glenn Smiles, Ed. Shrubbs, Wm. Druzg, John Capocella, Anthony Maruca, John Moorhouse, Adolph Mancinelli, Ronald McDougale, John J. Novak, Orlan Palemo, George Puskas, Lawrence Provenza, Frederick Walters, Jr., Fred Zuzaniak, Violetta Welsh, John Vaskaak, Ralph Thorne, Harold Byerly, Jr., George Boniella, Vito DeCarlo, Albert Franchischi, Ivan Fritch, Nancy Georgianna, James Glover, Warren Henshaw, Louis Herrig, Ray Hibbs, Jr., Donald Harrison, Eugene Kenney, Lewis Kirby, Howard Mitchell, Mary Lucia, Ralph Grimes, John Dulere, Frank Bosak, Jas. Ainsley, Albert Andy, George Anderson, Vance Austin, Andrew Berish, Jack Bokulich, Mike Bobio, Merle Rhodes, Patrick Brown, Eugene Murray, Richard McMonagle, Rock Palo, Martha Reynolds.

Wauwatosa, N. Y., Local 734—Mat W. Alguire, John D. Bulger, Robt. L. Parks, Thos. E. Shoen, Herbert Alper, Robt. J. McGill, Chas. Parks.

Wenona, Minn., Local 143—Norman L. Bailey, Paul H. Kinnison, Donald E. Thurlow, Matteo Turo, Leo D. Vignani.

York, Pa., Local 472—Lawrence J. Corso, Jr., Herald E. Daugherty, Charlotte L. Druck, Mervin F. Frey, Lloyd J. Hartman, Wm. E. Hincock, Joe P. Inzerio, Jos. P. Jennings, Ray Kalani, Robt. E. Lovett, Maurice C. Oberdick, Miriam P. Snyder, John W. Staro, Richard E. Thomas, Gordon T. Jones.

EXPULSIONS

Detroit, Mich., Local 9—Belva Miller (White), David D. (Smiley) Goodson.

Kansas City, Mo., Local 627—Lloyd Johnson, Clarence Fisher.

Reed, Tommy	37.40
Reiman, Paul	50.00
Reynolds, Ray	140.00
Richards, Johnny	15.00
Rita Bar (Pres. Off.)	860.00
Roberts, Marvin	150.00
Robinson, Eddie	25.00
Rothschild, Irving	44.91
Russell, Nina	30.00
Samuels, Bill	14.70
Schiller, Duke	50.00
Sky, Al	12.00
Slack, Freddy	50.00
Smith, Leroy (Stuff)	78.17
Stroble, Joe Burton	40.00
Sudy, Joseph	65.00
Sutton, Paul	5.00
Sykes, Roosevelt (Transfer)	530.00
Tanner, Elmo	50.00
Taylor, Don	5.00
Teagarden, Jack	200.00
The Esquire Trio	90.00
Thompson, Bill	20.00
Tony's Lounge	53.00
Torres, Don R.	25.00
Tunnell, Geo. (Bon Bon)	50.00
Veilleux, John	25.00
Walker, Jimmy	250.00
Wallenda Circus, Inc.	200.00
Walsh, Robert	95.90
Ware, James	50.00
Zansibar, Inc.	350.00

Respectfully submitted,
 THOMAS F. GAMBLE,
 Financial Secretary-Treasurer.

\$10,321.44

COMPOSERS' CORNER

Eugene Goossens has completed a violin concerto for Jascha Heifetz, thus fulfilling a promise made fifteen years ago. The English composer is now musical director of the Sydney Symphony Orchestra in Australia.

Arizona composers are now competing for a prize offered by the Musicians Club of Phoenix and the Phoenix Symphony Association. Compositions must require not more than twenty minutes for performance by a full symphony orchestra. The Phoenix Symphony Orchestra has the right of first performance.

J. J. Robbins and Sons, Inc., are the publishers of the song "Things to Come." On the list of the "Fifty of the Best Dance Numbers of the Decade" in our July issue the publisher's name was erroneously given.



Mary Lou Lewis, twenty-year-old member of Local 37, Joliet, Illinois with the poster she and other members of Local 37 will carry when they march in the 1948 Labor Day parade.

WEATHER AND MUSICIANS

by W. SCHWEISHEIMER, M. D.

Composers and the Weather

Beethoven complained about bad weather: "It always makes me play somewhat out of time." Brahms' creative periods were mostly in summer. Hugo Wolf's working periods were at the beginning of spring and fall. Engelbert Humperdinck stated that the sun had great influence on his work; he always wanted his studio situated toward east or south. Wilhelm Kienzl felt pleasantly excited by sunlight; a cloudy sky found him not disposed for work. Fair weather, a bright sky seem to increase the productive power of composers. However, Mendelssohn said in Naples: "We had rainy weather for several days; I used it for work and have worked eagerly on the Walpurgis Night."

Puccini was "the sport of every change of atmospheric pressure." Rain and cold made him feel ill. In many of his letters he complains about the influence of the weather on his work. Both his physical condition and his work depended upon sunshine; when the skies were overcast his soul was clouded by melancholy.

Ludwig Karpath, Hungarian-born basso, writer and music critic in Vienna (he died in 1936), has described how differently music and theatre critics will react to different weather conditions. It is a night with decreasing barometric pressure. After the performance the reviewer staggers into the editorial office, exhausted and dizzy. "Only ten lines?" the night editor asks astonished. "Didn't you like the singer?" "On the contrary," the critic says, "the guest-star was excellent. But I am simply too tired. I have such an abominable headache I can't write any more."

Next morning the manager of the opera house asks his secretary: "Did you see that? Ten lines! Can you imagine? The public was jubilant, the singer was in superb condition, everyone was enthused. And such great art of singing is dealt with in ten lines! How can I dare to engage the singer?" Karpath was very weather-sensitive himself and he observed the same weather-influence on several of his critic colleagues.

What You Can Do

What can be done in cases of sensitiveness to weather and barometric changes? The various single symptoms such as dizziness, headache, and feeling of depression in the heart region may be relieved by properly selected drugs and medicines. Hot baths and showers are recommended in other cases.

Most important is it *so know* about the influence of weather on one's psychic condition. Human relationships everywhere would be more peaceful and unruffled, says Prof. Clarence A. Mills of the University of Cincinnati, an expert observer who believes that "climate makes the man," if people would only realize the effect of weather on their dispositions and make proper allowances for little flare-ups. He reminds us of the low-barometer evenings when we arrived home exhausted from a day in which everything went wrong, only to find the whole family on edge and intolerant of every suggestion. Each

person is inclined to overlook his own irritable state and blame any unpleasantness upon unreasonable attitudes of others. Those are the evenings children are chastised because a parent is tired and irritated, although it is true the children themselves are more likely to be unduly perverse.

Knowledge of these influences will take much stress out of life on low-pressure days and give hope and relief. What looks like intolerably bad temper or over-sensitivity of a hypernervous musician may be nothing but a sunspot or too much soot in the sky. A drink or a cup of coffee may give relief on stormy days, while other persons are made more restless by them. Sometimes people who are sensitive to weather conditions are compelled to leave a town or region for good. This may not always be helpful. Tchaikovsky moved from Clarens to Florence in order to overcome his attacks of melancholy. The weather was glorious, the days warm and bright, and yet he was tormented "by an overwhelming, gigantic depression."

We know the stirring effects of the south wind on the Azores. When it blows, people go around dizzy. Even the children are apathetic and forget about their play. As soon as the north wind starts again everyone is cheerful and lively. Those who are affected by weather conditions should never forget that fresh winds will blow again!

Music Preview: 1948-1949

(Continued from page five)

Italo Tajo, Theodor Uppman and Vittorio Weinberg.

William Steinberg, musical director of the Buffalo Philharmonic, will be conducting performances for the fifth consecutive autumn, and Erich Leinsdorf, conductor of the Rochester Philharmonic, is returning to the company after an absence of six years. Mr. Leinsdorf will conduct the "Boris," the "Carmen" and the "Siegfried." Mr. Steinberg will preside over the "Meistersinger," "Otello" and "Falstaff."

New York City Opera Company's fall season will begin October 7th and run for eight weeks. Laszlo Halasz, the musical director since the company started in the spring of 1944, has promised Debussy's "Pelleas et Melisande," Strauss' "Salome" and Gian-Carlo Menotti's double bill, "The Old Maid and the Thief" and "Amelia Goes to the Ball."

At least two new European artists will make first contacts with the American public this Fall: Arturo Benedetti Michelangeli, Italian pianist, and Szymon Goldberg, Polish violinist. Mr. Michelangeli's debut will take place via a New York Philharmonic-Symphony concert, but Mr. Goldberg will appear first while on tour in the West. Later in the season he will play with the New York organization. Two other artists who are to appear with the New York Philharmonic-Symphony for the first time are the American violinist, Dorothea Powers, and the pianist, Lubka Kolesa.

Luigi Cherubini, one stormy day, when Baron de Tremont happened to be visiting him, said: "You see that black cloud coming up? When it passes over my head it will make me suffer agonies!" Directly afterward his entire aspect betrayed his sufferings. Very weather-sensitive was Franz Schubert. "I do not work," he said in a letter. "The weather here (in Vienna) is really terrible and the Almighty seems to have forsaken us entirely. The sun refuses to shine. It is already May, and one cannot even sit in the garden. Fearful! Dreadful! Appalling!!! For me the greatest cruelty one can imagine."

Many musicians are sensitive to the influence of changes in weather and season; this is connected with their general nervousness and hyper-sensitivity. Atmospheric conditions such as barometric pressure, air electricity, radioactivity of the air, sunspots produce good and bad temper.

A pianist whom I knew very well had a violent attack of nerves during an argument with some friends. The excitement was easily calmed down by some soothing tablets—but what was the cause? A thunderstorm was imminent, and the excited musician had been affected before by such storms. People whose nerves and temper depend on weather conditions have a bad time. Still there is no general rule: the same weather conditions may excite the nerves of one man, while they relax those of another person and make the third depressed. Highly strung, creative minds are especially hard hit, as the writings of many a poet, the memories of many a musician, testify.

Richard Wagner gives plenty of evidence to this fact. During a spring teeming with inspiration (1859) he wrote: "I am tired and, presumably from the onrush of spring, had of late been very agitated, with thumping heart and boiling blood." Another time he said: "How I depend on the weather! If the air is light and free, you can do anything with me. Contrariwise, if the atmosphere weighs on me, I can stoutly rebel, at utmost, but the beautiful comes hard."

Better Look at the Barometer

We do not know for certain which part of the weather is the real cause of ill influence on the human body and the nervous system. Musicians like to blame their occasional "blues," depressive moods, on concrete reassuring things, such as over-tension or exhaustion or night work or worries of any sort. It might be better for them to take a look at the barometer, for their nervous system probably has responded to falling atmospheric pressure and approaching thunderstorms or an approaching snow flurry.

A warm and highly exciting wind native to the Mediterranean countries is the sirocco. Under its influence the inclination to quarreling and suicide and every kind of emotional crimes is increased. In Italy the court considers extenuating circumstances if the sirocco has blown at the time of a crime. Isn't the sirocco blowing while jealous Santuzza betrays her husband Turiddu to his rival Alfio? Berlioz mentions the "paralyzing effect" of the sirocco during his stay in Rome.

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L. MUSICIAN

AUGUST, 1948

DEFAULTERS LIST of the

AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Castle Gardens: Youth, Inc., Prop., Detroit, Mich.
Ornada Gardens: Shannon Schaefer, Owner, Eugene Ore.
Midway Park: Joseph Paines, Niagara Falls, N. Y.
Playaway Beach: Sam Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
Rainbow Gardens: A. J. Voss, Manager, Bryant, Iowa
Sal-A-Bar Gardens: Kansas City, Mo.
Summer Gardens and Jamez Webb: Gravenhurst Ont., Cap Smeeth Park, Baumgart Sisters, Williamport, Pa.
Terrace Gardens: E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazier, Whack
BIRMINGHAM: Sellers, Sam, Operator, Funway Beach (Bessemer, Ala.)
DOTHAN: Smith, Mose
MOBILE: Peis, Ith

ALASKA

FAIRBANKS: Elder, Glen A. (Glen Alvin)

ARIZONA

PHOENIX: Mosbor, John
NEWBERRY, Woody, Mgr., and Owner, The Old Country Club.
TUMA: Buchner, Gray, owner "345" Club, El Cajon.

ARKANSAS

ELDORADO: Shivers, Bob
SHOT SPRINGS: Smith, Dewey
LITTLE ROCK: Hurst, J. H. Weeks, S. C. McQuinn
Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.
PINE BLUFF: Arkansas State College Clark, Stanley Scott, Charles E.

CALIFORNIA

BAKERSFIELD: Charlton, Ned Conway, Stewart Cox, Richard
BEVING: Rodgers, Edw. T.
BEVERLY HILLS: Mentessis, Paris
Big Bear Lake: Cressman, Harry R.
COMPTON: Vis-Lo Records
FRESNO: Plantation Club, Joe Cannan, Owner.
 Waggon, Wm. B., Jr., President Valley Amusement Assn., and Barn Dance Hall.
HOLLYWOOD: Alison, David Berg, Billy Birwell Corp. Bodge Room, Leonard Vanavasa Dempster, Ann Fina, Jay, and Artists Personal Mgt., Ltd. Grey, Lew and Magic Record Co.

Kell, Clarence
Morron, Boris
Patterson, Trent
Bobitschek, Kurt
 Universal Light Opera Co. and Am's.
Western Recording Co. and Douglas Venable.
Wrightman, Neale

LOS ANGELES:

Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Draa Circus
Hedlin, Leon, Promoter
Merry Widow Company, and Eugene Haskell, Raymond D. Mauro, Managers.
Moore, Clive
Morris, Joe, operator, Plantation Club
Moby, Curtis
New Club Alabam, Curtis Mobey and M. E. Brandenberg.

PRESON, JOE

Royal Record Co.
Ryan, Ted
Tobrian, Bernie
Tomkins, Irwin "Van"
Vancouver, Leonard
Williams, Cargile
Williams, Earl
Wiltshire Bowl

MAINE:

Kaiser, Fred
NORTH HOLLYWOOD: Lohmuller, Bernard

OAKLAND:

Moore, Harry
Morkin, Roy
OCEAN PARK: Frontier Club and Robert Moran

ORLAND:

Gates, C. W., Manager, Palace Dance Hall.

OROVILLE:

Rodgers, Edw. T., Palm Grove Ballroom.

PALM SPRINGS:

Hall, Donald H.
PERRIS: McCaw, E. R., Owner, Horse Folies of 1946.

REDWOOD CITY:

Lucky Star Club, and Mrs. Prévina, Proprietor, and Gene Bender, Manager.

SACRAMENTO:

Cole, Joe
Leimang, George
SAN DIEGO: Cotton Club, Benay Carry and Otis Wimberly.
Miller, Warren
Tivoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).

SAN FRANCISCO:

Bramy, Al
Brown, Willie H.
Pos, Eddie
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
Tenser, Joe
 The Civic Light Opera Committee of San Francisco;
Francis C. Moore, Chairman.
WALDO, Joseph

SANTA ANA:

Then's Place, and Theo. Osborn

SEBASTIAN OAKS:

Gilson, Lee
Kraft, Ozzie

TWIN PEAKS:

Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.

YREKA:

Legg, Archie

CONNECTICUT

BRIDGEPORT: Pleasant Heights Country Club, Granville Smith, Owner.
HARTFORD: Debinshy, Frank
Kantrovitz, Clarence (Ray)
Kaplan, Yak
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony

NEW LONDON:

Johnson, Henry
Patten, Olia
Williams, Joseph

NIANTIC:

Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.

STONINGTON: Whewell, Arthur
WATERBURY: Derwin, Wm. J.
WEST HAVEN: Patricelli, Alfred

DELAWARE

DOVER: Apollo Club and Bernard Pashina, Owner
Chick's Restaurant, A. B. Williams, Proprietor.

NEW CASTLE:

Hickory House, and Jos. Murphy, Prop.
James, Ed

WILMINGTON:

Allen, Sylvester,
Kaye, Al
Ritz Bar

FLORIDA

CLEARWATER: Bardon, Vance
CLEARWATER BEACH: Fay House
CORDAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc.

DAYTONA BEACH:

Charles Hi-Hat Club
Estate of Charles Reese, Jr.

FORT MYERS:

McCutcheon, Pat

HALLANDALE:

Singapore Soda's
Newberry, Earl, and Associated Artists, Inc.

MIAMI BEACH:

Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Jack
Lesbnick, Max
Macomba Club
Miller, Irving
Mocamba Restaurant, Jack Fred-lender, Irving Miller, Max Lesbnick and Michael Rosenberg, Employer.
Shanghai Restaurant, and Max Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel,
Leo Radoff, Mgr.-Dir.
Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner.

ORLANDO:

Club Sarrocco, and Roy Baldwin
Longwood Hotel, Maximilian Sheppard, Owner.
Sunbrook, Larry
Sunshine Club and D. S. Pryor

PALM BEACH:

Monaco's Restaurant and Frank Monaco

PANAMA CITY:

Daniels, Dr. E. R.

PENSACOLA:

Hodges, Earl, of Top Hat
Dance Club.
Keeling, Alec, of National
Orch. Syndicate.
National Orchestra Syndicate

RIVIERA BEACH:

Rowe, Phil
Woodruff, Charlie

STARKE:

Camp Blanding Rec. Center
Goldman, Henry

TALLAHASSEE:

Gainer Patio, and Henry Gaines, Owner.

TAMPA:

Junior Woman's Club
Pegram, Sandra
Williams, Herman

VENICE:

Fines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager.
Herren, Chas., Herren's Evergreen Farms Supper Club.

AUGUSTA: Kirkland, Fred J. W. Nozly, Jr.
MACON: Lee, W. C.
SAVANNAH: Club Royale, and Al Reamer, Owner.
Thompson, Lawrence A., Jr.
VIDALIA: Pal Amusement Co.

IDAHO

COBUR V/ALENE: Crandall, Earl
Lachman, Jesse
LEWISTON: Rosenberg, Mrs. R. M.
POCATELLO: Reynolds, Bud

ILLINOIS

BLOOMINGTON: James R. McKinney
CHAMPAIGN: Robinson, Bennie
CHICAGO: Adams, Delmore & Eugene Brydson, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, Licensee 468.
Children's Health & Aid Soc. Cole, Elsie, Gea. Mgr., and Chicago Artists Bureau, Licensee 468.
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner.
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938"
Fine, Jack, Owner.
"Victory Folies"
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Majestic Record Co
Marice, Vince
Mason, Leroy
Mays, Chester
Miller, E. H.
Monte Carlo Lounge, Mrs. Ann Hughes, Owner.
Moore, H. B.
National Recording & Film Corp.
Novak, Sarge
Novak, Sam
Stoner, Harlan T.
Taftan, Mathew,
Platinum Blonde Revue
Taftan, Mathew.
"Temptations of 1941"
Teichner, Chas. A., of T.N.T. Productions.

EAST ST. LOUIS:

Davis, C. M.

EFFINGHAM:

Behl, Dan

KANKAKEE:

Havener, Mrs. Theresa, Prop.
Dreamland.

LA GRANGE:

Haege, Robert
Klaan Club,
LaGrange High School.
Vigor, Joseph W.

MOBILE:

Antler's Inn, and Francis Weaver, Owner.

MT. VERNON:

Plantation Club, Archie M. Haines, Owner.

PEORIA:

Brydson, Ray Marsh
Humane Animal Assn.
Rutledge, R. M.
Paul Streeter

POLO:

Clem, Howard A.
Quincy,
Hammond, W.

ROCKFORD:

Palmer House, Mr. Hall, Owner.
Tracadero Theatre Lounge
White Swan Corporation

SPRINGFIELD:

Stewart, Leon H., Manager.
Club Congo.

WASHINGTON-BLOOMINGTON:

Thompson, Earl

INDIANA

ANDERSON: Lanane, Bob
Lanane, George
AUBURN: Moon Lodge No. 566
ELWOOD: Yankee Club, and Charles Sullivan, Mgr.
EVANSVILLE: Adams, Jack C.
Fox, Ben
GREENSBURG: Club 46, Chas. Holzbohus, Owner and Operator.

INDIANAPOLIS: Beachow, William and His All-American Brownskin Models. Entertainment Enterprises, Inc., and Frederick G. Schatz
Ferguson Bros. Agency
Richardson, Vaughn,
Fine Ridge Folies.
Wm. C. Powell Agency,
Bookers' License No. 4150.
VIDALIA: Pal Amusement Co.
NEWCASTLE: Harding, Stanley W.
MARION: Horine, W. S.
Idle Hour Recreation Club
RICHMOND: Ernie's Restaurant, and H. H. Fickett, Owner.
Newcomer, Charles
ST. LOUIS: Waco Amusement Enterprises

IOWA

GRANT: Voss, A. J., Manager, Rainbow Gardens.
CLARION: Miller, J. L.
HARLAN: Gibson, C. Rex
WHEATLAND: Griebel, Ray, Mgr., Alex Park

KANSAS

DOUGLAS CITY: Graham, Lyle
RANSAS CITY: White, J. Cordell
LOGAN: Graham, Lyle
MANHATTAN: Stuart, Ray
FRATT: Clements, C. J.
Wisby, L. W.
TOPEKA: Mid-West Sportsmen Assn.

KENTUCKY

LEXINGTON: Harper, A. C.
Hine, Geo. H.
OWENSBORO: Cristil, 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.
Stars & Bars Club (also known as Brass Hats Club), A. R. Conley, Owner; Jack Tyson, Manager.
Weil, R. L.

LAKE CHARLES:

Veltin, Tony, Mgr., Palm Club

MONROE:

Keith, Jessie

NEW ORLEANS

Dog House, and Grace Martinec, Owner.
Gilbert, Julie
The Hurricane, and Percy Stallal.
Hyland, Chauncey A.

OPELOUSAS:

Cedar Lane Club, Milt Delmas, Employer.

SHEVEPORT:

Reeves, Harry A.
Riley, Billy
Stewart, Willie

MAINE

SANFORD: Parent Hall,
E. L. Legere, Manager.

MARYLAND

BALTIMORE: Aetna Music Corp.
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Green, Jerry
Rio Restaurant and Harry Weiss, Manager.
Stage Door Casino
White, David,
Nation Wide Theatrical Ag.
BRADSHAW: English Supper Club, Ed. De Waters, Prop.
CUMBERLAND: Alibi Club, and Louis Waingold, Manager.
FENWICK: Seaside Inn, Albert Repsch, Owner
FREDERICK: Rev. H. B. Ritzenhouse

OCEAN CITY: Gay Nineties Club, Lou and Mont, Prop.; Henry Ipponi, Owner (of Baltimore, Md.)
SALISBURY: Twin Lanterns,
Elmer B. Dashiell, Oper.
TURNERS STATION: Thomas, Dr. Joseph H.
Edgewater Beach.

MASSACHUSETTS

BELERICA: One O One Club, Nick Ladoulis, Proprietor.
BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.
Crawford House Theatrical
Lounge
Grece, Max L.
McIlvaine, James H.
Mouzon, George
Snyder, Samuel, Boston Amusement Co.
Sullivan, J. Arnold,
Bookers' License 150.
Sunbrook, Larry and his
Redo Show.
Walker, Julian
Younger Citizens
Coordinating Committee

CAMBRIDGE:

Montgomery, A. Frank, Jr.
Salvato, Joseph

FITCHBURG:

Bolduc, Heary

BOLYOKE:

Levy, Bernard W.,
Holyoke Theatre.

LOWELL:

Crowe, Francis X.
MONSON: Monson House and Leo Can-gallo, Employer.
NEW BEDFORD: Rose, Manul
NORTH WEYMOUTH: Pearl, Morey
REVERE: Della Porta, Joseph J.,
Rollaway Ballroom.
WILMINGTON: Blue Terrace Ballroom and Anthony Del Torto

MICHIGAN

BAY CITY: Dr. Howard
DETROIT: Adler, Caesar, and Hoffman, Sam, Oper., Frontier Ranch.
Amnor Record Company
Bel Aire (formerly Lee 'n' Ed die's), and Al Wellman, Ralph Wellman, Philip Pla, Sam and Louis Bernsteln, Owners.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
FELIX LOUNGE
Green, Goldman
Hoffman, Sam, Operator, Frontier Ranch.
Johnson, Ivory
Korman, Hyman
San Diego Club,
Nono Minando.
Savoy Promotions, and Howard G. Pyle.
Schreiber, Raymond, Owner and Oper., Colonial Theatre.
Victory Supper Club, M. Jean, Owner.

FLINT:

Carpenter, E. M., Mgr., Terrace Gardens.

GRAND RAPIDS:

Huban, Jack

LANSING:

Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry

SISTER LAKES:

Rendezvous Bowl and Gards
J. Miller, Owner.

TRAVERSE CITY:

O-A-Ka Beach Pavilion,
Al Lawson.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gaudert
BEHNDJ: Foster, Floyd, Owner,
Merry Mixers' Tavern.
GAYLORD: Green, O. M.
RED WING: Red Wing Grill, Robert & Nybo, Operator.
ST. CLOUD: Gene, Mike
ST. PAUL: Fox, S. M.
SPRINGFIELD: Greca, O. M.

INTERNATIONAL MUSICIANS

BOLING:
Fain, Inner, Manager, Spotlight Band Booking Cooperative

DALLAS:
Carahan, R. H. Embassy Club, and Helen Asher and Jas. L. Dixon, Jr., Co-owners

Lee, Don, and Linshie (Shippy Lynn), owners of Script & Score Productions and operators of "Sawdust and Swingtime."

May, Oscar P. and Harry E. Morgan, J. C.

CORPUS CHRISTI:
Kirby, Edwin

FORT WORTH:
Carahan, Robert
Coo Coo Club
Famous Doo and Joe Earl, Operator
Smith, J. P.

GALVESTON:
Evans, Bob

HENDERSON:
Wright, Robert

HOUSTON:
Jenson, Oscar
Revia, Bouldin
World Amusement, Inc.
Thomas A. Wood, Pres.

KILGORE:
Club Plantation
Mathews, Edna

LONGVIEW:
Ryan, A. L.

FALESTINE:
Earl, J. W.

PARIS:
Bon-Da-Voo, and Frederick J. Merkle, Employer.

SAN ANGELO:
Specialty Productions, and Nelson Scott and Wallace Kelson

SAN ANTONIO:
Moore, Alex

TYLER:
Giffilan, Max
Tyler Entertainment Co.

VALASCO:
Fails, Isaac A., Manager, Spotlight Band Booking & Orchestra Management Co.

WACO:
Peacock Club,
E. C. Cramer and R. E. Cass

WICHITA FALLS:
Dibbles, C.
Whaley, Mike

VERMONT:
Bullington,
Thomas, Ray

VIRGINIA:
Alexandria,
Dave, Julian M., Capital Amusement Attractions.

DANVILLE:
Fulker, J. H.

LYNCHBURG:
Bailey, Clarence A.

NEWPORT NEWS:
McClain, B.

NORFOLK:
Big Track Diner, Percy Simon, Prop.

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

WASHINGTON:
Maple Valley:
Rustic Inn

TACOMA:
Dittbanser, Charles
King, Jan

WEST VIRGINIA:
Bluefield:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daley, Owner.

Corey, LaBebe
Hargrave, Paul
White, Ernest B.

INSTITUTE:
Hawkins, Charles

MORGANTOWN:
Lopez, Tony, former manager, Morgantown Country Club.
Niner, Leonard

WISCONSIN:
Bradley:
Jim's Logging Camp,
James Gough.

CLINTONVILLE:
Rustic Resort, and Mr. and Mrs. John Reinke, Managers.

EAGLE RIVER:
Denoyer, A. J.

GREEN BAY:
Franklin, Allan
Galt Erwin
Pensley, Chas. W.

GREENVILLE:
Reed, Jimmie

HAYWARD:
The Chicago Inn, and Louis G. Ranner, Owner and Operator.

REAPPOED JUNCTION:
Kilinski, Phil, Prop., Phil's Lake Nakomis Resort.

KESHENA:
American Legion Auxiliary
Long, Matilda

LA CROSSE:
Tooke, Thomas, and Little Dandy Taverna.

MILWAUKEE:
Thomas, Derby
Weinberger, A. J.

MOSINE:
Peplin Hall, and Mrs. A. Chruscicki Proprietor.

NEOPIT:
American Legion,
Sam Dickenson, Vice-Com.

PLATTEVILLE:
Kelly, C. P.

RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khoury, Tony

SHEBOYGAN:
Sicilia, N.

STURGEON BAY:
Larsheid, Mrs. Geo., Prop.
Carman Hotel

DISTRICT OF COLUMBIA:
Washington:
Alvis, Ray C.
Arcadia Ballroom, Edw. P. Mesrobian, Owner and Oper.
Archer, Pat
Brown Derby
Cabana Club and Jack Staples
China Clipper, Sam Wong, Owner.
5 O'clock Club and Jack Fratone, Owner
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Hoberman, John Price, President, Washington Aviation Country Club.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Kirch, Fred
McDonald, Earl H.
Moore, Frank, Owner,
Star Dust Inn.
O'Brian, John T.
Rayburn, E. -
Reich, Eddie
Rittenhouse, Rev. H. B.
Rosa, Thomas M.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

WASHINGTON:
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Whaley, Mike

VERMONT:
Bullington,
Thomas, Ray

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Alexandria,
Dave, Julian M., Capital Amusement Attractions.

DANVILLE:
Fulker, J. H.

LYNCHBURG:
Bailey, Clarence A.

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McClain, B.

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Big Track Diner, Percy Simon, Prop.

ROANOKE:
Harris, Stanley

SUFFOLK:
Clark, W. H.

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Maple Valley:
Rustic Inn

TACOMA:
Dittbanser, Charles
King, Jan

WEST VIRGINIA:
Bluefield:
Brooks, Lawson
Thompson, Charles G.

CHARLESTON:
Club Congo, Paul Daley, Owner.

Corey, LaBebe
Hargrave, Paul
White, Ernest B.

INSTITUTE:
Hawkins, Charles

MORGANTOWN:
Lopez, Tony, former manager, Morgantown Country Club.
Niner, Leonard

WISCONSIN:
Bradley:
Jim's Logging Camp,
James Gough.

CLINTONVILLE:
Rustic Resort, and Mr. and Mrs. John Reinke, Managers.

LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), M. E. Nutting, Pres.
Seven Dewarb Inn

POST ARTHUR:
Curtin, M.

SHURBY:
Danceland Pavilion, and P. R. McLean, Prop.

TORONTO:
Chin Up Producers, Ltd., Roly Young, Mgr.
Leslie, George
Local Union 1452, CIO Steel Workers' Organizing Com.
Radio Station CHUM
Mision, V.

QUEBEC:
Montreal:
Auger, Henry
Beriau, Maurice, and La Societe Artistique.
Clover Cafe, and Jack Horn, Operator.
Dassu, Claude
Deoust, Hubert
Deoust, Raymond
Desautels, C. B.
Dion, John
Emery, Marcel
Emond, Roger
Horn, Jack, Operator, Vienna Grill.
Lussier, Pierre
Sourkes, Irving
Sunbrock, Larry

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senechal, Ido

MISCELLANEOUS:
Alberts, Joe
Al-Dean Circus, P. D. Procland
Arwood, Ross
Asinger, J. H.,
Asinger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Bauh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Booserman, Herbert (Tiny) Braunstein, B. Frank Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Brugler, Harold
Byrdon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Art Mias, R. C. (Bob) Grooms, Owners and Managers.
Borns, L. L., and Fattness Carroll, Sam
Conway, Stewart
Cornish, D. H.
Coroson, Jimmy
DeShon, Mr.
Eckhart, Robert
Farraco, B. P.
Fechan, Gordon P.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzler, Darrel
Fox, Jess
Fox, Sam M.
Procland, P. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Follies Gay Pare
Freich, Joe C.
George, Wally
Grego, Pete
Gutrie, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Horan, Irish
International Magicians, Profecers of "Magic in the Air".
Johnson, Sandy
Johnston, Clifford
Key, Bert
Kelson, Wallace
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Keyes, Ray
Kimball, Duke (or Remmie)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Levin, Harry
Magee, Floyd
Mathews, John
Maurice, Ralph
McCann, Frank
McCor, E. E., Owner,
Horse Follies of 1944.
Meitz, D. C.

Merry Widow Company, and Eugene Haskell, Raymond E. Mauro. Ralph Poosasa, Managers.
Miller, George E., Jr., former Bookers' License 1129.
Miquelon, V.
Mooser, Woody (Paul Woody) New York Joe Fantasy Co., Scott Challant, James Blizard and Henry Robinson, Owners.
Ouellette, Louis
Patterson, Chas.
Platinum Blood Revue
Richardson, Vaughan,
Pine Ridge Follies

Roberts, Harry E. (also known as Hap Roberts or Doc Mid Ray)

Robertson, T. E., Robertson Rodeo, Inc.
Ross, Hal J.
Ross, Hal J., Enterprises
Sargent, Schwya G.
Scott, Nelson
Singer, Leo, Singer's Midgato
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter

Straus, George
Sunbrock, Larry, and His Rodeo Show.
Tafan, Methew
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Walner, Marie, Promotge
Ward, W., W.
Watson, N. C.
Wells, Charles
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mosher)

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

MASSACHUSETTS:
Boston:
E. M. Low's Theatres
Holyoke:
Holyoke Theatre, B. W. Levy

MICHIGAN:
Detroit:
Colonial Theatre, Raymond Schreiber, Owner and Opn.
Grand Rapids:
Powers Theatre

MISSOURI:
Kansas City:
Main Street Theatre

NEW JERSEY:
Montclair:
Montclair Theatre and Co-Op Corp., Thomas Hayner, Tom Costello.

OHIO:
Cleveland:
Metropolitan Theatre
Enosuel Steuz, Oper.

TENNESSEE:
Knoxville:
Bijou Theatre

VIRGINIA:
Buena Vista:
Rockbridge Theatre

INDIANA:
South Bend:
St. Casimir Ballroom

IOWA:
Boone:
Mines' Hall
Dubuque:
Julien Dubuque Hotel

KANSAS:
Wichita:
Green Tree Inn, and Frank J. Schulze and Homer E. Mahey, owners.
Monterey Cafe, and Frank J. Schulze and Homer E. Mahey, Owners.
Shadowland Dance Club
Swingland Cafe, and A. B. (Bob) Brunch, owner.
21 Club and A. B. (Bob) Brunch, owner.

KENTUCKY:
Bowling Green:
Jackman, J.
Wade, Golden G.
BROADSTOWN:
Masonic Hall

LOUISIANA:
New Orleans:
Club Rocket
Happy Landing Club

MARYLAND:
Baltimore:
Knowles, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patman, Manager.
Rabasco, C. A., and Baldwin Cafe.

MASSACHUSETTS:
Methuen:
Central Cafe, and Messrs. Tapkonis, Driscoll & Gagnon, Owners and Managers.
Worcester:
Gedymia, Walter

MICHIGAN:
Flint:
Central High School Aed.
Houghton Lake:
Johnson Cocktail Lounge
Johnson's Rustic Dance Hall

INTERLOCHEN:
National Music Camp

MARQUETTE:
Johnston, Martin M.

INTERNATIONAL MUSICIAN:

ALASKA:
Port Richardson:
Birk-Johnson Lytle Company

ARIZONA:
Douglas:
Top Hat
Hot Springs:
Forest Club, and Haskell Hardage, Proprietor.
Little Rock:
Arkansas Livestock & Rodeo Assn., Senator Clyde Byrd, Sec.
Big Bear Lake:
Cresman, Harry E.
Concord:
Rendezvous Band
Long Beach:
Majestic Ballroom, and Harry Schooler, Joe Zuoca and Frank Zuoca.
San Bernardino:
Sierra Park Ballroom,
Clark Rogers, Mgr.
San Luis Obispo:
Scaton, Don
Santa Rosa:
Rendezvous, Lake County

COLORADO:
Denver:
Yucca Club, and Al Beard, Manager.
Loveland:
Westgate Ballroom
Hartford:
Buck's Tavern,
Frank S. DeLucco, Prop.
Norwich:
Wonder Bar

CONNECTICUT:
Jacksonville:
Floridan Bar, and Arturo Boza
Key West:
Delmonico Bar, and Arturo Boza
Miami Beach:
Coronado Hotel
Sarason:
Bobby Jones Golf Club
"400" Club
Lido Beach Casino
Sarason Municipal Auditorium
Sarason Municipal Trailer Park
Tampa:
Grand Oregon, Oscar Leon Mgr.

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ILLINOIS:
Eureka:
Hecker, George
Galesburg:
Townsend Club No.
Mattoon:
U. S. Grant Hotel

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