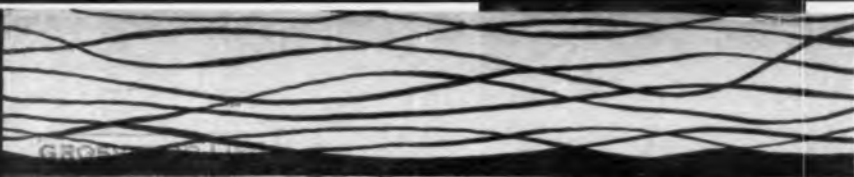


international musician

JANUARY 1955



Lawrence Welk
see page 26

CROSVENOR LIBRARY

KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA





it's Olds-



Top to bottom:
MARVIN LONG
WARD SILLAWAY
CHUCK EVANS



FOR THE WARING TROMBONE SECTION

As the most expressive medium for their talent, OLDS RECORDING trombones are the choice of the Waring Trombone Section. These fine artists recognize the special attention given the wide requirements of leading musicians by Olds . . . and they acclaim the brilliance, flexibility and even response of the Recording model trombones. For unexcelled musical performance, it's always OLDS!

F. E. OLDS & SON • Fullerton, California

SPOTLIGHT ON BEST-SELLING MUSIC PUBLICATIONS

AMERICA'S TWO BIGGEST INSTRUMENTAL COLLECTIONS!

• 20 All-Time HIT PARADERS No. 14 •

Today's big hits in solo arrangements, with piano accompaniment, including **LET ME GO LOVER!** • **NAUGHTY LADY OF SHADY LANE** • **MAKE YOURSELF COMFORTABLE** • **PUPALINA** • **MR. SANDMAN** • **HOLD MY HAND** • **THAT'S ALL I WANT FROM YOU** • **OOP-SHOOP** • **MAMBO ITALIANO** • **MY BAMBINO** • **HAPPY WANDERER** • **RUNAROUND** and others.

Published for:

212—TRUMPET 213—CLARINET 214—TENOR SAX 215—ALTO SAX
216—TROMBONE 217—ACCORDION 218—GUITAR Each Book 1.25

• "HITS" for Instruments •

30 Hit Songs in a classified listing for the Soloist—Contents: Dixieland: **Muskrat Ramble, When the Saints Go Marching In**; Latin-American: **Tico-Tico, Granada**; Western: **Cool Water, Beautiful Brown Eyes**; Tango: **Takes Two to Tango, Adios Muchachos**; Sacred: **I Believe, Crying in the Chapel**; Instrumental: **Twilight Time, Dipsy Doodle**, and many others. Piano accompaniment.

219—TRUMPET 220—CLARINET 221—TENOR SAX
222—ALTO SAX 223—ACCORDION 224—TROMBONE Each Book 1.25

FOR THE ORGANIST

ORGAN POPS No. 5

Hits for the Hammond organist—**Hold My Hand** • **That's All I Want From You** • **Mambo Italiano** • **Oop-Shoop** • **Mama Doll Song**, others. **225 1.50**

MAMBOS FOR ORGAN

Arranged for Hammond organ by Milton Page includes **Mambo Baby** • **Chopsticks Mambo** • **Mambo Italiano** • **The Middle-Age Mambo**, others. **226 1.50**

MODERN RHYTHM PATTERNS

A practical guide to the mastery of modern rhythm forms, studies, solos.

227—Spinnet Model edition 1.00
228—Hammond Organ edition 1.00

FOR THE PIANIST

BILLY TAYLOR'S Modern Piano Books

BASIC BE-BOP INSTRUCTION

Practical approach, analysis, improvisation, solos. **229 1.00**

BASS STYLES AND CHORDS

Jazz bass chords, chart, solos of **Honeysuckle Rose**, etc. **230 .85**

BOOGIE-WOOGIE PIANO SOLOS

Explanation of boogie-woogie plus original solos. **231 1.00**

MAMBO PIANO SOLOS

How to play mambo, history and four authentic mambos. **232 .85**

MAMBO HITS

Titone • **Early Morning Mambo** • **I Love to Mambo** • **Mambomania**, etc. **233 1.00**

DIXIELAND PIANO SOLOS

The Dixieland technique, how to play it, solos. **234 .85**

BILLY TAYLOR'S BE-BOP FOR PIANO

Good Groove • **Cuban Capet** • **Four Eyes** • **BT's-DT's**. **235 .85**

MELODI-CHORD BOOKS

For all keyboard instruments—Ideal for everyone. Gives the melody line plus chords spelled out by note, by letters, by symbol. Easy, fool-proof way to build large repertoire.

31 STANDARD HITS

236 (Melodi-Chord No. 1) 1.25
 Includes **Wait Till the Sun Shines, Nellie** • **Whispering** • **Margie** • **You Made Me Love You** • **I Want a Girl** • **I'll Be With You in Apple Blossom Time** • **When My Baby Smiles at Me** and others.

48 KEYBOARD CLASSICS

237 (Melodi-Chord No. 2) 1.25
 Includes **Can Can** • **Wedding March** • **Liebestraum** • **Bridal Chorus** • **Moonlight Sonata** • **Greensleeves** • **To a Wild Rose** • **Stars and Stripes Forever** and others.

For the ACCORDIONIST

DIXIELAND for ACCORDION

Special two-beat arrangements of such jazz classics as **MUSKRAT RAMBLE** • **THAT'S A PLENTY** • **ON REVIVAL DAY** • **SOMEDAY SWEETHEART**, others. **238 1.00**

COMBO BOOKS

MAMBO COMBOS

A complete collection of mambo hits for instrumental combinations of any size. Includes **Mambo No. 5** • **Mambo Italiano** • **Mambo Jumbo** • **Mambolero** • **Manhattan Mambo**, others.

200 Eb Book 1.00—Bb Book 1.00—C Book 1.00

DANA POLKAS

20 top-recorded polka hits available for the first time—includes **Blond Bombshell** • **Bum Cyk Cyk** • **Cancata Polka** • **Ferryboat Polka** • **Clum Clum** • **Wine, Women and Polka**, others. **201 Eb Book 1.00—Bb Book 1.00—C Book 1.00**

POLKA COMBOS

All these polka hits in one combo book—**Mary Lou Polka** • **Elmer's Polka** • **Helena Polka** • **Cleveland Polka** • **Barbara Polka** • **Clap Hands Polka** and many others.

202 Eb Book 1.00—Bb Book 1.00—C Book 1.00

POP ★ COMBOS

Special arrangements of standard favorites—**Honeysuckle Rose** • **It's the Talk of the Town** • **East of the Sun** • **Ol' Man Mose** • **Sweet Lullami** and others.

203 Eb Book 1.00—Bb Book 1.00—C Book 1.00

MAMBO! MAMBO! MAMBO!

Popular Solos ★ Mambo Edition

Contents: **Mambo Italiano** • **Mambo A la Marilyn Monroe** • **Mambo Baby** • **Christian Dior Mambo (Cha Cha Cha)** • **Mambo Candela** • **The Middle-Age Mambo**. Published for:

204—Trumpet 207—Accordion
205—Trombone 208—Sax
206—Clarinet ea. .80

"Trumpet Mambos" • "Clarinet Mambos" • "Tenor Sax Mambos"

3 Top Collections with piano accompaniment. 12 solos in each book including **Mambo Jumbo** • **Mambo No. 5** • **Sway** • **Lullaby of Birdland** • **Dardanella-Mambo** • **Mambo Italiano** and others. **209—Trumpet 210—Clarinet 211—Tenor Sax ea. 1.25**

The New Jazz Classic!

LULLABY OF BIRDLAND

George Shearing's great composition now available in special solo arrangements:

212—ACCORDION SOLO (Magnante)..... .75
213—HAMMOND ORGAN SOLO (Ross)..... .75
214—GUITAR SOLO (Geo. Barnes)..... .75
 (with 2nd guitar, bass, piano)

Order From Your Dealer or Direct

HANSEN PUBLICATIONS, INC.

119 West 57th Street, New York 19, N. Y.

Gentlemen: Rush music and quantities indicated. Enclosed find \$_____ for the following:

200	Bb	Eb	C	204	208	212	216	220	224	228	232	236
201	Bb	Eb	C	205	209	213	217	221	225	229	233	237
202	Bb	Eb	C	206	210	214	218	222	226	230	234	238
203	Bb	Eb	C	207	211	215	219	223	227	231	235	

Order by Number

All Shipments Prepaid

Name _____ Please Print

Street _____

City _____ State _____

Great
REED NEWS
 for you!



**FAMOUS
 BRILHART
 QUALITY**

Now AVAILABLE in the *New*
LOW-PRICED Brillhart SPECIAL
CANE REED
 at all
MUSIC DEALERS
send for catalog

BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA

**international
 musician**

Vol. LIII JANUARY, 1955 No. 7

**OFFICIAL JOURNAL OF THE
 AMERICAN FEDERATION OF
 MUSICIANS OF THE UNITED
 STATES AND CANADA**

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J.
 "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street, Newark 2, New Jersey

LEO CLUESMANN, Editor and Publisher
HOPE STODDARD, Associate Editor

Subscription Price

Member60 Cents a Year
 Non-Member\$1.00 a Year

ADVERTISING RATES

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

OFFICERS OF THE FEDERATION

JAMES C. PETRILLOPresident
 570 Lexington Avenue,
 New York 22, N. Y.
 175 West Washington Street,
 Chicago 2, Illinois

C. L. BAGLEYVice-President
 900 Continental Bldg., 408 So. Spring St.
 Los Angeles 13, California

LEO CLUESMANNSecretary
 220 Mt. Pleasant Ave., Newark 4, N. J.

HARRY J. STEEPERTreasurer
 220 Mt. Pleasant Ave., Newark 4, N. J.

Executive Committee

HERMAN D. KENIN359 South West
 Morrison St., Portland 4, Oregon

GEORGE V. CLANCY5562 Second Blvd.
 Detroit 2, Michigan

STANLEY BALLARD32 Glenwood Ave.
 Minneapolis 3, Minnesota

WILLIAM J. HARRIS1918 Live Oak St.
 Dallas 1, Texas

WALTER M. MURDOCH279 Yonge St.
 Toronto 1, Ontario, Canada

CONTENTS

Affairs of the Federation	9
Laws Which Restrict Union Activity	9
The President Acts on Resolutions.....	9
If Music is to Live—Leo Cluesmann	10
AGVA Settlement Reached	11
Labor Honors its Own	11
Symphony and Opera	12
Music in South Dakota	14
Recording Companies Signed	16
It's in the News	17
Violin: Views and Reviews—Babitz	18
Technique of Percussion—Stone	20
Guide to Accordion Playing—Mayer	22
Closing Chord	23
John W. Green	24
Spotlight on Bands	25
Local Highlights	27
News Nuggets	29
Where They Are Playing	33
Travelers' Guide to Live Music	34
Official Business	37
Bookers' Licenses Revoked	39
Defaulters List	41
Unfair List	45

INTERNATIONAL MUSICIAN

Fender

fine electric instruments



LEON McALIFFE Tulsa, Okla.



MONK MONTGOMERY
Indianapolis, Indiana



ALVINO KARPIS
Hollywood, Calif.



EDDIE BUSH
Hollywood, Calif.



JIMMY DOYLE
Buffalo, New York



NOEL BOGGS
Los Angeles, Calif.



LEON RHODES
Dallas, Texas



JODY CARVER
New York City



HERB REMINGTON
Houston, Texas



AL MYERS
Columbus, Ohio



JIMMY KELLY
Dallas, Texas



ARTHUR SMITH
Charlotte, N. C.



EDDIE CLAIRO, Hollywood, Calif.

ARE THE CHOICE OF
THESE OUTSTANDING
ARTISTS
Why? Because they have
found Fender makes the
very finest in amps, guitars,
cases, and musical
accessories.

distributed exclusively by
FENDER SALES, INC.

308 East Fifth Street Santa Ana, Calif.

SHIFTE HENRI
Los Angeles, Calif.



No. 7
IE
OF
ED
uly 28,
t. N. J.
rate of
03, Ac
uly 28,
sion
ey
blisher
tor
a Year
a Year
blisher
N. J.
ON
sident
resident
ring St.
cretary
N. J.
asurer
N. J.
h West
on
d Blvd.
d Ave.
Oak St.
nge St.
9
ity 9
nn 10
11
12
14
16
17
ts., 18
20
yer 22
23
24
25
27
29
33
34
37
39
41
45
CIAN

These Two Great Saxophones

ACCLAIMED BY ARTISTS FOR...

Reserve Power

Most Accurate Intonation

Finest Tone Quality

For all-round excellence in playing performance . . . for every type of music from dance to symphony . . . top artists the world over agree—these two Conn standard saxophones are "the greatest." Both models have power to spare, available when you want it—without straining! Both models have the finest, most accurate intonation possible, with beautiful tone quality that "bleeds" and enhances any instrumental combination. Prove it to yourself . . . try a Conn at your early convenience, and you'll agree.

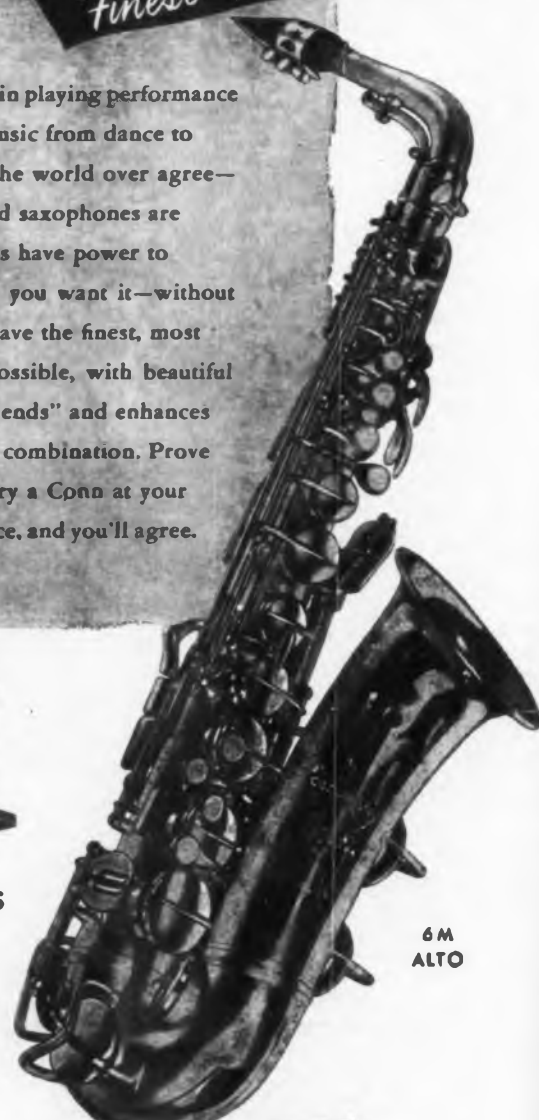
10M
TENOR



ONLY A CONN HAS ALL THESE EXCLUSIVE FEATURES

Adjustable pivot screw (above) assures constant, light, positive key action. *Durocast keys* provide that confident "feel" to both hands. Fast, sure *octave mechanism* and special *octave socket* give brilliant response in upper register. Drawn *tone-hole sockets* and *Res-O-Pads* provide increased resonance and brilliance to tone. Convenient arrangement of *table keys*, and other features too numerous to describe are yours, only on a Conn.

6M
ALTO



Write FOR FREE LITERATURE

Send today for latest descriptive literature with pictures and details of many exclusive Conn features. See your Conn dealer for trial demonstration of the Conn saxophone of your choice. No obligation.
CONN BAND INSTRUMENT DIVISION
C. G. Conn, Ltd., 125 Conn Building, Elkhart, Indiana



WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

MUSICIANS

YOU NEED THIS!

MODERN JAZZ CHORUSES ON ANY FAMOUS STANDARD HIT (your choice). Arranged in order for any instrument. Modern style, as played by leading jazz stars 75 cents each

NEW LISTINGS THIS MONTH

- 493—MAMBO PIANO BASS. Authentic left-hand mambo styling..... .50
- 491—HOW TO USE FOURTH INTERVAL PASSAGES. New ideas for the ad-lib instrumentalist..... .50

Modern Music Theory

- Cat. No.
- 363—THE 12 TONE SYSTEM. Explanation and illustrations of the modern atonal music style..... .50
- 16—HOW TO PLAY BE-BOP. Full analysis, theory and many examples.....\$1.50
- 907—HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords for conventional sheet music harmony..... .75
- 374—LESSONS IN MELODY WRITING. A new approach in developing the skill of melodic invention.....\$1.25
- 43—CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc.....\$1.50
- 04—MODERN CHORD SUBSTITUTIONS. Chart of chords that may be used in place of any regular major, minor, and 7th chords..... .50
- 41—HOW TO TRANSPOSE MUSIC, including special exercises to practice transposing at sight.....\$1.50
- 368—SYNCOPIATED JAZZ ACCENTS. How to place "off-beat" accents in modern jazz styling..... .50
- 52—HOW TO HARMONIZE MELODIES. The principles of improvising correct harmonic progressions for any melody.....\$1.00
- 01—CHORD CHART, 132 popular sheet music chords..... .50

FOR GUITAR

- 367—UNUSUAL CHORD POSITIONS FOR GUITAR. 744 chords in diagram and notation (by Norman Elliott)..... .75
- 362—GUITAR RUNS. Modern technique for improvisation on all chords..... .75
- 350—GUITAR STYLING IN TENTHS. An unlimited new source of interesting effects..... .50
- 346—OCTAVE UNISON STYLIZING FOR GUITAR. Modern double and triple string solo technique and how to apply it..... .75
- 355—NOVEL GUITAR ACCOMPANIMENTS. New, different guitar rhythms for interesting small combo effects..... .50
- 344—11th CHORDS FOR GUITAR and how to use them. 660 modern chords, diagrams, fingerings, notation..... .50
- 982—GUITAR INTRODUCTIONS. Professional material..... .50
- 42—GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions.....\$1.25
- 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions..... .50

FOR ORGAN

- 06—EFFECTIVE HAMMOND ORGAN COMBINATIONS, chart of special sound effects and novel tone combinations..... .50
- 30—HAMMOND NOVELTY EFFECTS, a collection of amusing trick imitations for "entertaining" organists..... .75
- 33—COMPLETE DICTIONARY OF HAMMOND STOPS, correct interpretation of organ sounds..... .75
- 906—POPULAR ORGAN STYLING. How to arrange popular sheet music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ registration..... .50

INSTRUCTIVE PUBLICATIONS FOR THE MODERN PIANIST

- Cat. No.
- 49—DESCENDING PIANO RUNS. For the right hand. Modern runs to fit the most used chord combinations..... .50
- 904—ASCENDING PIANO RUNS. For the right hand. In all popular keys..... .50
- 903—HOW TO USE 11th and 13th CHORDS. Examples of modern chords applied to popular songs..... .50
- 376—MODERN CHORD PROGRESSIONS FOR PIANO. How to transform sheet music chords into modern extended chord positions.....\$1.00
- 379—PROGRESSIVE JAZZ PIANO INTROS. Professional introductions in the modern manner.....\$1.00
- 10—MODERN PIANO RUNS, 180 professional runs on all chords.....\$1.00
- 69—PIANO BASS PATTERNS. A variety of left-hand figures on all chords..... .75
- 48—11th CHORD ARPEGGIOS. 132 11th chord runs, the modern substitute for 7th chords..... .50
- 980—MODERN JAZZ ACCOMPANIMENTS. How to play off-beat bop piano backgrounds..... .50
- 912—CHORDS BUILT BY FOURTH INTERVALS. A chart of ultra-modern 3, 4, 5 and 6 note chords and how to substitute them for conventional chords.....\$1.00
- 940—NEW CHORDS FOR STANDARD HITS. Exciting, different harmonizations of all the best known all-time hits.....\$1.00
- 63—PROGRESSIONS IN 13th CHORDS. Examples and exercises showing all variations of 13th chords as used in modern music..... .50
- 64—PROGRESSIVE PIANO HARMONIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations..... .50
- 354—MODERN CHORD APPLICATION. How to use fourth chords, 9th, 11th and 13th chords in modern jazz piano styling..... .75
- 370—SINGLE NOTE FIGURATIONS FOR STANDARD HITS. Typical modern piano ad-lib variations applied to songs..... .75
- 373—EXPERIMENTAL JAZZ IDEAS. Polytonality, counterpoint and the 12 tone system applied to a jazz beat.....\$1.00
- 364—LEFT HAND IDEAS FOR MODERN PIANISTS and how to apply them..... .75
- 344—HOW TO ACCOMPANY VOCALISTS on the piano. Six effective styles of piano accompaniments clearly illustrated..... .50
- 353—SINGLE NOTE IMPROVISATIONS. Ad-lib jazz phrases to fit the most used chord progressions..... .50
- 245—MAMBO RHYTHM PATTERNS FOR PIANO..... .50
- 50—LATIN-AMERICAN RHYTHMS. How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing Latin-American instruments.....\$1.25
- 914—11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords..... .50
- 64—NEW CHORD STRUCTURES. This chart shows the basis for 1152 unorthodox modern chord structures that can be used in place of conventional chords..... .50
- 915—DICTIONARY OF 13th CHORDS. A chart of 132 extremely modern 7-part chords..... .50
- 901—PROGRESSIVE PIANO PATTERNS. Modern style jazz phrases in all popular keys..... .50
- 88—MODERN BLOCK CHORD PROGRESSIONS. Examples and exercises for the progressive pianist..... .50

492—PIANO FILLERS. 32 pages of Runs, Intros, Breaks, Endings, that can be used with all current and standard song hits.....\$1.25

369—PLAY POPULAR PIANO BY CHORDS. The sensational Walter Stuart system of piano instruction without bass clef. Complete "18 lesson—40 song course" teaches playing from lead sheets. For semi-advanced pianists and music teachers. Formerly \$5.95, now only.....\$1.25

Cat. No.

80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart.....\$1.00

65—MODERN PARALLEL CHORD PROGRESSIONS. The harmonic background for modern piano styles. How to create the "New Sound" in harmonizing basic scales..... .50

375—ULTRA-MODERN HARMONIZATIONS. How to create new style effects through unconventional uses of harmony.....\$1.00

380—EXPERIMENTAL JAZZ SOLOS. Fresh, beyond the conventional shopworn phrases, looking to the future (For piano).....\$1.25

377—PROGRESSIVE JAZZ PIANO SOLOS. Perfect examples of the new contemporary styles.....\$1.25

378—MODERN PIANO BLUES PATTERNS. New, fresh ideas for blues improvising..... .75

09—MODERN PIANO INTRODUCTIONS, in all popular keys.....\$1.00

68—PIANO ENDINGS. Two and one measure endings in all popular keys..... .50

11—MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys.....\$1.00

Progressive style Intros, Breaks and endings for Standard Hits. Melodies Not Included

932—SELECTION "A." Stardust, Tea For Two, Talk of the Town, Ain't Misbehavin'..... .50

933—SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You..... .50

934—SELECTION "C." Embraceable You, Honeysuckle Rose, Out of Nowhere, The Sunny Side of the Street..... .50

935—SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Someone to Watch Over Me..... .50

936—SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, You Were Meant for Me..... .50

MONEY BACK GUARANTEE ON EVERYTHING!

WALTER STUART music studio, inc. 421-A CHESTNUT ST. UNION, NEW JERSEY

Enclosed you will find \$..... Send C.O.D. (except Canada)

Please send (list by number).....

Free Catalog Modern Piano Trends

PLEASE PRINT

NAME.....

STREET.....

CITY..... STATE.....

Over 1,000 Professional Pianists Get "Modern Piano Trends" Every Month! Do You?

Modern Piano Trends
An Instructive Monthly Publication for Progressive Musicians

- Modern Chord Progressions
- New Harmonizations of Standard Hits
- Introductions, Breaks, Endings
- Original Progressive Solos
- New Harmonic Devices
- Ideas for Modern Improvisation

— STRICTLY PROFESSIONAL —

Current Issue 50 Cents
Six Months Subscription \$2.50
8 back issues.....\$3.00

ALL INSTRUMENTS

5 BACK ISSUES OF "IMPROVISATION" (1954), instructive monthly for jazz instrumentalists.....\$1.25

- Cat. No.
- 372—NEW STYLE AD-LIB SOLOS. Modern themes with ad-lib take-offs. For all treble clef instruments (chord symbols included).....\$1.25
- 371—MODERN BLUES STYLES. New style blues examples for all treble clef instruments..... .75
- 365—AD-LIB JAZZ PHRASES. 1,728 modern two-measure jazz phrases to fit all chords.....\$1.00
- 67—MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)..... .50
- 57—HOW TO MEMORIZE MUSIC. A scientific method with exercises that develop and improve the capacity for memorizing music..... .50
- 959—SIGHT READING TECHNIQUE. A tested practical method that will improve your sight reading..... .50
- 902—PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys..... .50
- 58—BASS IMPROVISING BY CHORDS. How to find the correct bass notes from popular sheet music diagrams..... .50
- 913—100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales..... .50
- 47—IMPROVISING and HOT PLAYING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations.....\$1.00
- 60—TWO-PART HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key..... .50
- 05—TRANSPOSING CHART, changing music to all keys.....\$1.00



There was no fanfare of publicity. But, all of a sudden, the word was passed along . . . "Art Van Damme's new Columbia LP Album CL-544 is hot! Better latch on to one, quick!" And it's selling fast, because here is jazz that makes conversation.

THE SOUND THAT'S GOT NEW YORK SPELLBOUND!

the van damme sound



— And here's the accordion that's making conversation . . . preferred by Art Van Damme, as well as 9 out of 10 other highest-paid artists. It's the *Symphony Grand* by Excelsior. Why not try one and see how it improves your tone and technique, too?

Write for free catalog and name of your nearest dealer.

EXCELSIOR ACCORDIONS, INC.
333 SIXTH AVENUE, NEW YORK 14, N. Y.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

EXCELSIOR

Affairs of the Federation

Laws Which Restrict Union Activity

PRESIDENT PETRILLO AND SECRETARY OF LABOR JAMES P. MITCHELL
EXCHANGE VIEWS ON SO-CALLED "RIGHT-TO-WORK" LAWS

On December 8, 1954, I sent the following telegram to Secretary of Labor James P. Mitchell, after reading his speech to the Convention of the Congress of Industrial Organizations in Los Angeles, California, on December 7:

YOUR SPEECH BEFORE THE CIO CONVENTION CONCERNING THE RIGHT-TO-WORK LAWS IN SEVERAL STATES WAS TIMELY. WHILE I CANNOT SPEAK FOR THE ENTIRE LABOR MOVEMENT, I KNOW THEY REJOICE IN YOUR SPEECH. I CAN SPEAK FOR TWO HUNDRED AND FIFTY THOUSAND MUSICIANS IN TELLING YOU THAT TO A MAN WE CONGRATULATE YOU, FIRST ON YOUR COURAGE AND SECONDLY ON YOUR FINE MESSAGE.

To this the Secretary of Labor replied on December 13 as follows:

"Dear Mr. Petrillo:

"It was deeply gratifying to have your telegram and your very kind comments on my recent statement on right-to-work laws. I am glad to know that you and your organization approve of it.

"With the thought that you might like to

have the full text of my address, I am enclosing a copy for your information."

Following you will find reprinted that portion of his speech which has to do with the right-to-work laws, which are certainly more dangerous than the Taft-Hartley law:

"And here is another front on which we need action.

"I believe that when employers and unions representing a majority of their employees agree on a union shop they should have the right to have one.

"Seventeen States, twelve of them in the South, have enacted laws which deprive unions and employers from making such agreements. They call these 'right-to-work' laws, but that is not what they really are. Actually, these are laws which make it impossible for an employer to bargain collectively with a majority of his employees about the security of their union. Before I go on any further on this subject, I want to make this point crystal clear so that there will be no misunderstanding about it. I am not saying that the States do not have the right and the privilege to legislate in this area. They certainly do.

"However, I hope that the States which

have these laws will give them further consideration. If they do, I believe, they will find that these laws do more harm than good. In the first place, they do not create any jobs at all. In the second place, they result in undesirable and unnecessary limitations upon the freedom of working men and women and their employers to bargain collectively and agree upon conditions of work. Thirdly, they restrict union security and thereby undermine the basic strength of labor organizations.

"I oppose such laws categorically.

"There have been reports that some businessmen and other interests are forming national organizations to promote extension into new States of the so-called 'right-to-work' laws. These reports are most disquieting. I have also been disturbed to hear of organizations working on an individual State basis to promote the extension of these laws. As I have said many times, good relations between labor and management must be developed at the plant level. Certainly an organized effort by employers to promote State laws undermining union security is not conducive to harmonious working relations between employers and their employees."

THE PRESIDENT ACTS ON RESOLUTIONS

The following actions were taken by President Petrillo on the resolutions below: Resolution No. 10 was referred to him by the Convention in 1952, and Resolution No. 17 by the Convention in 1954.

RESOLUTION No. 10 1952 Convention

WHEREAS, Present territories and jurisdictions granted to the various locals of the A. F. of M. by the Federation have in many instances outgrown their original boundaries as a result of increased population and rapid expansion of cities, towns and suburbs over the intervening years, and

WHEREAS, Locals who were originally given large areas in the early years of organizing the A. F. of M. have in certain cases found themselves with territories beyond successful policing geographically, due largely to fast growing conditions beyond their control, and

WHEREAS, As a result of this natural change in conditions over

the years, non-union activities have increased considerably in jurisdictions of several locals not able to cope with these changes occurring regularly in the musical field because of spread-out territories, and

WHEREAS, These non-union units and other resultant conditions are a constant threat to adjoining locals with smaller territories because it sets up a "no-man's" land between locals, especially where it is too far out for one local to police but is on the borderline of the adjoining local who cannot police that particular area because it is not located in their jurisdiction, and

WHEREAS, Many locals are now at a disadvantage in employment opportunities and proper policing of A. F. of M. policies because of limited territories and large memberships; therefore,

BE IT RESOLVED, That this Convention go on record as recommending that Traveling Representatives, or a committee appointed by the President, be authorized to make a study of and/or investigate all present jurisdictions of locals, requesting same for the purpose of reallocation or redistribution of their territories where legitimate facts and figures geographically and otherwise are presented by the locals concerned and which warrant such changes.

FURTHER, BE IT RESOLVED, That if this resolution is adopted by the Convention the International Executive Board be empowered to make these changes where necessary for the good of the Federation.

This resolution was referred to the Presi-

(Continued on page ten)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

IF MUSIC IS TO LIVE

By LEO CLUESMANN

IT should be clear to everyone that in order to have music there must be a music profession—that is, a great body of men and women who make music their life work and who gain the means of livelihood through conveying to the public the results of their efforts. This musicianly body, while it may not *en masse* produce a deathless symphony or guarantee a Paderewski or Heifetz in every generation, does provide the grounding, the seed-bed, for virtuosi and composers. Vaughn Williams during his recent two-month tenure as professor of music at Cornell University, put it clearly enough: "It takes perhaps a thousand average musicians to produce one virtuoso." As in a pyramid, the "upper crust" appears because there is a broad base, and each level is inspired by the one above it.

This condition holds true in almost every human category. The scientist, Norbert Weiner, in a recent article in the *Saturday Review*, stated, "The scientist must live in a world where science is a career, where he has companions with whom to talk, and in contact with whom he may bring out his own seve. It may be true that 95 per cent of the really original scientific work is done by less than 5 per cent of the professional scientists, but the greater part of it would not be done at all if the other 95 per cent were not there and did not help create a high level of public scientific opinion."

This all is to say that, in the field of music, one cannot replace musicians by mechanized music and still expect in the long run to have music itself. For mechanized music does away

with the human element without which music is impossible. Recently a radio station manager out in Pasadena, California, boasting about running music (recorded) in his station "from sunrise to sunset" got a fair and square criticism from Ed Meikel of Altadena, whose letter, printed in the *Pasadena Independent*, merits serious thought. "I would like to ask Mr. Gill, as well as the owners of thousands of radio stations throughout the country," he writes. "What are you doing to nurture the child (music) on which you lean so heavily? Do you employ even one live musician?" A good farmer plows back into his soil plenty of good fertilizer to get continuing crops. Without it, his fields eventually go barren. Music is a dying profession, and the reason is the widespread use of mechanical music. Thousands of stations who subsist largely because they can use canned music refuse to allot even a dime to plow back enrichment into the soil. And of the small amount they pay out for recordings, only a negligible amount goes back to the musicians that create the music. In farm terms, this represents a teaspoonful of enrichment to an acre of ground."

What is to come of this wholesale deforestation of music? Simple statistics state that it takes hundreds of years to create forests which may be chopped down in a day, and that it takes generations of average musicians to create a great composer or virtuoso—generations which disk jockeys are blithely obliterating by the hour. Rachmaninoffs do not grow in the sterile soil of dawn-to-dark disk-

turners, nor prodigies take root in tape-recording libraries.

So when sound movies come along and wipe out 20,000 jobs over night, when chain broadcastings cancel engagements in an infinity of radio stations, when juke boxes and wired music annul employment for musicians in restaurants, night clubs, and dance halls, when a thousand and one devices are gauged toward the mummification of music rather than toward its regeneration and revivification, it is high time sensible observers took action.

For surely, if there is cause for alarm in a whole army of unemployed in any walk of life, in the field of music the danger is doubly grave. For here is a field which cannot be made to bear fruit in a day, or even in a year—or a score of years. We, with centuries of highly perfected art behind us, with traditions in which figure Stradivarius violins, Bach fugues, Wagnerian music dramas, chamber music, oratorios, symphonies, cannot revert to cigar-box-strung-banjoes and canned Beethoven. The sight and living sound of symphony orchestras and the great output of the ages are our right and our need. What dearth we shall have to face, therefore, if new talent is not constantly being trained and exercised, is a matter for solemn thought. It is about time our legislators realized that some method must be devised to offset a condition which is bound to result if the machine is not made to moderate its output and to turn back part of its proceeds to the nutriment and development of live musicians.

THE PRESIDENT ACTS ON RESOLUTIONS

(Continued from page nine)

dent by the 1952 Convention. After studying this resolution and discussing it with the International Executive Board, it was decided to hold it for discussion at a meeting of the Traveling Representatives to be held at the 1953 Convention.

Due to the fact that I had to leave Montreal immediately after the Convention to attend the International Confederation of Free Trade Unions' Meeting in Stockholm, Sweden, no meeting of the Traveling Representatives was held. Therefore, it was laid over until the 1954 Convention.

At the Milwaukee Convention, I found, upon discussing the resolution with its introducers, that an error in punctuation had given a wrong impression of the intent of the resolution.

While it has been stated for many years that the original jurisdictional grant of a local cannot be changed, I will certainly give consideration to any such request made to this office by any local which feels an adjustment is vital to its existence.

RESOLUTION No. 17 1954 Convention

WHEREAS, The present age for retirement benefits from Social Security is sixty-five years, and

WHEREAS, The average life expectancy for males is sixty-seven years, leaving only two years to enjoy the benefits, which seems a very short time for those who have given the best years of their lives to the enjoyment and happiness of others, therefore,

BE IT RESOLVED, That the American Federation of Musicians go on record as favoring a reduction in the retirement age to sixty years. (This would permit our members to retire when they are still active, and with the privilege of playing enough to keep them young at heart.)

BE IT FURTHER RESOLVED, That our President take the steps necessary to have this matter brought before the proper legislative bodies, other trades organizations and any other organizations who may be interested in the movement.

This resolution, which was referred to the President, was in turn referred by me to President George Meany of the American Federation of Labor. His reply, which follows, is self-explanatory and is an interesting explanation of this resolution.

You can see from his letter what a difficult problem this is, as the cost of lowering the retirement age to sixty would be prohibitive.

However, I will continue to work on Social Security matters with the American Federation of Labor, through President Meany, from time to time, which obviates the necessity for this resolution.

AMERICAN FEDERATION OF LABOR

Washington 1, D. C.

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue, 34th Floor
New York 22, New York

Dear Brother Petrillo:

This will acknowledge your letter with which you sent me a copy of Resolution 17, which was referred to you by your Annual Convention which met in Milwaukee. This

(Continued on page thirteen)

INTERNATIONAL MUSICIAN

AGVA SETTLEMENT REACHED!

An Agreement Has Been Reached Between the American Federation of Musicians and the American Guild of Variety Artists - - the Text of Which Will be Found at the End of the Following Article.

In October, 1953, I received a letter from the American Guild of Variety Artists terminating an agreement that had been in force since May 29, 1950. To this date no one knows why the agreement was abrogated, inasmuch as this organization only made unsubstantiated accusations. This controversy has lasted thirteen months. Just recently the Executive Secretary of AGVA called the President's office and spoke with Jack Ferentz, an assistant to the President, telling him that he was ready to capitulate and willing to come in. This was a far different person than the same man was when he sent me the letter cancelling the agreement some months ago.

Two meetings were arranged at the office of our attorneys in New York and negotiations were carried on with Walter Murdoch, Executive Officer for Canada, and Jack Ferentz, both representing the Federation. From these meetings came the agreement printed below. You will find that the sixty-day-notice clause contained in the old agreement is now eliminated. We asked for a ten-year agreement without any cancellation clause. They thought it would be better to have a five-year agreement with the option of either side renewing the agreement for five additional years, which in effect means a ten-year agreement. If, they say, after five years they don't want five more years, but we do, then we have an agreement for five more years, and vice versa. We have a ten-year deal because the way we feel now, we will exercise our right of option for another five years.

The items enumerated in the following paragraph are contained in a separate letter agreement. Anyone desiring a copy of same may have it by writing the President. Every request of the American Federation of Musicians in these negotiations was granted including the withdrawal of all court cases brought by AGVA. They have also agreed not to discriminate against and to take back four of their representatives who cooperated with the American Federation of Musicians during the dispute. They also agreed not to discriminate against any of their members who resigned from AGVA to join the American Federation of Musicians if they chose to return to AGVA.

They were very foolish to abrogate this agreement in the first place, because you will notice as we go along, the agreements become tighter and tighter in favor of the American

Federation of Musicians. I have said many times that if we are right, we have nothing to fear. Honesty, decency and truth will always prevail, and these are things we had on our side during this fight.

The American Federation of Musicians did more to organize their organization from its inception than they did themselves. As far back as 1937 the Federation instructed all band leaders who sang, and vocalists with bands, that they had to join AGVA, and we helped them organize in many other ways. As the agreement reads now, band leaders and members of bands who sing or do M. C. work as well as play, belong in the jurisdiction of the American Federation of Musicians.

This controversy was not an easy one. It cost the Federation a great deal of time, money and aggravation in order to be alert for every move they might make to steal musicians who rightfully belong to the American Federation of Musicians. I would advise AGVA that they would do better to organize the sixty per cent of their field which is non-union rather than to steal the musicians who are already organized. It would be like the American Federation of Musicians trying to organize electricians when more than half the musicians were non-union. It seems to me our first duty would be to organize musicians and not

electricians if we were in the same position they are, and thank God we are not, as we are as well organized as any union in the labor movement.

AGVA's Executive Board passed a motion that all musicians who did not play in the pit in the theatre belonged to AGVA. There is no such thing as a pit musician as such. Symphony orchestras play on the stage. Theatre orchestras play on the stage. Dance orchestras play on the stage. The majority of our musicians work on the stage, so you can see how serious this controversy was. I hope that they have learned that the American Federation of Musicians will not tolerate any person or organization interfering with its jurisdiction, and we will always fight any organization which attempts to steal members who rightfully belong to us.

Right here I want to say that I cannot give too much credit to Walter Murdoch, our Executive Officer who led this fight in Canada, and who practically succeeded in breaking AGVA in that country. I am satisfied that his fighting ability and honesty have brought this organization to their senses and brought about the signing of this agreement. The newspaper stories, editorials and cartoons in the Canadian press concerning Walter Murdoch were absolutely brutal, but at no time did he cry for help or falter in his vigilant fight. He continued relentlessly to do his job one hundred per cent. He even risked losing the friendship of members of his own local, but he kept the membership informed of the true story at all times with the result that just a few days ago he was re-elected President of the Toronto local without opposition.

Walter Murdoch, in my opinion, in leading this fight to a successful conclusion has earned the right to be counted among the great labor leaders in the American Federation of Labor.

I want to give credit to Jack Ferentz, my assistant, who has also handled this matter since its inception in working hand in hand with Mr. Murdoch, as it comes within his department as assistant to the President.

I would also like to give my grateful thanks to President Tipaldi and Secretary Charette of the Montreal local; Provincial Officer Addison of the Hamilton, Ontario, local; President Horner of the London, Ontario, local; Secretary

(Continued on page thirty)

Labor Honors its Own

William J. Harris, a member of the International Executive Board of the American Federation of Musicians and President of Local 147, Dallas, Texas, recently was given a testimonial dinner by state and local leaders of the American Federation of Labor in Houston, Texas. In fact, labor, civic and governmental leaders turned out 200 strong to honor him as former President of the Texas State Federation of Labor.

Tribute after tribute was rendered by speakers who included high officials of the State. A surprise for Harris was the presence of Leo Cluesmann, International Secretary, who flew to Houston to represent President Petrillo. Mr. Cluesmann paid high tribute to

his fellow musician for his contributions to the American Federation of Musicians and to labor as a whole.

Leroy M. Williams, President of the Texas State Federation of Labor and toastmaster for the banquet, read numerous telegrams and letters from all over the State praising Harris for his contributions to the labor movement and for his generous and faithful service to his community, his state and his nation. He also presented the guest of honor with a special resolution adopted by the Dallas city council commending their fellow member of the council.

Music was furnished by an orchestra consisting of members of Local 65, Houston.



Harry Farbman, assistant conductor, St. Louis Philharmonic

SYMPHONY AND OPERA

CONDUCTORS In the current month Howard Mitchell, conductor of the National Symphony, is in Europe directing two concerts in Belgium, two in the Netherlands and one in Greece . . . Max Rudolf, assistant manager and conductor of the Metropolitan Opera, made his first appearance as a symphonic conductor in America on December 5, when he conducted the Dallas Symphony Orchestra in that city . . . Harry Farbman, assistant conductor of the St. Louis Philharmonic, will direct the orchestra in the performance on February 18 and 19 of Mahler's *Resurrection Symphony*. Russell Gerhart is the orchestra's regular conductor . . . Bruno Walter was the conductor of the Chicago Symphony, when this orchestra presented the *Resurrection Symphony* on January 20 and 21 . . . The Boston Symphony is now the perfectly responding instrument of conductor Charles Munch. At the Newark concert on December 7 it was plain that here was another instance in American orchestral enterprise in which complete understanding had been established between members and conductor. This concert was one of a series made possible through the Griffith Music Foundation of Newark.

AMERICAN At a recent all-American program presented by the Minneapolis Symphony conducted by Antal Dorati, works by Schuman, Cowell, George, Creston and Copland were performed. The premiere on the program was Earl George's Concerto for Violin and Orchestra. Mr. George, a native of Milwaukee, is now living in Minneapolis . . . The world premiere of a new symphony by Philadelphian Vincent Persichetti, was presented by the Philadelphia Orchestra at its pair of concerts on December 17 and 18. It is his Fourth Symphony and is designated Opus 51 . . . Alan Hovhaness has recently had works of his played by harmonicist John Sebastian, by a Stokowski-led symphony orchestra, by the Martha Gra-

ham ballet orchestra, by the Louisville Symphony and by the "Music in the Making" orchestra under David Broekman. Other works of his have been sung by Nell Tangeman in Town Hall, New York, and by the Collegiate Chorale in Carnegie Hall. Hovhaness was born of a Scottish mother and an Armenian father in Somerville, Massachusetts, March 8, 1911 . . . The second of three Special Saturday Night concerts of the New York Philharmonic-Symphony, conducted by Andre Kostelanetz, was devoted to works by George Gershwin, with the pianist, Eugene List, as soloist.

AWARDS A total of \$5,000 will be awarded student composers by the Louisville Philharmonic Society in the second year of the Louisville Orchestra's commissioning project. Ten student works will be selected, each work receiving several playings by the Louisville Orchestra and each composer an award of \$500.00 . . . The Kosciuszko Foundation is offering a \$1,000 scholarship for a pianist between the ages of fifteen and twenty-one, and another of the same denomination for a composer between seventeen and thirty. March 1 is the deadline. For further information address the Foundation at 15 East Sixty-fifth Street, New York.

NEW Ronald Balazs is a new member of the violin section of the Minneapolis Symphony Orchestra . . . A performance from manuscript of Eric Zeisl's Suite for Chamber Orchestra, *Return of Ulysses*, was the feature of the December concert of the Beach Cities Symphony Orchestra at Redondo Beach, California. Curtis Stearns, who founded the orchestra, is also its conductor.

CURTAIN CALLS For its fourteenth season, the Miami Opera Guild is presenting *Lucia di Lammermoor* and *The Barber of Seville* . . . Six excerpts from David Tannin's opera, *The Dybbuk*, was offered with full staging, scenery and costumes

by the New York City Opera Company, in a salute to New York's Yeshiva University on the twenty-sixth anniversary of its founding. Joseph Rosenstock conducted . . . The Portland Civic Opera Association reports a successful performance of *The Barber of Seville* as the second of the season's three operas. Salvatore Baccaloni was starred as Dr. Bartolo, Barbara Gibson as Rosina, Cesare Bardelli as Figaro, and Desire Ligeti as Basilio. Walter Richardson was the Count Almaviva. Ariel Rubstein conducted the performance. The third offering will be Puccini's *Tosca* scheduled for April 30, 1955. Besides this series, the Portland Civic Opera Association presents several performances of opera in English at the Washington Park open-air amphitheater during the Summer. These are free to the public . . . The Opera Guild of the Waukesha Symphony, formed last July, is now rehearsing for a performance of Smetana's comic opera, *The Bartered Bride* . . . On December 19, the Duluth Symphony presented Tchaikovsky's complete ballet, *The Nutcracker*, with Bob DeHaven as narrator. The script, written by Antal Dorati, Minneapolis Symphony conductor, and Bob DeHaven, has been made available to the Duluth orchestra . . . Beginning January 8, Newark, New Jersey, will hear the Salmaggi Grand Opera Company every Saturday night at the Newark Opera House. *Cavalleria Rusticana* and *Pagliacci* will be heard January 15 . . . Gian-Carlo Menotti's opera *The Sains of Bleecker Street* was premiered at the Broadway Theater, New York, on December 27.

EDUCATIONAL The Florida Symphony Orchestra conducted by Frank Miller presents a three-month winter season of thirty-nine concerts and fifty-seven rehearsals. As a winter resort, it has brought to its ranks musicians of reputation from many Northern states, these to advance, as teachers, the younger generation's chances for fine music education in the home town Orlando.

INTERNATIONAL MUSICIAN

Twenty-one of the season's concerts are educational. In Orange County alone the Florida Symphony will play for some 20,000 school children in the 1955 season. In fact, every Orange County school child from the fourth grade through high school, white and colored, now gets to hear good orchestral music excellently performed. Instruments are demonstrated and orchestral procedure explained. Free string classes are sponsored in the public school system, and there is a Florida Symphony Student Orchestra. Conductor Frank Miller believes that eventually an American winter music festival can be built around the Florida Symphony Orchestra.

COMMUNITY Oneonta, New York, a city of 14,000 population located sixty miles from cities of any considerable size and approximately 200 and 300 miles respectively from the closest major symphony cities, Rochester and Boston, has long felt the need of a symphony orchestra. It is the home of Oneonta State Teachers College (enrollment 700) and Hartwick College (enrollment 600) but neither college nor the community sponsored its own symphony orchestra.

In January of last year John C. Worley, faculty member of Oneonta State College, former faculty member of the University of Bridgeport and first clarinetist of the Connecticut Symphony of Fairfield County, brought together enough interested parties to start the Oneonta Community Symphony. The debut concert (free) was played March 28, 1954, and a statement of plans was published on the program. "We have succeeded," stated Mr. Worley, "in spite of a rather mean winter, poor driving conditions over mountainous roads on rehearsal nights, plus all the other usual new orchestra problems, including importation of bassoonists, French horn players, etc. Several of our own players drive from fifty to ninety miles round trip to attend weekly rehearsals."

The orchestra in the current season is scheduling a three-concert series and also will play two children's concerts. Soloists from the college are featured in some of the concerts.

BEGINNINGS Two chamber orchestras have recently made their appearances in New York, both of which bid fair to make distinct contributions to the musical scene. The Phoenix Chamber Orchestra specializes in premieres and revivals, witness (at the concert at Metropolitan Museum of Art on December 19*) the first performance of *Gothic Concerto for Piano and Orchestra* by Alec Templeton with the composer at the piano. This, a quieting and withal stimulating work, is not a concerto in the virtuoso sense but rather a conversation between piano and orchestra in the manner of the classic keyboard masters. On the same evening the orchestra did good service in reviving works by Juan Crisostomo Arriaga, who was born in Bilbao, Spain, in 1806, and who died at the age of nineteen, since it presented his *Sinfonia a Gran Orquesta* for the first time in this country. The orchestra's conductor and founder, David Sackson, imparts his enthusiasm for these works, new and old, both to his men and to the audience members.

* This was made possible through a grant from the Music Performance Trust Funds of the Recording Industry, obtained through Local 802.

Another newly emerging chamber orchestra is the Theodore Thomas Orchestra which played its first New York concert (at Carnegie recital hall) on the fiftieth anniversary of the night of Theodore Thomas's death, January 4, 1905. Richard Schulze conducted and Theodora Schulze was soloist on recorder, oboe and harpsichord. This program constituted the first in a series of three concerts of baroque orchestral music. The other two will take place January 25 and February 10. It is the aim of this Theodore Thomas Orchestra to perpetuate the name of this great promoter of orchestral music in America.

DOCTORS' DEBUT With the imposing headline, "Doctors Make Music History," Mildred Norton, columnist on a Los Angeles newspaper, describes the recent birth-throes of the Los Angeles Doctors' Symphony: "Over the past twelve months," she says, "medical and musical history has been quietly made here as some fourscore medicos exercised their musical scales while their patients exercised patience. Saturday evening (November 27) proved the gestation period to have been well worth the time spent, when the Los Angeles Doctors' Symphony Orchestra made its maiden bow in Philharmonic Auditorium before a substantial and frankly captivated audience."

She goes on to tell about the "genial but

authoritative baton of William van den Burg" testing the mettle of the eighty men who performed "not only with fine incision and surgical deftness but with an infectious enthusiasm that made the delivery so far from painful as to be unalloyed pleasure."

ANNIVERSARY In honor of its seventy-fifth anniversary, in the 1955-56 season, the Boston Symphony Orchestra and its musical director, Charles Munch, together with the Serge Koussevitzky Music Foundation, have commissioned fifteen new works by leading contemporary composers. The eight American composers represented in the list are Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Bohuslav Martinu, Walter Piston, William Schuman and Roger Sessions. During the past five years the orchestra has included almost thirty premieres in its repertoire . . . In a tribute honoring Jean Sibelius on his ninety-ninth birthday next year, musical organizations throughout the world are planning appropriate observances . . . The bicentennial of the birth of Mozart (the composer was born Jan. 27, 1756) will be observed in 1956 with orchestras featuring his works . . . The Metropolitan Opera Guild recently celebrated its twentieth anniversary. In these years it has given almost \$1,500,000 to the Metropolitan Opera Association.

THE PRESIDENT ACTS ON RESOLUTIONS

(Continued from page ten)

Resolution favored the lowering of the retirement age under Social Security to sixty years.

Similar proposals have been referred to the American Federation of Labor, on occasion, during the last several years. The proposal has considerable appeal, and I can understand that members of the Musicians' Union, now confronted with the tremendous problems of technological unemployment tending to curtail their employment opportunities, are particularly interested in such a suggestion.

We have never in the past made the lowering of the retirement age a part of our Social Security program. One of the main considerations in our decision in this respect is the added cost involved. As you know, the Social Security tax is now 4 per cent of the first \$4,200 in annual wages—half paid by the employer and half paid by the employee. Under the new bill passed by Congress, this tax will eventually be increased to 8 per cent, shared equally by employer and employee. This increase appears to be necessary in order to support the costs of the increased benefits for retired persons and for survivors of workers who have died, which we feel are so necessary and which I know your Federation has likewise always supported. The hard fact is that there is a limit to the amount of tax that can be placed on the earnings of those employed before they reach retirement age. It is estimated that to lower the retirement age from sixty-five to sixty would cost about 5 per cent of total payroll. Eventually, then, the payroll tax necessary to pay the benefits provided under Social Security would have to be about 13 per cent of payroll.

In passing, may I just comment on one reference in your Resolution. It states that the average life expectancy for males is sixty-seven years, "leaving only two years to enjoy the benefits, which seems a very short time for those who have given the best years of their lives to the enjoyment and happiness of others . . ." While it is true that the average life expectancy for males is sixty-seven years, the fact is that, for those who reach sixty-five years of age, the average expectancy is thirteen to fourteen years additional life in the case of males, and fifteen to sixteen years for women. So those musicians who do reach sixty-five years of age and retire can expect from fourteen to sixteen years of life on retirement—and I may say that all of us hope they all surpass the expectancy, as older musicians can bring a great deal of joy and happiness to all the rest of us.

We have given favorable consideration to the proposal to lower the retirement age to sixty years for women. This would not be nearly so costly as the proposal to lower the age for both men and women and would meet a very special social need.

I do not want you to think that I am prejudging the proposal of your Federation. Perhaps your Federation would wish to introduce this or a similar resolution to the Convention of the American Federation of Labor, where it would be given full consideration for inclusion in the legislative program of the American Federation of Labor.

Sincerely and fraternally yours,

/s/ GEORGE MEANY,

President,

American Federation of Labor.



Sioux Falls Municipal Band

● Dakota's only music for centuries was the beat of the Sioux Indian ceremonial drums and the songs of the Sioux as they rode over the wide prairies. Then in the 1850's the rollicking songs and fiddles of the river men, the chapel bells and little melodeons at the missions, and the United States army bands at the forts along the Missouri River began to offer motifs of a more modern sort.

After the Civil War when the United States army forts became centers of gayety and fashion, with the "surrey and fringe" crowd in attendance, music at Old Fort Sully was provided by the 11th Regiment Band. Its director—to give a modern note—was Achilles La Guardia, father of New York's late Mayor Fiorello. When the band played its final concert of the season, March, 1886, La Guardia, Sr., offered one of his own works, a concert polka, playing the cornet solo himself.

In the 80's the territory began to receive great waves of settlers—industrialists, farmers, musicians—from the East. By the time South Dakota became a State, in 1889, glee clubs, chamber music, orchestras and bands had been established in every larger city, and even in smaller villages bandstands had been erected for the summer concert series.

In 1889, Sioux Falls, largest city in the State, had two choral clubs, five or six orchestras and two brass bands. Small music stores in Sioux Falls and Huron were selling pianos, organs, flutes and guitars. One ambitious project of the era was the organization of a Conservatory of Music, the importation of instructors from the East and abroad and, as opening, a grand concert to which came just about everyone interested in music in the State.

It was G. Bie Ravndal, editor of a Norwegian newspaper and later consul to Beirut, Syria, who promoted the Minnehaha Manskor and became its first president. Carl Mannerud was its director. This Norwegian Singing Society later brought Norwegian singers of the Northwest into a united organization representing eleven societies, among them the Sioux Valley Singers and the Norse Glee Club. In June of the present year they all joined in the one-thousand-voiced chorus that featured the Norwegian Singers Association's International Meeting in Sioux Falls.



MUSIC in SOUTH DAKOTA

The "afternoon musicale" habit was formed in 1892, when the Ladies Musical Society of "talented music teachers and matrons" began their annual concerts. It was their initiative which brought outstanding artists to the State during the 1880's and 1890's, among these Teresa Carreno, Ellen Beach Yaw (said to have the highest soprano voice in the world), Lillian Nordica wearing a Paris gown and a diamond tiara, and Melba with her retinue of maids. It was Carreno who was most roundly applauded and longest remembered.

With the turn of the century, old-time minstrelsy came into flower. The boys coming back from the Spanish-American War found dozens of orchestras, barber shop quartets, mandolin clubs, glee clubs, high school chorales, a cappella choirs. The best bands of the United States began counting South Dakota in their itineraries: Sousa and Banda Rosa at the Mitchell Corn Palace; Creatore and Bellstadt at Sioux Falls.

Today the State boasts hundreds of bands—civic bands, lodge bands, school bands—these exerting vast influence on the culture of the State. It is safe to say that no school boy or girl with a desire to play an instrument is denied either instrument or skilled instruction on it. Band and orchestra work, in short, is as much a part of the school curriculum as the study of mathematics or history.

There is a very close connection between school band enterprise and civic band enterprise. Says Russ Henegar, leader of the famous Sioux Falls Municipal Band and Secretary of Local 114, Sioux Falls, "Cooperation between the local and schools is most important in maintaining a municipal band. Ardeen Foss, A.B.A., the solo clarinetist in our band (he is a fine oboist, too!) is the director of our Washington High School Band, supervisor of instrumental music for all Sioux Falls public schools, assistant director of the municipal band, and a member of the board of directors of Local 114. Donald McCabe, our first horn, is assistant supervisor of the instrumental music in our grade schools; our first trombone, Harold Hoover, is director of the high school orchestra; Lloyd Kreitzer, string bass, is instructor of instrumental music in the grades, and Ralph Tyler, flutist, also instructs strings and reeds in the grades. These men are all members of Local 114."

Close cooperation between school and city is indeed of value if the Sioux Falls Municipal Band is any proof. The career of this band is as fruitful as any in the whole country. Organized in 1919 under the direction of L. M. Coppens, it has been conducted now for twenty years by Mr. Henegar. The City of Sioux Falls supports it through its tax program. Each year over forty concerts are presented in four different parks, these free to the public and attended by residents within a radius of fifty miles. Also about six are presented each summer in surrounding towns in the trade area, these furnished through grants from the Music Performance Trust Funds. In order to keep up its high level of attainment the group rehearses the year round.

The band rooms and director's office, in the half-million-dollar city hall building, were planned in the original drawing of the structure some twenty years ago. The band's

INTERNATIONAL MUSICIAN

library, valued at some \$10,000, is housed there in steel files. Mr. Henegar as director of the band is a full-time employee of the city, his title, "Director and Head of the Municipal Band Department." He was a former cornetist with John Philip Sousa and the Pat Conway Band, and a long-time member of the American Bandmasters' Association.

Mr. Henegar is also leader of the El Riad Shrine Band of Sioux Falls, one of the outstanding units of the Temple. Its present membership of sixty-five includes some of the leading instrumentalists of the State, and several who are band directors and school music instructors in their own right.

Tax Pioneering

Yankton has had a band almost continually since 1877, and periodically before that. In 1873 a band played for the first excursion train trip from Yankton to Sioux City, Iowa. In 1893 its Cement City Band went to the World's Fair in Chicago and then to Elkhart, Indiana, to perform at a G. A. R. grand encampment there. It was one of the members of the Yankton Band who succeeded in getting the first law passed by the State of South Dakota (the 1915 legislature) empowering cities and towns to levy and collect a tax for the purpose of furnishing musical concerts to the public. The present leader of the band is Josef Jarolin.

The Huron Municipal Band (city-supported) which has been in operation for nearly fifty years, gives concerts from early spring until late fall in Campbell Park in a modern band shell. Paul Christensen, its director, is the president of Local 693, Huron.

The Mitchell Municipal Band (in part city-supported) plays its concerts on the bandstand on the Court House lawn during months of June, July and August. It also goes to eight or ten neighboring towns each summer as a good-will gesture on the part of the city. "The World's Only Corn Palace Band," which is the mouth-filling title of another of Mitchell's bands, is led by Joseph P. Tschetter, who happens also to be secretary of Local 773.

Most of the symphony orchestras of South Dakota are connected with the schools and colleges, but they are none the less both well instrumented and highly skilled.

The Augustana Town and Gown Symphony Orchestra has developed from a purely college orchestra to one combining both the musical talent of the community and of the student body of Augustana College. The conductor, Richard J. Guderyahn, a member of the music faculty at Augustana College, has pioneered for this symphony since 1927. The present personnel numbers sixty-five.

Lists are impersonal affairs, and we regret that we cannot insert between the lines of the following all the enthusiasm and enterprise which have gone into their development. They are the representative school orchestras and bands of South Dakota:

- Sioux Falls College Band
- Washington High School Orchestra
- Washington High School Band
- Cathedral High School Orchestra
- Cathedral High School Band
- Augustana College Band
- Dell Rapids High School Band
- Huron Senior High School Concert and Marching Band
- Huron Junior High School Band
- Huron Grade School Band
- Huron High School Orchestra
- Huron Grade Orchestra
- Huron College Band
- South Dakota State College Band
- Lyons Consolidated School Class C Orchestra
- Yankton College Conservatory Orchestra
- University of South Dakota Orchestra
- Cresbard High School Band
- Madison Central High School Band

Passion Play

The mounting tourist traffic in South Dakota is attributable at least in part to the summer presentations there of the "Black Hills Passion Play," a production which originated—for those who bask in the aura of

(Continued on page twenty-six)

Right, top to bottom: Russ D. Henegar, director, Sioux Falls Municipal Band and Secretary of Local 114; Paul Christensen, director, Huron Municipal Band and President of Local 693; Ardeen Foss, director, Washington High School Band.

Below: Augustana Town and Gown Symphony, Richard J. Guderyahn, conductor.



Your Choice
of
TWO OUTSTANDING REEDS

VIBRATOR
... famous for its melodious tone group ...

DERU
... famous for its brilliant performance ...

Carefully graded in different strengths to suit every mouthpiece.
Manufactured in France of secretly treated Mediterranean cane by unexcelled experts.

"Select Your Preference"

Ask Your Dealer
H. CHIRON COMPANY, Inc.
1480 Broadway - New York 18, N. Y.

VIBRATOR and DERU REEDS
"The FINEST Reeds of MODERN DESIGN for Saxophone and Clarinet"

4-Great Combo-Ork Books-4
FOR SMALL DANCE BANDS . . . COMPLETE WITH HARMONY, MELODY, CHORD NAMES

Each publication available in 3 books - for Bb, Eb and C instruments - \$1.00 each book.

- 20 HOT STANDARDS COMBO (Tuxedo Junction, Jersey Bounce, and others recorded by Glenn Miller, B. Goodman, etc.)
- 32 CLASSICS IN LATIN RHYTHMS (Mambos, Rhumbas, Sambas, Tangos, etc., plus drum chart)
- 50 FAVORITE DANCE STANDARDS (Waltzes, novelties, marches, jigs and reels, etc.)
- 42 FAMOUS INTERNATIONAL DANCES (Polish, Greek, Israeli-an, Roumanian, German, etc.)

ORDER NOW . . . At Your Dealers or Direct

Enclosed find \$..... Send 20 HOT STANDARDSBb Book,Eb Book,C Book. 32 CLASSICSBb Book,Eb Book,C Book. 50 FAVORITESBb Book,Eb Book,C Book. 42 FAMOUSBb Book,Eb Book,C Book. © \$1.00 each Book.

Name

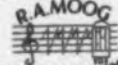
Address City & State

LEWIS MUSIC PUBLISHING CO. Inc. 240 W 55 Street, New York, N. Y.

**THE MOST UNUSUAL MUSIC IN THE WORLD . . .
AT YOUR FINGERTIPS!**

You wave your hand in the air . . . and the room echoes with spellbinding, fascinating tones. This is the exciting music of the THEREMIN, the amazing instrument that creates the new sound in the world . . . electronically. Now, after 23 years of absence from the commercial market, the new, completely perfected THEREMIN is once again available to the musician. Several hours of practice is all it takes to master the THEREMIN and achieve the most extraordinary mood music and unusual effects. Send for FREE, fascinating brochure packed with information.

R. A. MOOG CO. 51-09 PARSONS BOULEVARD
DEPT. M. FLUSHING 35, N. Y.



Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including December 21, 1954. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

- | | |
|--|--|
| Local 5—Detroit, Mich.
Kenn Records | Local 174—New Orleans, La.
Carnival Music Company |
| Local 6—San Francisco, Calif.
Viceroy Record Company | Local 248—Paterson, N. J.
Cross Country Records |
| Local 10—Chicago, Ill.
Roller Tone Record Company
Will Mahoney | Local 306—Waco, Texas
Word Records |
| Local 24—Akron, Ohio
Ross Records | Local 619—Wilmington, N. C.
La-Reen Records, Inc. |
| Local 47—Los Angeles, Calif.
The Abeles Company
Corner Stone Productions
Artists Music, Inc.
Vaya Records
Flip Records, Inc.
Vonna Productions, Inc.
Liberty Records, Inc.
Sound Publishing Co.
Fable Recording Studios
Magnolia Records | Local 674—Covington, Va.
Greenbrier Recording Company |
| Local 65—Houston, Texas
Trio Productions | Local 770—Hagerstown, Md.
D. C. Records |
| Local 103—Columbus, Ohio
Shaffer Music Company | Local 802—New York, N. Y.
Serenade Publishing Company
Franklin Recording Co., Inc.
Shield Records
Masterpiece Recording, Inc.
Audio Fidelity Records
O. Pagani & Bro., Inc.
Urania Records, Inc.
Signal Record Corp.
Lang Worth Feature Programs, Inc.
Astor Records, Inc.
Hansen Records, Inc.
Argosy Music Corp. |

Television Companies That Have Signed Agreements with the A. F. of M.

The following companies have executed the Television Film Labor Agreement with the Federation and the Television Film Music Performance Trust Fund Agreement. This list does not include those companies which have signed the Television Film Jingle and Spot Announcement Agreements. Companies which have signed the Television Film Jingle and Spot Announcement Agreements will be published next month.

- | | |
|--|--|
| National Broadcasting Company
Columbia Broadcasting Company
American Broadcasting Company
Walt Disney Productions, Inc.
ZIV Television Programs, Inc.
Desilu Productions, Inc.
Revue Productions, Inc. (M.C.A.)
Guild Films
Studio Films, Inc.
Cugat Enterprises, Inc.
Guy Lombardo Films, Inc.
Angel Auditions, Broadway Angels
Bellevue Television Productions, Regd.
Cinecraft Productions, Inc. | Fawn Productions, Inc.
Flamingo Films
Ralph Flanagan Orchestra
Flying A Productions
George Heid Productions
Meridian Films Corporation
Mission Bell Film Productions, Inc.
Record Toons, Inc.
Mickey Rooney Enterprises
Snader Telescriptions Corp.
T-L Productions, Inc.
Trans Video Corporation
Arthur B. Weber Productions, Ltd.
Town and Country Time |
|--|--|



Washington High School Orchestra, Sioux Falls,
South Dakota, Harold M. Hoover, director

INTERNATIONAL MUSICIAN

Starring WITH **BUESCHER**

**FRANK WEIR Scores with
THE HAPPY WANDERER—
and his Buescher
Tru-Tone Soprano Sax**

The special sound that has made Frank Weir's recording of **THE HAPPY WANDERER** a hit on both sides of the Atlantic is a Buescher Tru-Tone Soprano saxophone.

An artist of unusually broad experience, ranging from the London Symphony to touring bands, Frank Weir says, "I've played a Buescher Tru-Tone Sax for 15 years and highly recommend it for all types of work." When you try a Buescher, you'll agree. See your dealer today.



TRY A NEW BUESCHER — TODAY



MADE BY MASTER



PLAYED BY ARTISTS

**BUESCHER BAND INSTRUMENT CO.
ELKHART • INDIANA**

IT'S IN THE NEWS!



Maurice Zbriger

★★ Maurice Zbriger is a composer of band works of which his native Canada is justly proud. In fact, many history making events have been the occasion of premieres of his works. His "Welcome to Canada" and "Buckingham" were two marches heard during the recent trip of the Royal Family to Canada. His "North America Unity" praises closer American and Canadian association. His "Victoria Rifles of Canada," his "Maple Leaf" and his "Grenadier Guards" are dedicated to Canadian leading personalities. His "Liberation" glorifies the victorious landing of the Allies on European soil. His "Franco-Julien Brun" march was dedicated to *La Garde Republicaine* band which toured this country in 1953 and is now included in its repertoire. And most recently "Vincent Massey" march celebrated the appointment of a first Canadian-born Governor General. Mr. Zbriger has been a member of Local 406, Montreal, for thirty years.

★★ Ole Windingstad, formerly conductor of the New Orleans Symphony, will conduct a series of concerts in various Norwegian cities in the Spring, under the auspices of the Norwegian Broadcasting Corporation.

★★ Darius Milhaud is now in course of composing a new concerto for viola, this for William Primrose who is scheduled to introduce it in 1956.

★★ The bicentennial of the birth of Mozart (January 27, 1756) is coming year after next. This is to give everyone concerned sufficient notice.

THE LOST HAS BEEN FOUND
In our September issue, we mentioned that during a concert by a Bavarian group at the Eagles Ballroom during the week of the Convention in Milwaukee, Wisconsin, one of the players lost a hat which was part of his distinctive costume. We are pleased to say that evidently in response to this notice the hat was returned. On behalf of Local 8, Milwaukee, we extend thanks.

★★ Theme and Variations for viola and orchestra, composed by Alan Shulman in 1941 and recently revised by him for solo viola and string orchestra and harp, was performed by Joseph De Pasquale and the Zimmler Sinfonietta in Boston November 10 and again in New York, November 21. On November 27 the work was performed by Milton Preves, solo violist of the Chicago Symphony, accompanied by members of that orchestra conducted by Daniel Saidenberg.

★★ Brooks Smith is the new accompanist of Jascha Heifetz. Smith, a native of Texas, made his debut in 1950 at Town Hall.

★★ After a concert tour of Europe and recitals in Rio de Janeiro, violinist Leon Alcalay is returning to America for a recital in Town Hall later this year.

172 DIFFERENT FACINGS

There's a **WOODWIND** MOUTHPIECE for your embouchure

Woodwind is made of Steel Ebonite, an exclusive hard mouthpiece rubber, sensitive yet durable as tough metal, non warping under high temperatures.

You need this Reed Instrument Mouthpiece Guide a 12 page booklet listing 172 Woodwind facings with complete specifications. Contains tips on care and selection of mouthpieces — plus a helpful transposition chart. Ask your dealer or write today.

FREE!

The Woodwind Co.

DEPT. B-155
601 WEST 26th STREET
NEW YORK 1, N. Y.

Reg. U.S. Pat. Off.

MOUTHPIECE
ORIGINATORS
SINCE 1919

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

JANUARY, 1955

beauty of tone

Gibson Strings

the Violin

IEWS AND REVIEWS

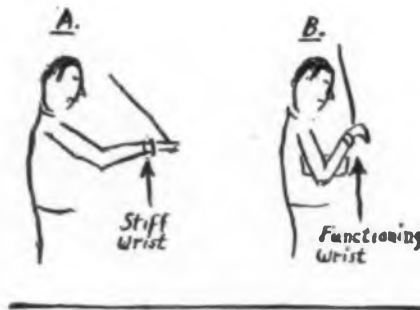
By SOL BABITZ

A PRACTICAL AID TO RIGHT ARM TEACHING

One of the favorite "horrible examples" of "old-fashioned" violin teaching is the teacher who used to put a book under his student's right arm for the student to hold while playing. Modern teachers are convinced that this was a bad procedure because they think its purpose was to prevent upper arm motion. Actually this was not the case. The book was put under the arm in order to teach the student to use the wrist while playing. As a matter of fact, this is one of the most effective methods for teaching wrist functioning to a beginner, and many players who do not learn to bend the wrist until after a year or two of study would be much better off if they had been forced to learn to use the wrist through the efficient book-under-the-arm method.

Of course the student should be told that modern bowing practice demands a smoothly functioning upper arm and that the book under the arm is merely a device to use for a few days to loosen up the wrist.

The following drawing shows how a high arm encourages a stiff wrist (A), and how a book under the arm encourages wrist functioning (B).



The Myth of Modern Technical Superiority

It should be mentioned in passing that the old book under the arm method did not eliminate upper arm functioning. It only brought about a more limited use of the upper arm than that which is fashionable today. The modern method results in a bigger tone and greater facility in the use of the whole bow but, as has been pointed out in this column, there is no method which has nothing but advantages. As a result of this bigger tone and easier large stroke, the modern violinist is less capable of bowing subtleties, while his *leggiero* and *cantabile* are more heavy-handed. These characteristics are suited to modern music but there is no question that we are less capable than, say, Sarasate of clear bell-like tone production such as old-timers remember. Of course Sarasate could not do a bang-up job of the Sibelius Concerto. But it is well to keep on an even keel and admit

INTERNATIONAL MUSICIAN

that we are not the "bestest" thing that ever happened in the history of violin playing. How many of us can play the nineteenth century repertoire with the necessary lightness, or Mozart in such a way as to end a recital with a bang? We have to use Mozart for the warm-up because, lacking qualities necessary for its proper performance, we cannot depend on a convincing performance for the climax of the recital. Outside of a few string quartets the Beethoven of our virtuosos is unprepossessing. The less said about Bach the better.

If we keep an open mind about the techniques of the past and the innovations of the future we shall leave the door open for improvements in technique and style. On the other hand, if we reject good ideas simply because they are "old-fashioned" or "new-fangled," things may get even worse than they are.

A Useful Vibrato Teaching Exercise

When a student's vibrato development lags behind his other technical achievements there is a simple way to impart the vibrato feeling to his fingers by means of a trill exercise:

Place the second finger on the D string while all the other fingers are off the string. No part of the left hand should touch the violin except the tip of the second finger and the tip of the thumb. When this position is attained, trill the third finger on the A string while the bow plays on the D string:



As soon as the third begins to trill, some sort of vibrato will be immediately heard from the second finger. After a few minutes of this practice, one can try trilling the second on the A string while the first vibrates on the D string and trilling the fourth for a third-finger vibrato. To develop a fourth-finger vibrato, trill the third on the A string while playing the fourth on the D.

After a few days of this practice one should then try to strike the trilling finger very lightly as though playing a harmonic, and follow this by not striking the trilling finger at all, only waving it—which is approximately what happens in ordinary vibrato.

This exercise will not develop a vibrato in every case. However, in conjunction with other exercises it should prove very useful.

In the Mail

As a result of my article on sixths I received several interesting letters containing additional useful sixth fingerings involving extensions. The first one, below, comes from Joachim Chassman, Los Angeles, and is from the Glazounov concerto. The second comes from Hans Basserman, who is not a stranger to this column and who now lives in Winter Park, Florida. His example is from a Max Reger sonata, and presents a simple way of slurring two minor sixths which are a whole tone apart.



According to Benny Gill of Los Angeles, this column served to help G. J. Nardulli discover the whereabouts of his friend, M. Wilkomirski. In looking through the list of contributors of the best fingering solutions, he found his friend's name listed along with his own and learned that Wilkomirski now lives in Mission, Texas.

JANUARY, 1955

Only KAPLAN STRINGS are precision wound and polished
Look for these famous trade-marks

Tru-Strand *Maestro* *RED ORAY*

KAPLAN STRINGS have been famous since 1906 for their high quality standards—and are the choice of foremost musicians as well as students everywhere.

SEE YOUR DEALER
KAPLAN MUSICAL STRING COMPANY SOUTH NORWALK, CONNECTICUT

SUFFER FROM
STRING FEVER?

Ry - SQUIER STRINGS
Designed For Professionals

NOTE GUITARISTS:
MAKE SURE YOU HAVE SQUIER-TRUED OR ELECTRO-AMP
STRINGS FOR BRILLIANCE, BALANCE, AND DURABILITY
V. C. SQUIER CO. BATTLE CREEK, MICHIGAN



"To make the 'Hot Canary' really fly
I insist on . . .

Pirastro Wondertone Strings!

Florian Ja Bach

Use **PIRASTRO WONDERTONE**
CHROMIUM STEEL
the "Ultra Sensitive" string

Finest Quality Hard Rubber

Most careful workmanship.
Accuracy of intonation.
Great variety of facings
and chambers, add up to

THE WORLD'S FINEST



Ask your dealer to show
you these fine mouthpieces
for clarinet and saxophone.

For Free Circulars Write to:
P. O. BOX 367, NORTHPORT, N. Y.

BOB CROSS
and his ORCHESTRA

use the
LOWREY
ORGANO

THE ONLY
PORTABLE ELECTRONIC PIANO-ORGAN

Bob says: "The ORGANO is so
much a part of our orchestration,
we couldn't operate without it."

Want information? Write Dept. MIM-4
LOWREY ORGAN DIVISION
Central Commercial Industries, Inc.
332 S. Michigan Avenue, Chicago 4, Illinois

PIANO TUNING

LEARN AT HOME. COMPLETE COURSE IN
TUNING AND REPAIRING, written by DR.
WILLIAM BRAID WHITE, World's Leading
Piano Technician and Teacher.

For Details Write: **KARL BARTENBACH**
1001 East Wells Street, Lafayette, Indiana

STEEL GUITARISTS

For ease in fast single-note runs and all
full chord backgrounds try the **ALKIRE**
TUNING. Increases your technique by re-
ducing left hand motion up to 90%. Used
and recommended by players and teachers
for 17 years. Hundreds of solos and studies
available. Graded courses to meet your
personal needs. Free advisory service. Fur-
ther information on request.

Eddie Alkire School of Music
BOX 485, EASTON, PA.

JEN-Co Choice of **LAWRENCE WELK**



JEN-Co Tubular Chimes - Fast numbers played with 2 mallets as used by Johnny Klein.
JEN-Co Vibes - For Striking Appearance - Fine Tone.

WRITE - JEN-Co - BOX 168 - DECATUR, ILLINOIS



all about drum heads



By John P. Noonan

in collaboration with Howard Emery

... it's hot off the press, this new FREE booklet by a famous percussion educator. All you need to know about the selection, installation and care of drum heads. Get your copy at your dealer's — or if he can't supply you, send us the coupon today!

American Rawhide Mfg. Co.
 1103 North Branch St., Chicago 22, Ill.
 Send your FREE booklet "All About Drum Heads":

Name

Address

City & State

Dealer's Name

Dealer's Address

Amrawco

top quality drum heads
 preferred by professionals

Ad Lib Solos

New styles, 10 for \$1.00. Trumpet, Accordion, Saxophone, Clarinet, etc. Following folios \$1.00 each. 100 Licks, 50 Piano, accordion, or Guitar Intros., Walking Bass, 25 Riff Choruses, Scales and Chord Ad lib, Ad lib the melody. Small Combo—30 Intros., 30 choruses, 6 Riff specials, Be-Bop. C. O. D. 50c extra. (FREE CIRCULARS.)

WIN NEMER - LAURELDALE, PA.



EMCEE

The amazingly different Entertainment publication. Contains original material. Pattern Skits, Novelties, Parodies, Monologues, Dialogues. Special offer of 7 different issues and book of heckler stoppers - comic song titles; a mountain of material, \$4.

EMCEE, Desk 14
 Box 963, Chicago 90, Ill.

TECHNIQUE

OF PERCUSSION



by George Lawrence Stone



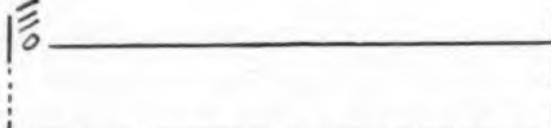
Attack and Release


The precise instant at which to attack a roll (the drummer's long tone), when matched in ensemble to the long tones of other instruments, is a simple matter. It's in the drum part right in front of you, and somewhere in the offing there lurks a character giving you the beat with a baton. Thus you can't miss an attack. Or, let's put it this way: thus you *shouldn't*.

The release of a roll is another matter and not so clearly indicated, if indicated at all. Further, the drummer has a problem all his own, for while a wind player effects his release by just ceasing to blow and a string player, by lifting his bow, he, the drummer, is all messed up with the thirty-second notes by which he has been taught to produce said roll.

Answering the Louisiana instructor who brings up this question, the simplest method of explaining the release of untied rolls to the elementary pupil is through the mathematical breakdown of the rolls to thirty-seconds. This is standard procedure in demonstrating roll values to the beginner in sight-reading.

Here, at the normal playing tempo which the instructor has been careful to select for demonstration, the pupil finds he can "roll with the music"—that his normal speed of hand alternation in rolling synchronizes with the playing tempo. Thus he finds himself actually playing a passable roll using the exact number of thirty-seconds indicated by the three-line abbreviation shown against the whole note directly below:

Written C 

Played C 

Release by Yardstick

Now using the thirty-second formula: a rolled whole note played at a fast tempo is or could be ended by a single tap (a light one) on its final quarter:

By GEORGE LAWRENCE STONE

STICK CONTROL

For the practicing drummer\$2.50

MALLET CONTROL

For the practicing vibre player.....\$2.50

MILITARY DRUM BEATS

For Schools and Drum Corps.....\$1.00

DODGE DRUM SCHOOL

Elementary and Advanced
 Instructor\$2.00

DODGE DRUM CHART

400 Measures Analyzed and
 Fingered75

Postpaid — Cash with Order

GEORGE B. STONE & SON, INC.

47-61 Hanover St., Boston 13, Massachusetts



At medium tempo, ended similarly on its final eighth:



Or at slow tempo, on its final sixteenth:



(The release in the UNCOUNTED roll is accomplished by simultaneously lifting both sticks from the drumhead in approximately the same timing as shown above.)

I hasten to add that these yardstick measurements are presented solely for the purpose of elementary analysis. They represent only the beginning of a factor in roll production that reaches its musical maturity only after a long term of study, experience and judgment.

"Rolling With the Music"

Rolling in rhythm, when it can be done, is one of the accepted methods of rolling in ensemble. It is especially effective in simple binary measure, where it helps us to keep time and makes for an easy, effortless flow of hand alternation. But more often than not we find we cannot roll in rhythm because the playing tempo is too slow, too fast or too varied for us to follow. In such instances we throw the thirty-seconds out the window and play an *uncounted* roll—a roll to the duration of the notes in question, irrespective of the number of beats involved.

This is the finished roll of the expert, who must be prepared to roll *in* rhythm or *against* it at will, also to shift gears freely and unconsciously from one roll to the other. The uncounted roll is more flexible than the other and its release is more flexible, too, being accomplished by the simple simultaneous lifting of both sticks off the drumhead.

Good Old Buzz

Another instructor, this one from the hinterland, asks: "Should one teach the buzz roll to beginners?"

One shouldn't, but one can't do much about it, for the buzz is so easy to pick up, the dear souls fall into it like ducks taking to water, just when one is doing one's damndest to get them to master the pure, two-beat roll first.

Don't for a minute think I am opposed to the buzz. Far from it, for I have lifted my voice and banged my typewriter in its behalf for years. Like so many others, I am convinced that it has its place in drumming and is an important tool of our trade, so to speak. But I feel that the two-beat comes first in elementary instruction, with the buzz coming later.

Expensive Tomtoms

A pit drummer from the far West tells me he has been getting wonderful tomtom effects, and to any pitch he desires, by beating with the butt ends of his drumsticks on his tympani heads, in dead centre. But—strange things have happened—these striking areas have softened and turned white. "Can the skins be wet and re-stretched?" he inquires. "I don't want to lose them."

If you have the kind of transparent heads that go with a first-class pair of kettles, brother, you already have lost them, so far as maximum tympani tone and playing qualities are concerned.

Tympani heads are of a finer texture and more sensitive to pounding than the extra thick white calf heads you find in tomtoms.

(Continued on page thirty-two)

Gretsch Spotlight

"That Great Gretsch Sound" Draws Rave Of Still Another Drum Star, Jo Jones



Jo Jones and his Gretsch Broadkasters

Truly one of the all-time greats, Jo has had a strong influence on scores of young drummers. Played for years with Count Basie, now shines with small jazz combos. Like other top rhythm men, Jo chooses Gretsch drums. He constantly makes them prove they're the "greatest drums I ever owned" under his powerful, driving beat. Write for your free catalog of Gretsch drum outfits played by Jo Jones and other top winners in the national drummer popularity polls. Just address IM 155, The FRED. GRETSCH MFG. CO., 60 Broadway, Brooklyn 11, N. Y.

SIMONE CELESTE

"THE SWEETEST BELL
TONE IN MUSIC"

Portable. Four Octaves. Custom-
Built — Backed by Factory
Guarantee.

SOME USERS OF THE SIMONE
CELESTE ARE:

AMERICAN BROADCASTING COMPANY
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING COMPANY
WOB MUTUAL BROADCASTING SYSTEM
MUZAK WIRED MUSIC SERVICE
PHILADELPHIA ORCHESTRA
FRANK SINATRA

LAWRENCE WELK and His Champagne Orchestra
RAY BLACK in His Recording of "Celeste," etc.

RECONDITIONED AND USED CELESTES AVAILABLE

See Your Local Dealer or Write to:

Phone: Philadelphia FU 8-1248

SIMONE BROTHERS

Celeste Manufacturers

1813 SOUTH EIGHTEENTH STREET

PHILADELPHIA 45, PENNSYLVANIA

WIND INSTRUMENT PLAYERS: In Bands, Orchestras or Hobby Only. Do you tire easily? No time or place to practice? Overcome these handicaps by the FREDERICH SHORT CUT METHOD OF BREATH CONTROL. Write for complete free details today. State instrument played.

FREDERICH

1201 Marshall Street Manitowish, Wis.

PIANISTS!!

Add to your income by teaching the Robert Whitford Modern Piano Method. Write for a free copy of PIANO TEACHING TODAY and we will also send you free Mr. Whitford's master lesson on MUSIC'S MOST UNUSUAL CHORD.

ROBERT WHITFORD PUBLICATIONS
Dept. M, 204 N. E. 31st St., Miami 37, Fla.

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

Meet Maddalena Belfiore... Directone Accordion Artist

Maddalena Belfiore, an exclusive Directone Accordion Artist and protege of Pietro Frosini, reveals in her playing the profound musical understanding, awesome technique, crystal-clear phrasing, and sensitive feeling so characteristic of her former teacher. Like Frosini, this charming virtuoso is an exponent of the bellows shake technique. However, her style and arresting interpretive sense bear the stamp of great artistic individuality.

At several NAMM Conventions where Maddalena has been featured, her superb musicianship won resounding approval. At the New England Accordion Festival, in Boston, she gave several concerts which captured the admiration of accordion luminaries as well as the audience who attended. Solo and ensemble appearances have won Miss Belfiore many awards at the American Accordion Association's contests.



When she was only 13, Pietro Frosini accepted Maddalena as a pupil and influenced her tremendously as a musical mentor. Under him, her technique and musical perceptiveness grew rapidly.

Ambitious to develop her musical background further, she devoted vacations and weekends to study at New York's Julliard School of Music, until she was able to attend full-time after completing high school.

At 17, the great potential of Maddalena's inspired playing became obvious at her debut before an enthusiastic Carnegie Hall audience, and during her successful tour of Italy. She returned home triumphantly and pursued a hectic artistic career which included her own radio program. She also appeared on many TV and radio shows such as the Bob Emery Small Fry Club, Arthur Godfrey's Talent Scouts, Video Varieties, and the U. N. Carnival.

Featured on two 10", 78 r.p.m. discs issued by Pagan Accordion Records, Maddalena Belfiore's virtuosity and technique provide an inspiring musical interlude. One of the records features a Frosini composition, "Shake That Leg," backed by "Muchacha De Fuego" which Gaviani composed; the second recording, "Valse Diane," an original number by Miss Belfiore, is teamed with Maccanelli's "Rita Polka."

In addition, Maddalena has been teaching since she was 14. Last year, the Belfiore Accordion Studios had a record enrollment of 65 pupils, who gave frequent local performances and annual concerts.

Although Maddalena Belfiore's talents are often featured on TV, radio and concert stages, she manages to find time to answer the great demand for appearances at women's clubs and social and civic functions. Arrangements for personal appearances by this unusually gifted accordionist, can be made by contacting the Directone Artist Dept., at Pancordion, Inc., 601 West 26th St., New York 1, N. Y.

FREE 32-PAGE BOOKLET

"PANCORDION PICTURE PARADE"

Write for your copy today! Address request to Pancordion, Inc., Dept. 133, 601 West 26th St., N. Y. C.

● by Alfred Mayer

guide to accordion playing



Doubling

Today, more and more pianists, particularly those who play club dates, are finding it imperative to double on the accordion. More than likely, they don't cherish the idea; they've spent years in training and practice on the piano, and all of a sudden they are thrust into a field about which they know nothing. The accordion becomes a means of survival and employment, but they turn to it with dubious interest. However, if the pianist would just apply a particle of the enthusiasm and study to the accordion that he has applied to the piano, he'd be amazed at the quick, easy results and progress.

Finger Weight

The basic difference between playing the accordion and the piano is the concept of weight in the fingers. We must always keep in mind that the accordion is a *reed* instrument and the piano is a *percussion* instrument. From the pianist's first lesson, he is trained to develop weight in the fingers; he must learn to play in a *martellato* manner; each finger must become an independent hammer. He learns to strike each piano key with *weight*. The amount of weight utilized will determine the intensity of the tone as well as the quality. In playing the accordion, it makes little difference what weight is applied to the keyboard. In other words, the accordion keyboard is not played with weight in the fingers (or should not be, at any rate). The dynamics and tone are controlled *entirely* by the left-hand wrist and its pressures on the bellows. This simple fact should be completely comprehended by the pianist before he plays a note.

Many pianists attempt to play pianistically on the accordion. The accordion key is much like the touch of an organ; it is fleetier in movement and must merely be depressed to sound. A feather-like touch will depress the key. (Of course, the individual springs under the keys can be adjusted for a more or less rapid action.) Ignorance of this fact causes too many pianists to give a deplorable performance on the accordion.

By the same token, most accordionists don't properly adjust to the piano because they don't have the proper weight in their fingers. They attempt to play piano with a feather-like touch and, consequently, they sound weak and effeminate.

To further confuse the issue, the material used for study on the accordion to develop velocity is the self-same material used on the piano! To name a few, we have *Hanon*, *Czerny*, *Pischna*, *Schulte*, *Clementi*, etc. These studies cannot hurt the accordionist, but frankly, I don't think they help him much either. What we need is study material specifically written for the accordion with its peculiar problems kept in mind. If one is to borrow anything from the piano, I'd advise the use of a few Bach works such as the *Sketchbook*, the *Inventions* and the *Well Tempered Clavichord*. Although the accordionist will have a lot of bother duplicating the exact pitch indicated, he at least

(Continued on page thirty-two)

INTERNATIONAL MUSICIAN



TWO BELLOWS SHAKE MANUALS RELEASED

An authoritative book compiled and edited by Maddalena Belfiore, and entitled "Frosini's System of Bellows Shake," presents a text which the accordion world has long looked forward to.

This fine volume sums up Pietro Frosini's experience as the great master of this particular technique. It includes a lucid explanation of the bellows shake; introductory, intermediate and advanced exercises and interesting biographical data on both Frosini and Miss Belfiore.

Exclusive Directone Accordion Artist Maddalena Belfiore was Frosini's protege for a number of years. She was most qualified to finish the work from an incomplete manuscript which the late virtuoso entrusted to her. An incomparable bellows shake accordionist in her own right, Miss Belfiore proves to be an admirable editor as well. With scholarly understanding, the spirit of Frosini's original technique is clearly presented.

To prepare the beginner with a basic knowledge of the bellows shake technique, Miss Belfiore has recently written a new manual, "1st Steps in Bellows Shake." This excellently prepared text illustrates the proper playing positions, explains the bellows shake thoroughly, describes how to master it, and includes specially selected musical exercises which will aid development of the style.

"1st Steps in Bellows Shake" is a 35-page text which retails for \$1.25; "Frosini's System of Bellows Shake," an 80-page manual, is priced at \$2.50. Both of Miss Belfiore's books are published by O. Pagan and Bro., Inc., 289 Bleecker St., New York 14, N. Y.

Biggsby

FOOT VOLUME AND
TONE CONTROL

FOR THE PAST FIVE
YEARS THE CHOICE OF
PROFESSIONAL PLAYERS



All cast aluminum, highly polished, with rubber mat to prevent foot slipping. Rubber feet to prevent Control sliding even on hardwood floors. Biggsby Foot Controls have no gears and are operated entirely by cord on ball-bearing rollers. Noise level is the lowest possible.

Volume control is up and down and tone control is by rotary motion from left to right or from right to left as desired. There are no stops on tone control and a smooth easy action creates the "doo-ah" effect easier and quicker than by hand control.

Price \$55.00

SHIPPED BASS LEFT UNLESS
OTHERWISE SPECIFIED

PAUL A. BIGSBY
8114 EAST PHLOX STREET
DOWNEY, CALIFORNIA

SEND FOR FREE FOLDER

SOLD ONLY DIRECTLY TO THE PLAYER

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

★ A classified and alphabetical list of the best and most popular standard Fastrots, Waltzes, Showtunes, Rumbas, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 64 Pages.

★ A list of over 300 Top Shows with their Hit Tunes, Years, Composers, Keys and Starting Notes, including — "The Song Histories of Favorite Composers".

★ "Song Hits through the Years" . . . The outstanding songs of each year, from the Gay-Nineties to the present day.

SEND FOR YOUR \$1.00
COPY TODAY

50c Edition Also Available

A RAY DE VITA

150 Knickerbocker Avenue Brooklyn N.Y.
Or See Your Local Music Dealer

Learn to Be a Professional Piano Tuner and Technician

Splendid field; demand for competent technicians exceeds supply.

DR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Piano Company, and other famous piano manufacturers.

WILL TEACH YOU THE ART
AND THE TECHNIQUE.

For Free Information, Address

DR. WILLIAM BRAID WHITE
5149 West Agate Ave., Chicago 30, Ill.

CLOSING CHORD

WILLIAM F. CURRAN

William F. Curran, board member of Local 103, Columbus, Ohio, passed away on November 25 at the age of fifty-three.

Mr. Curran joined Local 103 April 19, 1924, playing violin, clarinet and saxophone. In 1948 he became assistant to local president Robinson and in December of the same year was appointed to the position of business representative, serving in that capacity for two years. Then he was elected to the board of directors, which position he held until his death. He was a delegate to the last four national conventions as well as a member of the Tri-State Association.

He had played in many well-known dance bands besides being a member of the Grotto and Shrine bands.

Surviving him are his wife, Phyllis, and his mother, Mrs. William F. Curran, Sr.

PALMER ANDERSON

Palmer Anderson, a charter member of Local 345, Eau Claire, Wisconsin, and its secretary for twenty-five years, died on October 4, following a short illness, at the age of sixty. Mr. Anderson was a drummer in the Liberty Band in 1922 and served in the 105th Cavalry Band from 1919 to 1927. In 1947 he attended the International Convention at Detroit as a delegate from Local 345.

BORIS HAMBOURG

Boris Hambourg, renowned cellist, passed away in Toronto, Canada, on November 24. Born in Voronezh, Russia, December 27, 1884, he settled in London with his parents in 1890. From 1898 to 1903 he was a pupil of Hugo Becker (cello) and I. Knorr (composition) at the Hoch Conservatory in Frankfurt. In June, 1903, he made his debut at the Tchaikovsky Festival in Pymont, thereafter touring Australia, New Zealand, Germany, Belgium, Holland, France and South America before making his American debut at Pittsburgh in 1910. That same year he settled in Toronto, Canada, where, in 1911, he, his father and his brother Jan founded the Hambourg Conservatory of Music (of

which Boris had been president since 1922) and a Concert Society. He had been deeply interested in the development of the House of Hambourg, which was founded in 1951 when the Hambourg Conservatory of Music was disbanded. He was also the organizer and cellist of the Pirani Trio (1944-47) and was the founder and president of the Toronto Music Lovers' Club. He had been an original member of the Hart House String Quartet which dissolved in 1945.

He was a member of Local 149, Toronto.

GEORGE RICHARDSON

Life member of Local 276, Sault Ste. Marie, Canada, and Local 593, Sault Ste. Marie, Michigan, George Richardson passed away suddenly on November 6. He had been the first secretary of Local 593 when, prior to World War I, that local served a jurisdiction on both sides of the international border. Immigration regulations brought about the chartering of Local 276. Mr. Richardson, a clarinet player, was an active member of the Soo Concert Band, Sault Ste. Marie, Canada, and the Soo City Band, Sault Ste. Marie, Michigan. He had been bandmaster of the 227th Overseas Battalion C.E.F. Band during World War I, subsequently to be assigned to the post of bandmaster of the 58th Battalion C.E.F. serving in France. He had also served as bandmaster of the 51st Regiment Band, Sault Ste. Marie, Canada. For many years he played with the Orpheum Theatre Orchestra. Mr. Richardson had been Chief Returning Officer for the local constituency in a number of provincial elections.

JOHN J. FITZNER

After a six-month illness, John J. Fitzner passed away on November 12 at the age of seventy-three. He was president of Local 85, Schenectady, New York, from 1915 to 1932. During this period he attended most of the International Conventions.

Born in Germany in 1881, he came to this country in 1892. Mr. Fitzner was a trombonist in the Electric City Band and had played in the first orchestra at State Theater.

Remember:

for that
snappier response . . . that
livelier tone color, use



ROY J. MAIER

Roy J. Maier

SIGNATURE

REEDS

ON SALE AT BETTER
MUSIC STORES EVERYWHERE

Distributed exclusively by

Selmer

ELKHART, INDIANA

PROTECT YOUR FUTURE
Buy Your EXTRA Bonds Now!

Gretsch Spotlight

NBC Staffer Mundell Lowe on powerful new Victor jazz roster calls Gretsch "easiest-playing"



Mundell Lowe and Gretsch Guitar

RCA Victor considers Mundell Lowe one of its most talented new jazz personalities. His background is star-studded with names like Benny Goodman (Okeh and Sextet), Ray McKinley, Sauter-Finegan, Jan Savitt—the Kate Smith Show for two years, the Allen Edwards and Jack La Dell Shows. On TV, recordings, and with the bands. Mundell finds his Gretsch guitar with its slim, slim *Miracle Neck* just about perfect, in appearance, tone and feel. "Fastest, easiest-playing guitar I've ever handled," says Mundell. See the beautiful and colorful new Gretsch guitars at your dealer now. And, for your FREE Gretsch Guitar Album, write: FRED. GRETSCH, Dept. IM-155, 60 Broadway, Brooklyn 11, N. Y.

SHAWL COLLAR JACKETS

DIRECT FROM THE MANUFACTURER

\$16.75



Fine, full - bodied, all - year - round rayon gabardines. **MATCHED HAND-STITCHED** edges, fully lined. Sizes 34 - 46 longs and regulars. Smart—cool—good looking.

Guaranteed against more than 2% shrinkage. Colors: Royal Blue, Powder Blue, Grey, Gold, Rust, Lime, Beige, etc.

We have outfitted fine bands all over the U. S. A.

also **PLAIDS \$18.75**

SLACKS \$8.75

Free sample materials sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, N. Y.
Telephone: ORamercy 7-7652

**PLAY TRUMPET? EMBOUCHURE WORRY?
MOUTHPIECE CONFUSION? GUESSING?**

Don't guess — Make certain — Write for embouchure and mouthpiece information — It's Free.

HARRY L. JACOBS

2943 WASHINGTON BOULEVARD
CHICAGO 12, ILLINOIS

Man of Many Careers

John W. Green, who since 1949 has been general music director of MGM Studios, has been associated with many outstanding motion picture productions of recent years. Also as executive in charge of music for MGM Studios, he has been the producer of the MGM Concert Hall Series of Shorts, in which the MGM Symphony Orchestra appeared under his baton. The second of these shorts, *The Merry Wives of Windsor Overture*, won him his third Academy Award, this for the best one-reel short of the year. His two other awards were won for "Easter Parade" and "An American in Paris." In 1948 he won an award for the composition of the most outstanding dramatic music in radio for the "Man Called X" series.



John W. Green

Mr. Green has also had an extensive career as composer. During his senior year at Harvard, he had his first professional song hit, "Coquette," which is still, twenty-six years later, one of the standard songs. In 1930 he wrote "Body and Soul," which has remained one of the favorites in the popular music field. Other songs followed and have since become standards in the literature of American popular music.

In 1932, on a commission from Paul Whiteman, Green composed his "Night Club Suite" which he performed in concert with Whiteman, with the New York Philharmonic, with the B.B.C. Orchestra in London and on the radio with the CBS Symphony.

His career as conductor began in the '30's, when he originated a series of programs on the Columbia Broadcasting System called the "In the Modern Manner Concerts." Also during the '30's Green's own orchestra began its record-breaking run at New York's Hotel St. Regis.

Over an extended period he was the featured conductor at the New York and Brooklyn Paramount Theatres and the State Theatre in Minneapolis. His radio career has included his co-starring with Fred Astaire and Jack Benny.

His career with MGM Studios began in 1942 when he came to Culver City, California, as composer-conductor.



Euphonium section of the Band of America. Left to right: Bandmaster Paul Lavello; Guido Gioli, Egidio Morra and Nicola Gallucci.

INTERNATIONAL MUSICIAN

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

SPOTLIGHT on BANDS



The St. Margaret Council 74 Band, organized and directed by Ralph Gaspare, is comprised of thirty men, all of whom are members of Local 27, New Castle, Pennsylvania. The band participates in parades, celebrations, and concerts in the vicinity of western Pennsylvania and eastern Ohio.

FESTIVAL OF BAND MUSIC

At the first annual Festival of Concert Band Music held at the University of Illinois December 15 and 16, two evening programs were presented by the University of Illinois Concert Band. Director Mark H. Hindsley conducted most of the numbers, including the first performance of his complete transcription of Richard Strauss's *Till Eulenspiegel's Merry Pranks*. Ralph Hermann conducted the first performance of his *North Sea Overture* and also his *Concerto for Doubles*.

Edwin Franko Goldman conducted his *Illinois March* written especially for the University, and his *March for Brasses*. Professor A. Austin Harding, director emeritus of the Illinois bands and famous as the "father of the school band movement," conducted two numbers. Closing number of the second concert was "Academic Processional" composed by President Lloyd Morey of the University of Illinois.

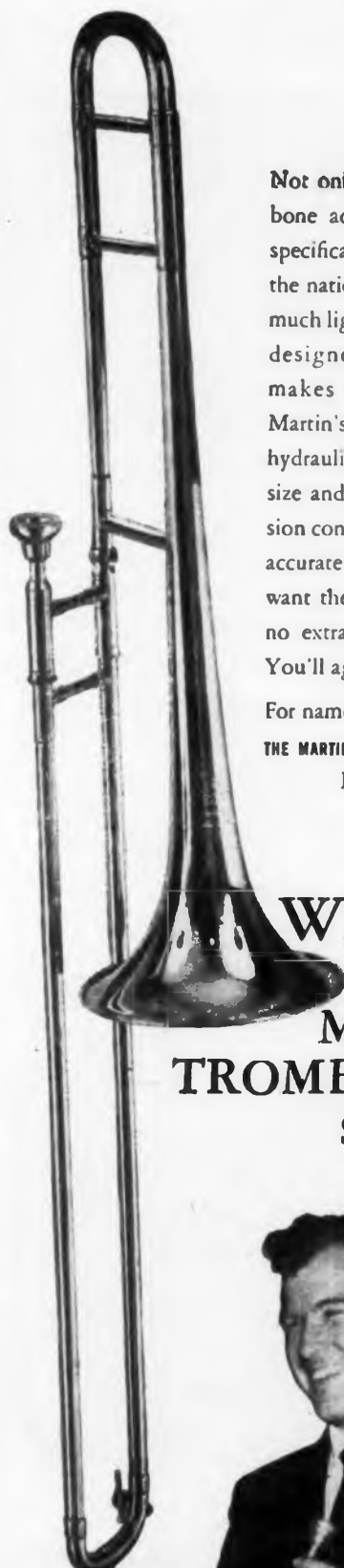


Mechanicville (New York) City Band. Its conductor, Fred Amodeo, is also president of Local 318 of that city.



Chester (Pennsylvania) Elks Band shown on the new modern bandstand constructed by the City of Chester, its sound system the contribution of local 484. The band, made up entirely of Local 484 members, presents a ten-week concert season each summer. Thomas G. Leason is the leader.

JANUARY, 1955



Not only was the Martin trombone acoustically designed to specifications of a committee of the nation's finest players . . . its much lighter slide (with specially designed stocking bearing) makes it far easier to play. Martin's thinner walled slides are hydraulically drawn to perfect size and spring hardness. Precision control of volume gives you accurate intervals, too. If you want the finest in trombones at no extra cost . . . try a Martin. You'll agree—it's a terrific horn!

For name of nearest dealer, write
THE MARTIN BAND INSTRUMENT COMPANY
Elkhart, Indiana

What
makes the
MARTIN
TROMBONE
so terrific?



O. B. Massingill,
well-known trombonist

Says KEN GRIFFIN

COLUMBIA RECORDING ARTIST
WITH OVER 10 MILLION RECORD SALES
TO HIS CREDIT

**THE NEW WURLITZER ORGAN
HAS LIGHTNING RESPONSE
AND THE FINEST TONE OF
ANY ORGAN.**

**I AM RECORDING ALL
MY NEW RELEASES ON THE
WURLITZER.**

**— THE FINEST ENTERTAINMENT
INSTRUMENT IN THE BUSINESS**



WURLITZER ORGANS

MUSIC'S RICHEST VOICE

THE RUDOLPH WURLITZER COMPANY
NORTH TONAWANDA, NEW YORK

MUSIC IN SOUTH DAKOTA

(Continued from page fifteen)

history—in the Cappenberg Monastery at Luenen, Germany, in 1242. It is interesting to note that the transplanting to Spearfish, South Dakota, took place in 1942, just seven hundred years after the play's initiation.

This move was first contemplated, however, in 1932, when Josef Meier, a citizen of Luenen, listened to a speech by Adolf Hitler—one belittling Christian moralities and hailing a new "pagan" world. In Luenen, the presentation of the annual Passion Play was the proudest monument of the town. Through the ages monks of the Cappenberg Monastery had directed it and the monastery choirmasters had composed incidental music to it. The cast of villagers—the Meier family had for seven generations played the leading roles—lived their lives with this performance the crux of their existence. Josef Meier, listening to Hitler's speech, saw that shortly there would be no Passion Play at Luenen.

He told others of the cast of his presentiments. Some of them he convinced. Ten members of the cast accompanied him to the United States, their only luggage, hope—that and the script and musical score of the play. On the briefcase holding these latter, the customs inspector marked "no value" and let them pass.

For a while things looked dark indeed. They barnstormed all over the country with their battered scenery and their frayed costumes. Then one night at Spearfish, all at once the Message came through with breathtaking impact. It was as if the greatest actors the world had ever seen were enacting this, the greatest play. The audience sat like statues for two hours and a half, and then filed out in utter silence.

Tourist Magnel

One of the town's influential citizens went backstage. He told Josef Meier, "Spearfish needs a tourist attraction above the common run." He asked him, "Is there any sort of proposition we could make which would interest you?" Meier thought a while and then said, "I have been thinking that it is time the Luenen Passion Play had a permanent home."

Hundreds of thousands of summer travelers witness each season the performances of this Black Hills Passion Play (as it is now suitably called) in an amphitheater which seats 6,000. The stage is nearly three blocks long. The camels and other animals are kept at Meier's farm nearby.

The background music for this dramatization of the last seven days of Christ on earth opens with a fanfare and a motif from Wagner's *Parsifal*. Throughout, the music is in keeping with the moods. Handel's "Hallelujah Chorus," rendered during the Ascension, is the concluding number.

Evident it is that, for all it is a sparsely populated State, South Dakota is responsive to music and aware of its high social and inspirational values. Whether it is the town band, the school choir, the college orchestra or a deeply moving Passion Play, the music is presented with all the facilities, all the skill and all the finesse of which the locality is capable.

—L. A. C. and H. E. S.

South Dakota has its quota of very good dance bands. The State points with pride especially to Lawrence Welk, born in the Dakotas and maintaining his membership in Local 693, Huron. In fact, he gained his early experience as a single and in small combos playing around Strasburg, North Dakota, and Aberdeen, South Dakota. Last year Local 693 made him an Honorary Life Member as well as Jerry Burke, his organist and pianist from the very early days.

El Riad Shrine Band, Russ D. Henegar, director



INTERNATIONAL MUSICIAN



LOCAL HIGHLIGHTS

TELL YOUR COLUMNIST!

A. D. Rowe, Secretary of Local 153, San Jose, California, had the forethought to invite columnist Dick Barrett ("Share it with Barrett" of the *San Jose Evening News*) to the local's banquet held early in December at Lou's Village. A racy column devoted to the doings at the banquet was the result. "When I parked my car the first person I saw, climbing out of the car next to mine," wrote Dick, "was Superior Judge W. W. Jacka, a member of the local. The judge is an old banjo player and I asked him if he'd had any professional engagements lately, since he is keeping up his membership. 'Not for thirty-two years,' said the judge."

Dick goes on to describe the "roar of conversation" at the table, the lively discussions, and the annual competition, held after dinner. The combo led by Pete Porfido copped the \$5 prize sent by Will Sykes, a member who now lives near Spokane, and Pete will get his name on a plaque at the Union headquarters. Also the brothers saw a sound film of Harry Truman's appearance with James C. Petrillo at the Federation convention. Dick wound up his column with, "As they say in the weekly papers, a good time was had by all."



Fiftieth anniversary of Local 399. Back row, left to right: J. Edward Smith, Joseph Scott, Trustees: Samuel Fazzino, Joseph Barberio, Pete Roake, Executive Board Members: Mike Ungar, Chairman of Banquet Committee; front row: Ray Coraale, President; Chet Arthur, Secretary-Treasurer; William E. Crater, Vice-President.

HALF-CENTURY MARK

On November 1, 1904, a charter was granted by the American Federation of Musicians to the professional musicians of most of Monmouth and Ocean Counties in New Jersey. The number given the new local was 399. In celebration of its fiftieth anniversary Local 399 on September 26 presented a banquet with a concert by the All Star Jazz Band. Also as part of the festivities the local on the night of September 24 gave for the general public a gala band concert and jazz concert, in Convention Hall, Asbury Park. Part of the expenses

(Continued on page twenty-eight)

JANUARY, 1955

Billy Bauer prefers GUILD



Twice winner of First Place in DOWNBEAT ANNUAL AWARD
Former member of Woody Herman Band
Winner of First Place in METRONOME AWARD
Recently appeared on Steve Allen Show
Internationally famous recording artist

only Guild features the SEMI-SOLID BODY DESIGN

- lightweight • easy to carry
- easy to handle • real easy to play
- fast slender laminated neck reinforced by adjustable truss rod
- artist adjusted action
- perfectly balanced pickups
- beautiful hand-rubbed and highly polished finish

For free catalog, send to
GUILD GUITARS, 536 PEARL ST., N. Y. C. 7

The Haynes Flute



SOLID SILVER FLUTES PICCOLOS

Made by WILLIAM S. HAYNES CO.

Shops: 12 Piedmont Street, Boston 16, Massachusetts
Branch: Wm. S. Haynes Studio, 33 West 51st Street, New York 19, N. Y.

MAMBOS

FOR SMALL COMBOS

Arranged by JOHNNY WARRINGTON

E♭-BOOK FOR ALTO SAX, BARITONE SAX, TROMBONE (2)

B♭-BOOK FOR TRUMPET, CLARINET, TENOR SAX.

C-BOOK FOR PIANO, GUITAR, BASS, ACCORDION, ORGAN, VIOLIN, C MELODY SAX, FLUTE, OBOE.

- EVERY NUMBER COMPLETE WITH MELODY, HARMONY AND CHORD-NAMES
- ARRANGED IN TYPICAL MAMBO STYLE AS SOLO, DUET AND 3 WAY (TRIO)
- PLAYABLE BY ANY COMBINATION OF LEAD INSTRUMENTS

Contents

MAMBO MOGAMBO	DARKTOWN STRUTTERS' BALL
MAMBOLINO	JOHNSON RAG
HOT LIPS	WALTER WINCHELL MAMBO
ONE O'CLOCK JUMP MAMBO	JA-DA
TIGER RAG MAMBO	IN A LITTLE SPANISH TOWN
NO CAN DO	TOOT, TOOT, TOOTSIE! (Good-Bye)
PAGAN LOVE SONG	GOOFUS MAMBO
SHOO! THE LITTLE FLY AWAY (El Mosquito)	

Price \$1.00 each

Ask For Other Robbins Combo-Orks Books At Your Dealer

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

I enclose \$..... Send the following MAMBOS FOR SMALL COMBOS

E♭ Book B♭ Book C Book

Name.....

Address.....

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



The purchase of a LIFTON Case is like buying paid-up insurance for the life of your valued instrument. You can afford this protection for pennies more.



THE "STERLING" MARK IN INSTRUMENT CASES

THE LIFTON MFG. CORPORATION

18 WEST 12th STREET • NEW YORK, N. Y.

LIFTON CASES ARE MADE FOR ALL INSTRUMENTS

Insist on the LIFTON Trademark — Your Guarantee of Satisfaction

60 MODERN TUNINGS FOR EIGHT STRING STEEL GUITARS

Sent Postpaid Anywhere in the U. S. or Canada on Receipt of \$1.00 Cash or Money Order. 16 PAGES OF 6THS, 7THS, 9THS, 13THS, MINORS, INVERTEDS, COMBINATIONS, DIMINISHED, AUGMENTED

\$1.00

Copyright 1953 By PAUL A. BIGSBY

8114 East Phlox St., Downey, Calif.

LOCAL HIGHLIGHTS

(Continued from page twenty-seven)

of this latter affair was paid for by the Music Performance Trust Fund of the Recording Industry.

This local is proud of its good relations through fifty years with the general public and employers of music, and looks forward to a continuance of its policy of protecting employment of its members, with due respect to the rights of employers.



Albert H. Warrington can without a doubt boast the longest span of musical activity of any musician in the country. His career in music began ninety years ago when he participated as a drummer boy in the War Between the States. Now 107 years old, he is the last surviving veteran of the Union Army. It was decided at the Convention in Milwaukee, Wisconsin, June, 1954, that he should be honored because of his long-continued participation in musical activities and because he has been the recipient of an award of honorary life membership in Locals 18 and 73, Duluth and Minneapolis, Minnesota.

Appropriately, therefore, the American Federation of Musicians has bestowed on him an Honorary Life Membership. The above photograph shows the plaque, suitably engraved, which was presented to him as a memento on this occasion.

FIFTIETH ANNIVERSARY

At the fiftieth anniversary celebration of Local 402, Yonkers, New York, attended by 400 members and guests, the guest speakers were International Secretary Leo Cluesmann, International Treasurer Harry J. Steeper and City Judge Martin J. Fay, who extended the felicitations of Mayor Kristensen, who was ill. Noting that only 5,000 of the 35,000 musicians in New York are employed, Judge Fiorillo expressed the view that the government should subsidize the musicians and other artists. Joseph N. White, President of Local 402, and Mr. Bauer, one of the charter members, also made speeches. Frank Commanday, chairman of the event, acted as master of ceremonies. A floral gift and letter of congratulations were received from President Petrillo, whom Mr. White referred to as "one of the greatest labor leaders this country has ever known."

INTERNATIONAL MUSICIAN

ANNIVERSARY DINNER

Local 172, East Liverpool, Ohio, held a dinner-dance celebrating its fifty-second anniversary on December 5 in the American Legion Home in Chester, West Virginia. Members and guests numbered 150.

Various after-dinner speakers and guests enlivened the dinner hour, among them James Ross, President of Local 172, Frank R. Craven, its Secretary, Hal Davis and Nicholas Hagarty, respectively President and Secretary of Local 60, Pittsburgh, Pennsylvania, Maurice Rothstein and Arthur H. Arbaugh, respectively President and Secretary of Local 223, Steubenville, Ohio.

The Del Monaco Quartet of Pittsburgh provided the music for the dance which followed the dinner.

LOCAL PROVIDES

Local 303, Lansing, Michigan, through its national executive committee was able to provide music for two important enterprises recently: the fifty-first annual state encampment of the senior veterans organization of the United Spanish War Veterans and Auxiliary held early in October and the all-high dance at Okemos (Michigan) High School, November 19. Earl Henry and his Band provided the music for the latter entertainment. The former event—it was the first time in ten years that Lansing has been the site of the state encampment—included a program of entertainment and dancing, with an orchestra playing throughout the evening.

NEWS NUGGETS

★★ The University of Colorado's Lamont School of Music, in Denver, is now offering a bachelor of music degree, with a major in accordion. All accordion majors are under the supervision of Robert Davine, an ardent advocate of the instrument.

★★ Kansas Wesleyan University announces its first annual Composition Contest for new choral works. A cash prize of \$200 will be awarded to the composer of the winning manuscript, which will be selected by Ingolf Dahl, Associate Professor of Music at the University of Southern California. The work will also be published. For further information address Arthur R. Custer, Chairman, Division of Fine Arts, Kansas Wesleyan University, Salina, Kansas.

★★ An opportunity to study art or music in Paris during 1955-56 is available to American graduate students under the Woolley Fellowship program, four awards being offered under the auspices of the Board of Governors of the United States House of the Cite Universitaire in Paris. These Woolley Fellowships carry a stipend of \$1,000 each. The competition closes February 1, 1955. Applicants should apply to the United States Student Department, Institute of International Education, 1 East 67th Street, New York 21, New York.



Sylvia Rabinoff, pianist
Benno Rabinoff, violinist

★★ Earle W. Brown, pianist, has just completed fifteen years of an unbroken six-night-a-week engagement at the Park Hotel, Plainfield, New Jersey. Just to round out his busy career, Brown (who is blind, but says this does not in the least hamper his activities) coaches a class in physical education at the local Y.M.C.A., this, each Tuesday and Thursday from 11 A.M. to 12 noon.

★★ The observance of "A Centennial of Music Instruction at Yale" is currently being celebrated in New Haven, with a series of musical programs. The new music headquarters, called Stoeckel Hall—Gustave Jacob Stoeckel was the "father" of music instruction at the university—are also being occupied for the first time.

JANUARY, 1955

HOLTON STAR ALBUM

E. G. Morse and John Horak
Veteran Bandsmen with their
 . . . in RINGLING
 BROS. & BARNUM &
 BAILEY Circus Band

HOLTON
 Model 185
 Baritones

STRATODYNE for the artist
 REVELATION for the professional
 COLLEGIATE for the student

330 N. CHURCH ST., ELKHORN, WISCONSIN PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY

Berg Larsen

PRECISION MOUTHPIECES

WITH THE
 EXCLUSIVE
 DOUBLE-TONE
 CHAMBER

- For Saxophone, Clarinet in Ebonite, Sheffield Stainless Steel.
- See your local dealer or write:
 Dept. 4

BERG LARSEN
 116 West 48th St., New York 36

LENNY HERMAN

and his "Mightiest Little Band in the Land"

use the

LOWREY ORGANO

THE ONLY
 PORTABLE ELECTRONIC PIANO-ORGAN

Lenny says: "People think I've increased the size of my quintette since we added the ORGANO. It adds a wonderful new volume."

Want Information? Write Dept. MIM-4

LOWREY ORGAN DIVISION
 Central Commercial Industries, Inc.
 332 S. Michigan Avenue, Chicago 4, Illinois

DONATE YOUR BLOOD TO THE RED CROSS



Executive Officer Walter M. Murdoch, who led the fight in Canada where most of the fighting took place and who was mainly instrumental in bringing about the capitulation of AGVA.

AGVA SETTLEMENT REACHED

(Continued from page eleven)

tary Williams of the Brandon, Manitoba, local; Secretary Morris of the Calgary, Alberta, local; Secretary Turner of the Edmonton, Alberta, local; President Belyea of the Halifax, N. S., local; Secretary Snowden of the Kingston, Ontario, local; Secretary Kuhn of the Kitchener, Ontario, local; Secretary Scott of the Niagara Falls, Ontario, local; Secretary Lytle of the Ottawa, Ontario, local; Secretary Searles of the Peterborough, Ontario, local; Secretary Black of the Port Arthur, Ontario, local; Secretary Rousseau of the Quebec City local; Secretary Rosson of the Regina, Saskatchewan, local; Secretary Knapp of the Saskatoon, Saskatchewan, local; Secretary Adams of the Windsor, Ontario, local; Secretary Hicknott of the Sault Ste. Marie, Ontario, local; Secretary Crabtree of the St. Catharines, Ontario, local; Secretary Beadle of the Stratford, Ontario, local; Secretary Harris of the Toronto, Ontario, local; Secretary Leach of the Vancouver, B. C., local; Secretary Drewrys of the Winnipeg, Manitoba, local; Secretary Butler of the Victoria, B. C., local; President Nickerson and Secretary Fischer of the Boston, Mass., local; President Hal Davis of the Pittsburgh, Pa., local; President Cappalli and Secretary Thompson of the Providence, R. I., local; Secretary Lowe of Local 274, Philadelphia, Pa.

These locals and officers at one time or another during this controversy hit head-on with AGVA, and believe me, they did more than hold their own. I am very proud of each and every one of them.

I could not conclude this article without giving my grateful appreciation to the International Executive Board for giving the President full power to act in protecting the rights of the American Federation of Musicians in this controversy as in all past controversies. If I had been hampered in any way by our Board, we would not have come to a successful conclusion—by that I mean in putting the proper men in the proper spots at the proper time, and spending the money of the Federation whenever it was deemed necessary to protect the interests of the American Federation of Musicians.

I wish and pray that in the not too distant future all locals will give their officers full

power to act, because in too many cases personal feelings for the President or the Secretary of a local preclude his receiving power to act, and the members do not realize that they are not fighting their President or Secretary, but they are obstructing the progress of their local.

One very important point I would like to make in connection with the signing of this agreement on the national level is that no local should make any agreements with AGVA at a local level without clearance first obtained from the President's office; and I would like the locals to keep in mind that the signing of this agreement with AGVA in no way indicates that the American Federation of Musicians has any intention of doing organizational work for AGVA. This agreement merely means that they can no longer raid our membership.

It is the duty of every local to see to it that this agreement is lived up to and to make sure that no musician who sings, acts, or performs in any way aside from playing his instrument, joins AGVA without first consulting the President's office.

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

November 15, 1954

Mr. James C. Petrillo
American Federation of Musicians of
the United States and Canada
570 Lexington Avenue
New York, N. Y.

Dear Sir:

1. We hereby withdraw any and all notices heretofore given by us cancelling and terminating the agreement between us dated May 29, 1950, a copy of which is attached.

2. Said agreement of May 29, 1950, is hereby reinstated in all particulars except that paragraph "11" thereof is eliminated and in substitution therefor, it is agreed that the term of said agreement shall expire on December 31, 1959, with the option in either party to extend such term to and including December 31, 1964, by giving notice in writing to the other on or before December 1, 1959.

3. We warrant and represent that we have due authority to enter into this agreement in behalf of American Guild of Variety Artists.

Very truly yours,

**AMERICAN GUILD OF
VARIETY ARTISTS**

By Jack Bright, President

By Jack Irving

National Administrative Secretary

Agreed to:

**AMERICAN FEDERATION OF
MUSICIANS OF THE UNITED
STATES AND CANADA**

By James C. Petrillo,
President

May 29, 1950

This is the agreement arrived at between the American Federation of Musicians and the

American Guild of Variety Artists resolving our dispute:

Mr. Gus Van, President
American Guild of Variety Artists
1697 Broadway
New York, N. Y.

Dear Mr. Van:

The proposals that follow are pursuant to your committee's visit with our International Executive Board, and also constitute counter-proposals to those made to us in the letter from your organization dated November 1. As a basis for solving our current jurisdictional difficulties, the Federation proposes that

(1) Any jurisdictional dispute that may subsequently arise based on the interpretation of anything in this letter agreement should be resolved at the top levels of both organizations. No local branch of AGVA is permitted to determine for itself who should or should not belong to AGVA or the A. F. of M. All such questions should be resolved by the national AGVA and national A. F. of M. officers.

(2) Members of the American Federation of Musicians who perform as an act, and, during the course of that act do not play an instrument, will not be required or requested to resign from AGVA. This has reference to performers who may act as magicians one day and perform as musicians the next, etc. In either case, the activities of the individual are confined to the one classification—either performer or musician. This type of performer would be privileged to belong to both organizations, and to operate under the contracts of the respective organization having jurisdiction over the type of work being done at the moment.

(3) Instrumentalists, whose performance consists in the main of instrumental playing, and who may incidentally do some acting or m.c.'ing, belong in the jurisdiction of the A. F. of M. All band or orchestra leaders belong in the jurisdiction of the A. F. of M., including those who act as M.C.'s or vocalists, or give any other type of performance while acting as leaders of bands or orchestras. All instrumentalists, including cocktail units, accordionists, mouth organists, mandolinists, guitarists, xylophonists, zither players, etc., who play instrumentally exclusively, whether on stage, in a floor show, in the spotlight, or anywhere else, solo or with a group, shall not become members of AGVA, and must belong only to the A. F. of M.

(4) Actors whose performance consists mainly of acting, singing and dancing, etc., and who may incidentally, during a small portion of the act, play an instrument, properly belong in the jurisdiction of AGVA.

(5) In both of the above cases, the performers or musicians, as the case might be, must use the contracts issued by their respective organizations.

(6) Non-playing vocalists traveling with a band or orchestra belong in the jurisdiction of AGVA. However, singing musicians who are members of and play with a band or orchestra, shall not become members of AGVA, and must belong only to the A. F. of M.

(7) Members of the A. F. of M. who were constrained to resign from AGVA during the current dispute, and who are now determined to be rightfully belonging in the jurisdiction

INTERNATIONAL MUSICIAN

of AGVA pursuant to Paragraphs 1 and 8 of this letter, will be instructed to rejoin AGVA, and should not be required to pay a reinstatement fee.

(8) In order to avoid endless controversy, both the A. F. of M. and AGVA agree that they will make every effort to review all acts whose jurisdiction is in controversy and to classify them as either belonging to one or the other organization, or both, and that after this is done, a classification will be issued to the act, attesting to the jurisdiction in which the act properly belongs.

(9) Concessions agreed to by the A. F. of M. and AGVA in this letter agreement are not to be construed as setting a precedent, nor

should they be considered as prejudicial to any rights the A. F. of M. or AGVA have with respect to their jurisdictions granted to them by the American Federation of Labor.

(10) You have assured and guaranteed us that your Executive Committee, which includes the President and Executive Secretary, has authority and power to enforce this agreement insofar as AGVA is concerned. We have your assurance also that you will keep strict control over your branches so that they do not take action on their own with respect to any provision of this agreement.

(11) This agreement may be terminated by either party giving the other sixty days' written notice of such termination.

These proposals are submitted in an honest effort to once and for all resolve this dispute. If these proposals meet with your approval, your signature indicating your approval at the bottom of this letter will constitute this a binding agreement.

Sincerely yours,

JAMES C. PETRILLO,
President

**AMERICAN GUILD OF
VARIETY ARTISTS**

GUS VAN
President

Designed
to meet demands
of the
PROFESSIONAL!



LINTON
THE PRESTIGE
WOODWIND

Foremost woodwind artists for years have recognized the undisputed excellence of Linton Bassoons and Oboes. The entire Linton woodwind family is engineered to meet the exacting requirements of the professional musician. We urge you to convince yourself... try a Linton!

LINTON Bb CLARINETS
FROM \$124.50 to \$300.00
Including case, accessories and Federal Excise Tax.

- ★ CLARINETS
- ★ BASSOONS
- ★ OBOES
- ★ SAXOPHONES
- ★ ENGLISH HORNS

FREE CATALOG Write today for informative new catalog of complete line of Linton Prestige Woodwinds and name of your dealer.



Ampex 600 Magnetic Tape Recorder

The first truly portable tape recorder capable of meeting the highest professional demands. Design and workmanship are of supreme quality, and the 600 plays through an external amplifier and speaker to preserve tonal quality satisfying to the trained musical ear.

Ampex 620 Portable Amplifier-Speaker

A companion unit that not only matches the 600 in portability and appearance, but also in fidelity—a remarkable achievement for a unit of its size.
Prices: Ampex 600 in portable case \$545; unmounted \$498
Ampex 620 amplifier-speaker in portable case \$149.50



For a **precise** rehearing
of rehearsal

Tone, dynamics, phrasing and intonation can be reproduced with utmost clarity by the Ampex 600. Thus, it can often reveal more to the performer than the most eloquent words from another listener. The musician has the chance to be his own audience and critic. Practice, rehearsal and teaching gain a new value.

Though it weighs but 28 pounds, the Ampex 600 has 30 to 15,000 cycle response, perfect pitch and broad dynamic range. It can reproduce every voice, string, woodwind, brass or percussion instrument with perfect timbre. The Ampex 600 is the supreme machine of its kind. It is a permanent investment in satisfaction.

LINTON
MANUFACTURING CO., INC.
ELKHART, INDIANA

**EPIPHONE
MASTERBILT
STRINGS** Made
"The String with the Golden Tone"
and the
"GEORGE VAN EPS"
ADJUSTABLE BASS BRIDGE

EPIPHONE MUSICAL STRINGS INC.
Box 55, East Station, Yonkers 4, N.Y.



Quoting the esteemed conductor of the Boston Pops

"I listen in my studio to the master recordings of our Boston Pops. This detached listening has inestimable value to me in maintaining our high standards. I can see great value in a similar record-and-listen technique for other performers seeking a high level of perfection.

"I am very pleased with the Ampex which I own and am greatly impressed that the new Ampex 600 can achieve so much fidelity yet be so portable. It is an instrument that should greatly interest serious musicians, teachers and students."

William Pettila

The Signature of Perfection in Sound

Ask for a demonstration at your local Ampex distributor
Or write for further information to Dept. JJ 1878

Distributors in principal cities (see your local telephone directory under "Recording Equipment"). Canadian distribution by Canadian General Electric Company.



934 CHARTER STREET

REDWOOD CITY, CALIFORNIA

EVERY DAY

MORE PROFESSIONALS

CHOOSE

Premier

ACCORDION PICK-UP

(patent pending)

CHARLES NUNZIO

ELMA
SANTA

ALFRED MAYER

OSCAR L.
WILLIAMS, Jr.

Price \$37.50

can be tried without marring your accordion

ask your
music dealer

or

Write!
today!

SORKIN MUSIC COMPANY INC. 10-1-55
539 Avenue of the Americas, New York 11, N. Y.

Send me your free circular showing the Premier
Accordion Pick-up and its exceptional features,
and giving complete specifications and prices. Send
name of nearest music dealer where I may try one.

Name

Address

City State

GUIDE TO ACCORDION PLAYING

(Continued from page twenty-two)

will get the development of musicianship particularly along reading lines. Of course, rhythmically, melodically, harmonically and from the standpoint of form these are excellent works with which to fill the student's mind.

Arm Position

Related to this weight problem in the fingers is the position of the right arm. A proper position should have the elbow up and the hand above the level of the keyboard.



Raise Elbow

Many players keep their elbows down in a lazy fashion. As long as one plays in a five-finger position, that isn't too bad; however, as soon as one starts to play an arpeggio or two the difficulties begin. For pianists the elbow-up position is particularly difficult to achieve. Many complain of backaches. If they would only spend some time and effort in developing a better hand position however—elevating the right elbow properly and adjusting the shoulder straps to a good, proper fit—these backaches and shoulder pains would disappear.

Weight of the Instrument

Another fact that plagues pianists is the weight of the instrument. A pianist ought to purchase his accordion with the same care and selectivity he uses in buying a piano. It might even be better to rent an instrument for a month or two until he finds out whether he is truly adaptable to the instrument. In the meantime, he can be picking up some pointers as to what he likes and doesn't like in an instrument. With this limited experience and the advice of a good teacher or a truly informed reliable dealer, he can then be prepared to select and purchase an instrument that really suits his needs.

TECHNIQUE OF PERCUSSION

(Continued from page twenty-one)

They are not intended to be beaten upon by sharp or pointed drumsticks. They will, as you have said, soften and turn white when so beaten upon, and thereby lose the elasticity that produces the sonorous, tympani tone which you get only when all areas of the heads are under even tension.

You are lucky that you have not already put your sticks through these heads. It often happens that in punctuating some crashing climax in, say, a Wagnerian opera, a player will go through a tympani head using the regular padded felt hammers. Think of the chance you take when you use drumsticks!

Send advance information for this column to the International Musician 39 Division St., Newark 2, New Jersey



WHERE THEY ARE PLAYING

EAST

The Four Top Hatters, popular instrumental group, have been entertaining in the Eastern section for the last eight years. Making up the group are Chet Lonchinsky, accordion; Carmen Falconieri, trumpet; Benny Grimaldi, bass; Pat Vassallo, guitar.

The Cornstalker Orchestra is in demand along the Jersey Shore area for various social and square dance engagements. This versatile outfit is composed of Pete Roake, Stanley McIntosh, Ruth McIntosh, Jerry Christian, Tony Manfredi, and Ralph Caiazzo . . . The Martinets, a vocal

1. The Playboys (Nicky Piccirillo, Jerry Fisher and Marty Barr) recently returned to the Chamberlin Hotel, Fort Monroe, Va.

2. Frank Sidney is currently playing for special parties in country clubs and hotels in Detroit and State of Michigan.

3. Orchestra leader Johnny Duke currently at the Motel Statler, Buffalo, N. Y.

and instrumental cocktail trio, are currently appearing at the Hampton House in Merchantville, N. J. The unit includes Vic Neilson, guitar and piano; Marty O'Conlon, accordion, clari-

4. Jules Mitra operates a society-type crew in and around San Antonio, Texas.

5. Hammond organist Lloyd Berry plays the Strathcona Rollerdrome, Toronto, Can.

6. Nat Brandwynne has an indefinite engagement at Waldorf-Astoria, New York.

7. Lew Forest is in his third year at the Carolina Hotel, Pinhurst, N. C.

net and leader; Marty Miller, bass . . . Johnny Lack (pianist-vocalist) presently the attraction at Liberty Inn, Fords, N. J. . . . Don Dane and his Society Orchestra are playing at the Casino

overlooking the Atlantic Ocean, Atlantic Highlands, N. J.

The MAC Trio is signed for a long engagement at the Luigis Supper Club in Niagara Falls, N. Y. The group has Mario A. Centofanti on electric guitar and mandolin, Paul Ianni on drums, and Lou Preuster on piano.

The Tony Luis Trio (Tony Luis on the keyboard, Ronny Andrews on bass and Hank Nanni on drums) features "intimate" jazz arrangements at the Rendezvous in Philadelphia, Pa. . . . Mayo's in Philadelphia has the "Three Dukes and a Doll"

(Continued on page thirty-six)

ALONG TIN PAN ALLEY

ALL OF YOU	Chappell	LONESOME POLECAT	Robbins
COUNT YOUR BLESSINGS	Berlin	MAMBO ITALIANO	Ryan
DON'T LET THE KIDDYGEDDIN	Sherwin	MISTER SAND MAN	Moeris
FANNY	Chappell	NAUGHTY LADY OF SHADY LANE	Paxton
KAJI SABA	Remick	PAPA LOVES MAMBO	Shapiro-B
KEY THERE	Frank	SH-BOOM	H. & R
HOLD ME IN YOUR ARMS	Artists	SILVER BELLS	Paramount
HOLD MY HAND	Raphael	SLEIGH RIDE	Mills
HOME FOR THE HOLIDAYS	Randoom	SMILE	Bourne
IF I GIVE MY HEART TO YOU	Miller	THIS OLD HOUSE	Hambien
IN A LITTLE SPANISH TOWN	Feist	WHEN I GROW TOO OLD TO DREAM	Robbins
I NEED YOU NOW	Miller	WHERE CAN YOU BE	Manor
IT'S A WOMAN'S WORLD	Robbins	WINTNER THOU GOEST	Kavelin
LET ME GO, LOVER	H. & R.	WOODEN SHOES AND HAPPY HEARTS	Marks



Versatile Vince Perry Trio is performing in the Capri Restaurant, Hollywood, California. Group also does television and movie work. Left to right: Tino Perez, bass and Latin vocals; Vince Perry, drums and vocals; Johnny Vadrino, piano.

TRAVELERS' GUIDE TO LIVE MUSIC



Parker Lee and The Boutonnieres play for convention dances and country clubs along Jersey Shore area. Personnel: Parker Lee, Rip Riopel, Pat Caproni, Howard Bradley, Jerry O'Connor, Elwood Stenzel, Frank Holl, Mickey Belin, Charles Briggs, Jack Chayt, Fred Koenig, Dorothy Hall.



"The Downbeats" (Jim Searl, trumpet; Everette Gorden, drums; Joe Goodall, tenor sax, and Dennis Bowen, piano) entertain at various clubs and for social functions in and around La Porte, Indiana. All are Local 421, La Porte, members.

Tony Pandy and The Trio recently celebrated their second year at the "Parisian Room" of The Old Town Hall in East Hartford, Connecticut, where they play six nights per week. Left to right: Tony Pandy, Mickey Milardo, Merrill Doucette and Jimmy Carrington.



The Esquires (Louise Spree, piano and vocals; Art Jackson, bass; Chuck Reilly, guitar) specialize in serving spot jobs for dinners and receptions in Jackson, Michigan. A saxophone, clarinet, trumpet and drums are added for some occasions. They are members of Local 387, Jackson.

Pictures for this department should be sent to the International Musician, 39 Division St., Newark 2, N. J., with names of players and their instruments indicated from left to right, include biographical information, and an account of the spot where the orchestra is playing.

Miles Werner's Orchestra is doing a steady engagement at the Fallsview Country Club in Ellenville, New York. Left to right: Rolf Goldstein, piano; Bert Davis, bass; Walter Pattern, drums; Miles Werner, saxophone and leader; Tony Stevens, trumpet.



Ollie Page and his Orchestra have been at Armando's Restaurant in Danbury, Connecticut, for the last six years. Left to right: John Cappallano, Ollie Page, Frank Tokarchik and Rudy Antidermi. They are members of Local 87, Danbury.



Hilley's Orchestra has served dancers in Akron, Ohio, and nearby territory for over thirty years. Left to right: Paul Longville, James Richards, Al Billings, Stuart Hilbish. All are long-time members of Local 24, Akron.



Lester and Mildred Sawyer have been at the Shalagoco Country Club on the North Shore of Shawano Lake in Shawano County, Wisconsin, for one and a half years. They are members of Local 300, New London, Wisconsin.



Joe Cubilla and the Continentals supply music for all occasions in the Norfolk, Virginia, area. Members include Charles Walker, tenor sax; Joe Cubilla, guitar; Will Decker, bass; Bob Swingle, drums; Virginia Lee, piano. All are members of Local 125, Norfolk.



The Fred Denise Trio (Fred Denise, drums, vocals and leader; Al Granese, piano; Ray Santos, saxophone and clarinet) has been booked at the Rancho Grande Hotel in Newburgh, New York, since June 26, 1954. They are members of Local 802, New York City.



MAMBOS

AND CHA-CHA-CHAS

ORCHESTRATIONS AT THEIR BEST

Title	Arranger
TREMENDO CHA-CHA-CHA Rodgers and Hart's	Joe Loco
"MANHATTAN" MAMBO	Joe Loco
WHAT A DIFFERENCE A DAY MADE MAMBO	Joe Loco
CHA-CHA-CHA No. 5	Joe Loco
BALLIN' THE JACK MAMBO	Perex Prado
PIEL CANELA (The Chi-Chi)	Alfredo Mendez
CHA-CHA-CHA	Alfredo Mendez
AMOR Y MAS AMOR	Graham Prince
MONDONGO	Rene Hernandez
MAMBO AT THE WALDORF	George Snowhill
OOOH! (Listen Baby)	George Snowhill

Price
\$1.00 each

EDWARD B. MARKS
MUSIC CORPORATION

RCA Bldg. Radio City N. Y.

NOW -- BETTER THAN EVER KEATON MUSIC TYPEWRITER

Faster—Stronger—Improved Type
Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.



(Notes 1/2 actual size)



KEATON MUSIC TYPEWRITER CO.
461 Market St., San Francisco 5, Calif.

PIANO TUNING PAYS

Learn this Independent Profession
AT HOME



Our patented TONOMETER simplifies tuning and assures accuracy, with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UN-CROWDED field. 16th year. G. I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL, 1711 Stockton Blvd., Dept. B, Sacramento 26, California.

Where They Are Playing

(Continued from page thirty-three)

(Chuck Fichera, trumpet; Leonard Judge, bass; Carmen Vitanza, accordion; Pauline Rye, combo drums) booked for five weeks the beginning of January . . . Pianist-vocalist Ethel White completed a thirteen-week stint at the "Green Terrace" in Annville, Pa., on New Year's Day.

Eddie Conrad and his newly organized dance orchestra are doing one-nighters in and around New England schools and colleges . . . The Tony Ferris Ensemble — James O'Neil, piano; James Giblen, drums; Freddy Gee, bass; Tony Ferris, doubling on vibes and clarinet — imparts the musical beat at the Coronado Hotel in Worcester, Mass.

NEW YORK CITY

Erroll Garner toplines at the Embers until January 29 . . . Sol Yaged is appearing at the Metro-pole with Jimmy McPartland's Dixieland Band . . . Matty's Towncrest has the Three Towns-men (Riff Nordone, guitar and vocals; Tom Cioppa, accordion, vibes and vocals; Johnny Bock, drums and vocals) . . . The Peratin Family Orchestra have played at the Beekman Towers Hotel, Belmont Plaza; Riverside Plaza and the Tavern on the Green.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow are doing one-nighters throughout the Midwest.

Gladys Keyes, pianist and organist on location at the Casablanca Club in Canton, Ohio, has just added songstress Lillian Myers . . . Louis Joliet Hotel in Joliet, Ill., presents Marie Patri at the Hammond organ . . . Ted Conway and his Chesterfield Trio are continuing at the Chesterfield Club in Waterloo, Iowa. Personnel comprises Jim Bentley, tenor sax, piano and vocals; Mason Shafer, drums; Ted Conway, leader, sax, clarinet, piano and vocals.

O'Brien and Evans Duo recently opened a return engagement at the College Inn Hotel, Flint, Mich.

The Jefferson Hotel in St. Louis, Mo., is playing host to Ben Arden, who started an eight-week date at this spot the end of December.

The six-piece Herb Jinnerson Combo performs around the Blackwell, Okla., territory. Making up the group are Herb Jim-

merson, trumpet and vibes; Jerry Brown, tenor sax; Bobbie Weston, tenor sax; Jiggs Myers, bass; Gene Waltrip, piano; Sherrill Smith, drums.

CHICAGO

Members of the Sauter-Finegan Orchestra were the group which were chosen to play the premiere performance of "Concerto for Jazz Band and Symphony Orchestra" by Rolf Liebermann at the November 18 and 19 concerts of the Chicago Symphony Orchestra . . . Red Sanders is still going strong at the Club De Lisa after a three-year period . . . Don Glasser's Orchestra checked into the Melody Mill Ballroom for a single week beginning January 5 . . . Ken Griffin began an indefinite engagement at the Old Heidelberg on January 5 . . . The Billy Taylor Trio began a fortnight at the Blue Note on January 5. The Dave Brubeck Quartet is due for an opening there January 19.

SOUTH

Ralph Flanagan and his Orchestra rounded out their two-weeker at the Roosevelt Hotel in New Orleans, La., on January 6 . . . Don Reid's Orchestra gives forth with a lot of danceable sound at the Peabody Hotel in Memphis, Tenn. Will remain at this spot until the end of January.

Charlie Carroll (piano and songs) settled at Vick's Lounge and Bar, Miami, Fla., until January 13 . . . Ray Abrams and his Orchestra doubling between the Raleigh and Sands Hotels in Miami Beach, Fla., for the season.

WEST

The Ernie Stewart Trio (Ernie Stewart, pianist-composer; Don Armando, drums; Max Gaber, bass) have been performing at the Sands in Las Vegas, Nev., for three consecutive years . . . Choreographer Hal Belfer does the show that opened December 22 at the Sands Hotel in Las Vegas. Belfer has just completed work on the Frankie Lane-Connie Haines filmed TV series.

ALL OVER

The Tommy Dorsey Orchestra recently celebrated its twentieth year . . . Arthur Richardson, pianist and composer of "Too Fat Polka," has come up with a new melody called "Wind Song."

Another First from Antobal!

MAMBOETTES

For Small Dance Bands

15 AUTHENTIC MAMBOS

arranged by
"Chico" O'Farrill and Rene Hernandez

Mambo Percussion Chart

C BOOK, Bb BOOK, Eb BOOK, \$1.00 Each.

At your Local Dealer or direct

ANTOBAL MUSIC COMPANY

313 West 20th St., New York (11), N. Y.

LENNY HERMAN

and his "Mightiest Little Band
in the Land"

use the
LOWREY
ORGANO

THE ONLY
PORTABLE ELECTRONIC PIANO ORGAN

Lenny says: "People think I've increased the size of my quintette since we added the ORGANO. It adds a wonderful new volume."

Want Information? Write Dept. MIM-4

LOWREY ORGAN DIVISION

Control Commercial Industries, Inc.

332 S. Michigan Avenue, Chicago 4, Illinois

DRUMMERS . . . The Only Book of Its Kind

Sam Ulano's

"PRACTICAL GUIDE FOR
THE WORKING DRUMMER"

48 Pages of MAMBO, SAMBA, RHUMBAS, GREEK FOLK DANCES, JAZZ, DANCE WORK ON THE SET, IDEAS FOR SOLOS, AND 600 Tips and Hints on Practical Work that is up-to-date. A Must for All Drummers. ONLY \$1.50 — ORDER NOW — Send check or money order or see your local dealer.

LANE PUB. CO. 1739 Boston Rd.
Bronx, N. Y.



NEW
FREE
1954
SUPRO
CATALOG
NOW AVAILABLE

SUPRO & NATIONAL GUITARS

by VALCO MFG. CO. 1915 W. WALTON CHICAGO 21, ILL.



SESSO OIL

FOR VALVE, TROMBONE, KEYS

30¢ Finest Lubricant made for Musical Instruments

Musicians, schools, musical organizations write for special rates.

Sesso Products Co.

2490 W. 79th Ave., Phila. 38, Pa.

INTERNATIONAL MUSICIAN

Official Business COMPILED TO DATE

CHANGES IN ADDRESSES OF OFFICERS

Local 39, Marinette, Wis.—Menominee, Mich.—President, Roy DeGayner, 1317 First St., Menominee, Mich.
Local 172, East Liverpool, Ohio — Secretary, Frank R. Craven, P. O. Box 322.
Local 247, Victoria, B. C., Canada—Secretary, V. R. Butler, 1534 Hampshire Road.
Local 516, Hillsboro, Ill.—Secretary, Mrs. Thelma M. Fletcher, R. R. 2, Phone 7612.

CHANGES OF OFFICERS

Local 9, Boston, Mass.—President, Samuel Marcus, 56 St. Botolph St.
Local 39, Marinette, Wis.—Menominee, Mich.—Secretary, Harry R. Gray, P. O. Box 203, Marinette, Wis. Phone 2-3407.
Local 192, Elkhart, Ind.—President, Charles C. Rogers, 239 Cleveland Ave. Phone 2-1078.
Local 196, Champaign, Ill.—President, C. E. (Jim) Corbett, Martin Bldg., Monticello, Ill.
Local 202, Key West, Fla.—President, Norman Kranich, P. O. Box 821, Secretary, Jim Vagnini, P. O. Box 821.
Local 222, Salem, Ohio—President, Joe Reese, 1392 East Pershing St. Phone ED 7-0288.
Local 260, Superior, Wis.—President, Donald Kuetzler, 1523 1/2 Clough Ave. Phone EX 4-7816.
Local 267, Fulton, N. Y.—Secretary, Alfred Bedell, 111 Division St.
Local 288, Kankakee, Ill.—President, Harold Einfelt, 1451 South Sixth Ave.
Local 329, Sterling, Ill.—President, Marvin L. Green, 203 Cedar St., Morrison, Ill. Phone 3174.
Local 333, Eureka, Calif.—Acting Secretary, Ray Poscic, P. O. Box 758.
Local 337, Appleton, Wis.—President, Raymond P. Brock, 312 West Lincoln, Little Chute, Wis.
Local 345, Eau Claire, Wis.—President, Loren O. Schelley, 237 Grant Ave.
Local 488, Augusta, Ga.—President, Arthur James Wilson, P. O. Box 1201, Secretary, David E. Pitman, P. O. Box 1201.
Local 560, Pendleton, Ore.—President, Leo Laib, 819 S. W. Seventh St. Phone 4106.
Local 580, Clarksburg, W. Va.—Secretary, Corbin C. Hannah, 1733 Fairmont Ave. Phone 2-6424.
Local 645, Sayre, Pa. — President, Frank (Bud) Morrison, 104 Howard St., Waverly, N. Y. Phone 310.
Local 660, Tyrone, Pa.—President, James Reiter, 312 Laura St., Philipsburg, Pa.

WANTED TO LOCATE

Lloyd Gregory, former member Local 103, Columbus, Ohio.
Edward Merton Reed (Reid), member Local 353, Long Beach, Calif.
T. Texas Tyler, former member Local 47, Los Angeles, Calif.
Clifford L. Woodward (alias Ray Bennett): violin, piano, drums, age 53, height 6 feet, light blue eyes, light brown hair (perhaps grey). Formerly belonged to Chicago local, resided for time in Detroit, Mich.
Anyone knowing the whereabouts of the above is requested to immediately notify Leo Chiesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

DEATH ROLL

Boston, Mass., Local 9—Edw. B. Geldert, Henry J. Harding.
Battle Creek, Mich., Local 594—Albertus E. Slack.
Columbus, Ohio, Local 103—Wm. F. Curran, Jr.
Chicago, Ill., Local 10—Fritz Keisig, Arthur G. Broitsch.
Cleveland, Ohio, Local 4—Joseph W. Paul, Walter S. Piper, Michael A. Vitale.
Detroit, Mich., Local 5—Gernert E. Case, Joseph W. Paul, Duane Sawyer, Frank Wrigley.
Elmira, N. Y., Local 314—Walter A. Parda.
Hazleton, Pa., Local 139—J. C. Alt-miller.
Indianapolis, Ind., Local 3—Charles Hamilton, Louis Ruth.
Montreal, Que., Can., Local 406 — Gertrude Probyn, Percy Trepanier.
Miami, Fla., Local 655—Francis A. Talierch, Cecil A. Van Nordstrand.
Milwaukee, Wis., Local 8—Charles Sippel.
Newark, N. J., Local 16—Wm. E. Brown, Mrs. Fred Karg.
Pittsfield, Mass., Local 109—David Walker.
Pittsburgh, Pa., Local 60—Albert J. Kerr, Frank Ingolia (Mareno).
Rockford, Ill., Local 240 — Ralph Brigham, Emil Ring, Clarence Johnston.
Rochester, N. Y., Local 66—Tony Meo Sgambaty.
Toronto, Ont., Can., Local 149—Harry Bedord, Wm. Clink, Boris Hambourg, Capt. John Slatter.
Washington, D. C., Local 161 — Charles R. Brill.
Wilkes-Barre, Pa., Local 140—Stan-ley Swalski.
New York, N. Y., Local 802—Harry Freeman, Raymond Hubbell, Robert J. Irving, Charles Mack, Sr., Daniel J. Barnett, George J. Seaman, May Nunan, Henry S. Libertoff, Anthony Levane, Quentin A. Koch, David James, Tom Satterfield, Benjamin F. Schaffner, Alto Wager, Alfons Storch, William Somerset, Karel Leitner, John Ramagnano, Otto Percy, William S. Birks, Seilig Teiko, August Speth, Michael Soran-gelo, Michael Fulgione, Edith Friedman.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:
Redwood Inn, and Mrs. Lonnie Telaro, operator, Fresno, Calif., \$135.00.
Troadero (Club 22), and Sam Einstoss, employer, Hollywood, Calif., \$2,500.00.
Lost Frontier Cafe, and Eugene O. Hicks, San Diego, Calif., \$180.00.
Fire Pit, and Darrel Wilson and O. Mac McKinney, Solano Beach, Calif., \$73.92.
Main Cafe, and Robert Dunn, Prop., Lamar, Colo., \$187.47.
Albert Blumberg, Jacksonville, Fla., \$2,260.00.
Kent Williams, Pensacola, Fla., \$2,799.79.
Derby and Henry Piazza, owner and operator, S. Beloit, Ill., \$167.00.
Golden Horseshoe and Mrs. Flora Hudson, operator, Richmond, Ky., \$70.
Palladium Ballroom, and M. R. Winkleman, owner, Crystal, Mich., \$1,000.00.

TOP ACCORDIONISTS prefer
Sano
HIGH FIDELITY Electric ACCORDIONS, AMPLIFIERS and PICK-UPS

*** SANO ACCORDIONS**
All Sano Electric Accordions are made with the famous Patented custom Sano High Fidelity Pickup. Convenient "OFF-ON-TREMOLO" 3-way switch.

*** SANO AMPLIFIERS**
A 30 watt completely portable amplifier, designed to provide the utmost in the reproduction of sound.

See Your Nearest Dealer or Write Today for Complete Details

SANO CORP. • 57-59 New St., Irvington, N. J.

BAND LEADERS--COMBOS--ACTS -- Start the New Year Right!



BE SURE OF YOUR TAX DEDUCTIONS WITH THE E-Z Way Bookkeeping Record For Band Leaders

It's so simple and easy to keep complete and accurate records of income, expenditures, pay roll and detail in this 8 1/2" x 11" spiral bound leatherette cover book. **Designed especially for Band Leaders**, used by many others in show business. Complete with Social Security, weekly withholding tables; no technical knowledge needed. **PAYS FOR ITSELF AGAIN AND AGAIN.**

JUNO PUBLISHERS (I.M.)
P. O. BOX 301, CANTON 10, OHIO

"FILL IN COUPON AND MAIL TODAY!"

GENTLEMEN: Enclosed is \$3.50. RUSH me one copy of the E-Z WAY BOOKKEEPING RECORD FOR BAND LEADERS.

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

ATTENTION: POLKA BAND LEADERS
FOR SALE: Special arrangements on popular recordings of Polish polkas and oberaks. Large selection of vocals, instrumentals, and novelties. 9 parts—playable with any size combo.
Send now for free list and purchase plan.
EDDIE'S ARRANGING SERVICE
62 Somerset Street Springfield 8, Mass.

WANTED TO BUY CLARK IRISH HARP
Either Green or Maple
Write details as to condition, age, etc.
MRS. C. SEYBERT
129 Hathaway Road East Syracuse New York Route 2

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

FREE!

A Useful Purchaser's Guide To New Music For Everybody

Here is Music For Every Instrument And All Occasions, Write for your Free Copy Today. Supply Limited. Write Dept. 100

HANSEN PUBLICATIONS, INC.

119 W. 57th St., NEW YORK 19, N. Y.

S-P-R-E-A-D-S FARTHER

**LASTS LONGER
HOLTON
OIL**

Superior spreading power, slower evaporation, uniform consistency—HOLTON OIL tests best for easier, speedier instrument action.

- No. 1—Trombone Slides
- No. 2—Valve Instruments
- No. 3—Fine Mechanisms
- 25c With Swab Applicator.
- 30c With Dropper.

**BUY IT AT
MUSIC DEALERS EVERYWHERE**

Attention, Bassoonist!

NOW AVAILABLE

Duets in Sonata Form for Two Bassoons by Karl Jacobi (1790-1852)
First Class Work for Training and Recitals.
A Must for Every Bassoonist.
Available, Single Sonata, \$1.50. All Sonatas (11 pieces) complete, \$15.00.
Edited and Arranged by **WALTER HENKER** of the Cleveland Orchestra
2583 Overlook Road Cleveland 6, Ohio

TROMBONISTS

RM TROMBONE CREAM, a new product developed by a professional trombonist, is the only cream specifically made for trombone slides. Used and recommended by New York's leading trombonists and teachers. Packed in a tube for easy carrying and application.

Send 50c. Check or Money Order to:
RM TROMBONE CREAM CO.
BOX 62 - JACKSON HEIGHTS, N. Y.
Sorry, no C. O. D.s



LEARN to make your OWN arrangements

Give your band or combo personality

The difference between mediocre outfits and those that really get to the top is the difference between stock arrangements and personal arrangements which create a style — a trademark. You can learn to make these popularity-building arrangements by studying our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lessons! Check courses that interest you.

UNIVERSITY EXTENSION CONSERVATORY

DEPT. A-811, 2000 SOUTH MICHIGAN AVENUE, CHICAGO 16, ILLINOIS

- | | | |
|--|--|------------------------------------|
| <input type="checkbox"/> DANCE BAND ARRANGING | <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> HARMONY |
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> History & Analysis of Music | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Cornet - Trumpet | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Professional Cornet - Trumpet | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Public School Mus.—Supervisor's | <input type="checkbox"/> Double Counterpoint | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Ear Training & Sight Singing | <input type="checkbox"/> Saxophone |

Name..... Age.....
Street..... City..... State.....
Music experience.....

Would you like to earn the Bachelor of Music Degree?

Colonial Club, and Ollie Koerber, Natchez, Miss., \$55.00.
Montana Inn, and Milton Goich, owner, Glendive, Mont., \$400.00.
Little Brown Jug, and Frank A. Irby, operator, Atlantic City, N. J., \$1,250.00.
Yacht Club, and Nate Goldberg, Atlantic City, N. J., \$600.00.
Janet Beadle, Newark, N. J., \$125.00.
Cadillac Club, and Johnny Pann, owner, Trenton, N. J., \$350.00.
Crossing Inn, and John Wyrick, Trenton, N. J., \$200.00.
Wm. H. Tackman, Domino Club, and Gloria Palast Corp., New York, N. Y., \$431.66.
Wm. Mogle & Assoc., New York, N. Y., \$1,795.00.
Boston Harbor Cafe, and Mr. Casey, Rochester, N. Y., \$65.00.

Gateway Lodge No. 855, El Paso, Texas, \$70.88.
Everett (Rusty) Kelly, El Paso, Texas, \$271.50.
Rustic Cabin, and Bert Motley, operator, Washington, D. C., \$204.44.

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Antigo, Wis., Local 618—Carl F. Krieger.
Auburn, N. Y., Local 239—Ellis Atwater, Robert Andrews, Wm. Bates, Joseph McDonald, James Wilson.
Binghamton, N. Y., Local 380—Let Mathews, Francis Moon.
Elmira, N. Y., Local 314—Lloyd Rogers, Fred Monteleone, Hubert Sweet, Charles (Les) Brown, Sally (Montana) Donn.
Fall River, Mass., Local 216—Alfred Campos, John Costa, Antonio DeRobbio, Wm. E. Fleming, Jr., Patrick J. Lafrenier, James Perry.
LaCrosse, Wis., Local 201—Wm. J. Hubert, Robert G. Dillman, Harold T. Foley, Bertha LaDonna Hightower, Alice L. Johnson, Lowell F. Phillips.
Montreal, Que., Can., Local 406—Edouard Bergeron, Andre DeSautels, Frank Favan, Gastane Lemay, James B. Hogan, Cliff Carter, Charles Houdret, Paul Norton, Marie-Jeanne Boudreault, Elzear Lessard, Jean Prefontaine, Collette Bonheur, Ben Johnson, Laurent Bergeron, William Losch, George Pednault, William Deacon, Buster Munroe, Ricki Day, Dino Vale, Richard Whitney, Everett Blackstock, Larry McManus.
Minneapolis, Minn., Local 73—Robert L. Taylor.
Meriden, Conn., Local 55—Lucien La Rose.
Omaha, Neb., Local 70—Floyd Jacques Barrows, W. Gordon Briggs, Jr., Edra Boring, Marjia Mary Callahan, Charles Allen Carter, Eugene Cooper, Sebastian Cortese, Earl W. Crandall, Harold B. Crandall, Doris L. Fuller, Walter M. Jenkins, Robert Arnold Larsen, James R. Lohr, Ulyan (Doc) Martin, Richard L. Mattox, Ralph George Mullenix, Patrick Jerome Pate, Rex LeRoy Ratcliffe, Donald E. Roarty, Mildred Rose, Kenneth Ray Rumery, William Jack Sahling, Salvador V. Salazar, Sr., Rodney Williams, Hollis Wilson.

Portland, Me., Local 364—Bracebridge Young, Jr., Wallace Harper, Jr.
Pittsfield, Mass., Local 109—Arthur Robinson, David Dalzell, Carl Campagne, Arthur Latham, Walter Lehmann, John Neff, Jean (Jerome) Potts, Anthony Salzarulo, Jr., Stanley Wollie, Jack Wrang, Pittsburgh, Pa., Local 60—Edward M. Waldman.
Wheeling, W. Va., Local 142—Charles Altmeyer, Mary G. Coggins, David Evans, Donald Gance, Jr., Julius Husvar, Thomas Kosikowski, Frank Sanders, Earl Langland (Roy Scott).

EXPULSIONS

Detroit, Mich., Local 5—Gerald J. Assessor, Walter Bork, Daniel J. Bozin, Jonathan Braceful, Robert Leonard Charlton, Robert John Clark, Jr., Charles Cline, Dominic DiBona, Frederick W. Echterkamp, Nick Frangoulis, Theilas Gregory, Edward Allen Harris, George Minto Harris, Theodore (Teddy) E. Harris, Martin Kohligian, Robert Wesley Legato, Frank I. Manns, Jr., Richard Morant, Charles Pacella, Zeno Paczesny, Shirley Pease, Seymour Posner, Anthony Thomas Salvaggio, Sam Simpson, Albert A. Stanchik, John E. Steiny, George Armus Tampari, Evelyn Walter, Ronald C. Wagoner, Calvin Coolidge Wilder, Lloyd Wilson, Frank Wallace Woodard, Leo Yarbrough, Wm. C. (Bill) Carroll.
Fulton, N. Y., Local 267—Robert McGruder, Carol Jane Easton, Richard Curtis.

ERASURES

Antigo, Wis., Local 618—Leon Bacon.
Boston, Mass., Local 9—Fiore Negro, Tom Dennis, (Thos. F. O'Neill).
Cleveland, Ohio, Local 4—Herbert Summers, Fred J. DiPippo (Diano).
La Crosse, Wis., Local 201—Neil Rice, Norman P. Hinkley.
Marquette, Wis., Local 39—Leon Balthazar, Paul Fehrenbach, Dino Georgelan, Octave Paquette, Jack Uecke.
Miami, Fla., Local 655—Edw. H. Atwood, Paul Tichenor, Jr. (Paul Mallory).
Newark, N. J., Local 16—Sylvester Messina.
Omaha, Neb., Local 70—Shay Beninato, Gladys Carpenter, Earl P. Cook, Carol J. Kennedy, Agnes F. Morgan, William Knittle, Robert W. Burt, Wm. Clayton Miller, George P. McClure, Delores Tedrow, Loren Finney, Robert C. Kuhn, Aubrey McGord, Frances Winther, Beverly Egger.
St. Paul, Minn., Local 30—Nicholas Arenza, James T. Barnes, Robt. F. (Bobby) Burns, Abigail Cervantez, Richard F. Dauphine, Vincencie V. deLeon, Jos. C. DeMarzo, Wally P. Flannigan, Larry N. Griffin, Shirley A. Hooper, Wm. Jeffrey, Carl (Al) Johnson, Robert W. Lindquist, Ellis W. Livesey, Thos. T. McGovern, Wm. T. Miles, Patrick J. Moore, Harvey L. Olrikson, Robert G. Rieschl, Darrell J. Rouss, Robert B. (Bob) Smith, Henry N. Velasquez, Earl L. Williams, Irvin G. Williams.

San Francisco, Calif., Local 669—Gerald Wilson, Norris Sexton, Roland Mitchell, Charles Whitfield, Guitar Slim, James Reed, Charles Walker, Ulyesical James, Prince Lawche.
San Jose, Calif., Local 153—James Anderson, Howard Reading, Max Hagemeyer, Warren C. Ireland, Art Kealey, Albert Rego.
San Leandro, Calif., Local 510—Mitchell A. Marino, Archie F. Marino.
Worcester, Mass., Local 143—Frances Y. Perry.
New York, N. Y., Local 802—William H. Graham, Tony Gray, Stanley Getz, Edward Ernest Sauter, Bessie Mae Willoughby, Ray Aviles, Josh White, Harold Draper, Bulee (Slim) Gaillard, Alonza Lucas, Charles Palmieri, Paul Salerno, Marjorie Marlowe, Buddy Johnson, Suzanne Marie Fordham, Juan A. Albino.

TERMINATIONS

New York, N. Y., Local 802—Randolph Dean, Frank Passalacqua, Fred Erdos, Marshall LaCombe, Anthony Marcellino, Louis Martinez, Joseph A. Milano (Coleman), Ivory Watson, Peter Frissina, Paul B. Brine, Jr., David Ross Berkin, Louis N. (Bobby) Beach, Aaron Avshalomoff, Bart Anthony Arcece, Nathaniel Allen.

AT LIBERTY

AT LIBERTY—Drummer, read or fake. Desires work in Pittsburgh area. John R. Lahet, Carnegie Tech, Box 405, Schenley Park, Pittsburgh, Pa.

AT LIBERTY—Tenor sax man. Desires steady position with band or combo. Ten years experience, will travel. Les Grove, 141 E. North St., Bethlehem, Pa.

AT LIBERTY—Bass player, either permanent or part time engagements. Will travel. Edward Schreiber, Loretta, Wis.

AT LIBERTY—Drummer and accordion duo, play modern, western and old time music. Desire work in Dakota, Montana or Minnesota. Frank Schalk, 103 4th Ave. S. E., Minot, N. D.

AT LIBERTY—Drummer, 121 card, free to travel. Desires steady work at summer resort or night club, etc. Experienced, fine showman. J. Cole, 1732 So. Main St., Findlay, Ohio. Phone: 660-W.

AT LIBERTY—Trumpet and clarinet team, 802 cards, can work at Dixieland. Tony Best, 265 East 201st St., Bronx 58. Phone: PO 7-3032.

DELL STATION and HIS TRIO

use the **LOWREY ORGANO**

THE ONLY PORTABLE ELECTRONIC PIANO ORGAN

Dell says: "We have worked out some new sounds with the ORGANO that add body and color. As Arthur Godfrey says, 'Isn't it wonderful?'"

Want Information? Write Dept. MIM-4 **LOWREY ORGAN DIVISION** Central Commercial Industries, Inc. 332 S. Michigan Avenue, Chicago 4, Illinois

Songwriters! Players! Arrangers! Singers!

A Complete Course in Basic Musicianship Simplified—For Beginner or Professional

Full of useful Short Cuts in Theory Ear Training Transposition Rhythmic Sight Reading Modulation Harmony Voice Ranges etc., etc., etc.

Learn to "write down" the tunes that are "running through your head."

SONGWRITING SIMPLIFIED! Learn to create both original words and music yourself. **DEVELOPING PRACTICAL MUSICIANSHIP** By Dr. Henry Melnik Only \$5.50 prepaid

ZENITH PUBLICATIONS 656 Clinton Ave. (D-2) Newark 8, N. J.



DALBEY'S OILS

have been serving the most critical musicians for over 50 YEARS. For TROMBONE or VALVES with dropper. Your music dealer will supply you.



KLIP-LITE

Superior full coverage music light. Cast alloy—3 models. Clips on any standard music stand. If dealer can't supply you — write . . .

WIESE MFG. CO. 804 Spalding Davenport, Iowa

Buy Your EXTRA Bonds Now! **INTERNATIONAL MUSICIAN**

Bookers' Licenses Revoked

CALIFORNIA		Pensacola		Webster City	
Beverly Hills		National Orchestra Syndicate	3134	Bightol, D. A.	1290
Geryis, Bert	763	St. Petersburg		Bonsall, Jace	1559
National Booking Corp.	2409	Atkins, L. E.	2691	Continental Attractions	506
Hollywood		West Palm Beach		KANSAS	
Ainsworth-Box Agency	2512	Squire, Lawton N.	3771	Atchison	
Artists Corp. of America	4244	GEORGIA		Gilmore, Ted	
Dempster, Ann	776	Augusta		Midwest Orchestra Service	
Flinn, Jay	3977	Minnick Attractions		118	
Federal Artists Corp.	5971	Joe Minnick		KENTUCKY	
Fishman, Ed	3557	Neely, J. W., Jr.		Paducah	
Herring, Will	3302	ILLINOIS		Vickers, Jimmie	
Lening, Evelyn, Agency	741	Beardstown		Shreveport	
Montague, Percival S.	1922	Stocker, Ted		Tompkins, Jasper	
Rinaldo, Ben, Agency, Inc.	899	2902		2755	
Skeels, Lloyd L.	2010	Bloomington		MAINE	
Taylor, Harry S., Agency	262	Four Star Entertainment Co.		Kittery	
Los Angeles		1024		New England Entertainment Bureau	
Bonded Management Agency	788	Calumet City		1588	
Bozang, Jack	2074	Janas, Peter		MARYLAND	
Daniels, James J.	4683	Wayne, Ted, Associated Services		Baltimore	
Gustafson, Ted, Agency	1365	67		Associated Colored Orchestras	
Lara Sidney	4474	Carlinville		Barton, Jack	
McDaniels, R. P.	1790	Lutger, Ted		Dixon's Orchestra Attractions Corp.	
Pollard, Otis E.	3463	1280		Forty Club, Inc.	
Roberts, Harold William	1905	Centralia		Nation-Wide Theatrical Agency	
Smart, H. Jose	5153	Owen, Mart		3768	
Strauss Theatrical Productions	1425	Chicago		MASSACHUSETTS	
Young, Nate	778	Chicago Artists Bureau		Boston	
San Diego		Donaldson, Bill		Baker, Robert R.	
Johnson, Frank	1754	Graham Artists Bureau, Inc.		Brudnick, Louis J.	
Stutz, Walter R., Enterprises	1275	Lewis, Mable Sanford		Hub Theatrical Agency	
Willis & Hickman	3919	Ray, Ken, and Associates		Gertrude Lagoulis	
San Jose		Vakabond, Charles		Leonard, Lou, Theatrical Enterprises	
Fuller, Frank H.	5895	Effingham		Shepherd, Buddy	
Hamilton, Jack	1020	Greuel, E. A.		Sullivan, J. A., Attractions	
COLORADO		319		150	
Denver		Joliet		Danvers	
Jones, William	139	Universal Orchestra Co.		Larkin, George	
Grand Junction		1411		Hatfield	
Harvey, R. S.	1857	Kankakee		Newcomb, Emily L.	
Sterling		Devlyn, Frank		1218	
Southwestern Orchestra Service	2133	Mounds		Holyoke	
CONNECTICUT		Johnson, Allan, Agency		Cahill, Robert J.	
Bridgeport		3231		Donahue, Charles B.	
McCormack and Barry	60	Murphersboro		2352	
Rex Orchestra Service	1386	Paramount Orchestra Service		1977	
Bristol		976		New Bedford	
Wilks, Stan	4682	Peoria		Parmont Booking Office	
Danbury		Wagner, Lou		3495	
Falzone Orchestra Bookings	1037	Princeton		Pittsfield	
East Hartford		Russell, Paul		Bannick, Paul	
American Artist Association	3469	999		Marcella, N.	
Hartford		Rockford		Salem	
Doolittle, Don	1850	Harry G. Cave		Larkin, George J.	
McClusky, Thorp L.	718	214		3337	
New England Entertainment Bureau	4580	INDIANA		Springfield	
Vocal Letter Music Publishing & Recording Co.	4193	Bloomington		Hagan Theatrical Enterprises	
Manchester		Camil Artists Bureau		2806	
Broderick, Russell	4641	Evansville		MICHIGAN	
New Haven		Universal Orchestra Service		Bridgman	
William Madigan (Madigan Entertainment Service)	821	554		Hillman, Bill	
New London		Indianapolis		6099	
Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	5422	Elliott Booking Co.		Detroit	
Stratford		Ferguson Bros. Agency		Austin, Shan (Amusement Booking Service)	
Pickus, Albert M.	1161	3158		Benner, William R.	
DISTRICT OF COLUMBIA		Greater United Amusement Service		Colored Musicians & Entertainers Booking & Service Bureau	
Washington		Powell, William C. (Bill)		Detroit Artists Bureau, Inc.	
Alliance Amusements, Inc.	339	4150		23	
LaMarre, Jules	323	Hammond		Gladstone	
FLORIDA		Stern's Orchestra Service, Paul Stern		Foster, Robert D.	
Fort Lauderdale		3154		648	
Chamberlin, Geo. H.	4103	Kokomo		Grand Rapids	
Jacksonville		Hoosier Orchestra Service		Seth, Don, Theatrical Attractions	
Associated Artists, Inc.	3263	256		Jacob Donald Seth	
Earl Newberry	3400	Knox		Jackson	
Foor, Sam, Enterprises	3400	Helms, Franky		Roach, Robert E.	
Miami		4564		1942	
Chrisman Productions	1831	South Bend		Kalamazoo	
Mason, Lee	3858	Redden, Earl J.		Osborne Theatrical Booking Exchange	
Steele Arrington, Inc.	1451	United Orchestra Service of South Bend		2500	
Miami Beach		2263		Pontiac	
Interstate Theatrical Agency	2914	IOWA		Bowes, Arthur G.	
MINNESOTA		Council Bluffs		Fine Arts Producing Co.	
St. Paul		Continental Booking Service		267	
Clausen, Tomy		1413		WINONA	
Conlon, Thomas J.		Des Moines		Interstate Orchestra Exchange	
Fleck, Ed.		Howard, Toussaint L.		L. Porter Jung	
Raynell's Attractions		Radio and Theatre Program Producers		Kramer Music Service	
Vilendrer, Lawrence A.		863		426	
4357		Mason City		356	
Bierkamp, Kermit		Bierkamp, Kermit			
3078		Red Oak			
Cox, Lee, Enterprises		Cox, Lee, Enterprises			
955					

BOB CROSS
and his ORCHESTRA
use the
LOWREY
ORGANO
THE ONLY
PORTABLE ELECTRONIC PIANO-ORGAN

Bob says: "The ORGANO is so much a part of our orchestrations, we couldn't operate without it."

Want information? Write Dept. MIM-4
LOWERY ORGAN DIVISION
Central Commercial Industries, Inc.
332 S. Michigan Avenue, Chicago 4, Illinois

FOR SALE A real bargain, \$13,750 cash. Custom-made, luxurious Greyhound type, self-propelled home or office on wheels, 32 feet long. Extremely large luggage compartment for luggage, instruments, etc. Sleeps 10 people, air-conditioned, modern bath and shower, modern bar and kitchenette, mahogany panelling throughout, radio, hot water heat, electric refrigeration, wall to wall carpeting, completely sound-proof, draw curtains, complete water supply and disposal tanks built in. Motor, air-brakes, running gear, and all furnishings in new condition. Good for 75,000 miles or more without major servicing. Painted Greyhound blue and white. Dual rear wheels and air-brakes. Will cruise 60 to 75 M.P.H. Could not duplicate for less than \$35,000. Photos furnished if interested. Contact: D. H. Wooldridge, Memphis Arkansas Speedways, Inc., 715 Riverside Drive, Memphis, Tennessee. Phone: 5-8672.

THE GOLDEN AGE OF BRASS
(Unicorn LP 1003)
Here is original brass music covering a period of 150 years on a 12" LP recording made by members of the Boston Symphony Orchestra under the direction of Roger Voisin. Write for information on this and other brass recordings.
ROBERT KING MUSIC COMPANY
North Easton Massachusetts

FOR SALE
GUITAR AND ACCORDION STUDIO and rental store-living quarters attached. Excellent location, near several schools.
DICK QUIGLEY
102 Covart Ave., Stewart Manor, L. I., N. Y.
Telephone: Floral Park 4-2080

Symphonic Sidelights

- Fifteen educational concerts for children are included in the symphony series of the Baltimore Symphony Orchestra.
- Andre Kostelanetz has been engaged to direct the special Saturday night concerts of the New York Philharmonic-Symphony in the 1955-56 season.
- A program which presented music of France from the seventeenth century to the present day was the unusual offering of the University of Arizona orchestra on November 22. The orchestra was conducted by Henry Johnson.

MISSISSIPPI		Berna, Harry B. 2258	Pomeroy	Dallas	Beck, Jim 1517
Jackson	Perry, T. G. 2516	Bradley Williams Entertainment Bureau, R. Bradley Williams..... 1415	Wildermuth, Ted 3042	Portis, Cal 4246	Southwestern Amusement Service 233
Vicksburg	Delta Orchestra Service 2429	Brown, Harry 2635	Gunesch, J. B. 1217	Watson, S. L. 2397	Windsor, Walter, Attractions..... 1144
MISSOURI		Bryson, Arthur 3507	Salem	Houston	
Columbia	Missouri Orchestra Service 1735	Campbell, Norman E. 2844	Di Palma, Charles 1109	Orchestra Service of America..... 151	
Kansas City		Chartrand, Wayne 1530	Stuebenville	Kingsville	
Cox, Mrs. Evelyn S. 688		Coffee, Jack 4238	Tolado	Cole, Roy 2466	
Drake, Tom 354		Continental Amusements 1775	Tripoli, Joseph A. 5400	San Antonio	
Municipal Booking Agency 3151		Cooper, Ralph 5223	Entertainment Bureau 5400	Erwin, Joe 338	
Southland Orchestra Service 1180		Crane, Ted 217	OKLAHOMA	UTAH	
Stevens, V. Thompson 375		Croydon's Theatrical Agency 297	Tulsa	Salt Lake City	
Wayne's Theatrical Exchange 556		Cubamerica Music Corp. 2840	Connor, Lonis W. 2685	Coast-to-Coast Agency 3194	
North Kansas City		Curran, Tommy 123	PENNSYLVANIA	Intermountain Theatrical 883	
Schulte-Krocker Theatrical Agency 5954		Currie, Robert W. 2595	Allentown	Exchange 2354	
St. Louis		Dauscha, Billie 3082	Bahr, Walter K. 511	VERMONT	
Associated Orchestra Service 1115		Durand & Later 425	Carbondale	Barre	
Belliveau Music Service 925		Edson, Robert H., Inc. 667	Battle, Marty 330	Freeland, John 1907	
Cooper, Ted 333		Eva Artists Assoc., Hi Steger. 2325	East McKeesport	VIRGINIA	
MONTANA		Evans & Leo 1896	Ravella, Peter J. 2053	Richmond	
Butte	J. B. C. Booking Service 3044	Finck, Jack, Agency 3653	Zerosh, John 1237	Hicks, Roy M. 2399	
NEBRASKA		Finlamil Enterprises, Inc. 3603	Jeannette	Hill, Lindley B. 3990	
Alliance	Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker..... 5420	Hart, Jack 114	Cruciana, Frank L. 2105	Roanoke	
Linslea	Central Booking Service 1054	Howard, Lu, Radio Productions..... 3900	Lancaster	Radio Artists Service 1480	
Omaha	Amusement Service 229	Johnson, Don 5625	Lebanon	WASHINGTON	
George, Gabriel 5126		King, Gene, Theatrical Agency..... 3444	Zellers, Art 544	Bellingham	
Swanson, Guy A., Midwest Booking Agency 3083		Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) 2100	McKeesport	Seattle	
Tri-States Entertainment Service 5124		Lila Theatrical Enterprises 2287	Ace Reigh, Inc. 1227	Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)..... 207	
NEVADA		Lipskin, Jerry 3434	Newcastle	Field, Scott, Enterprises 2393	
Las Vegas	Gordon, Ruth 4383	Lustman, J. Allan 381	Thos. A. Natale (Natale Theatrical Agency) 942	Harvison, R. S., & Assoc. 2053	
NEW HAMPSHIRE		Teddy McRae Theatrical Agency..... 2352	Philadelphia	Thomas, B. Miles 1951	
Manchester	Knickerbocker Agency, Edw. F. Fitzgerald 2574	Mel Theatrical Enterprises 1544	Coopersmith, Joseph 1511	Wheeler, Bob 1221	
Lou Pratt Orchestra Service 1061		Morales, Cruz 1561	Creative Entertainment Bureau..... 3402	Spokane	
NEW JERSEY		National Entertainment Service..... 849	Dupree, Reese 379	Lyndel Theatrical Agency, Lynn Lyndel 6077	
Aubury Park	Hagerman, Ray 2434	National Swing Club of America..... 2322	Gould, Hal, Theatrical Agency..... 5383	WEST VIRGINIA	
Atlantic City	Universal Enterprises Co., Inc. 703	Navarro Theatrical Enterprises (Esther Navarro) 2002	Hammer, Godfrey 2738	Huntington	
Williamatos, Jimmie 1949		Parker & Ross 293	Keeley's Theatrical Agency 4636	Brewer, D. C. 4532	
Belleville		Pearl, Harry 8	McDonald, Chris 4269	Kingwood	
Matt, John 5483		Perch, Billy, Theatrical Enterprises 1577	Mears, W. L. 441	Hartman, Harland, Attractions..... 478	
Jersey City		Perry, Lou 1023	Muller, George W. 430	Martinsburg	
Daniels, Howard J. 4031		Rheingold, Sid, Agency 3274	National Theatrical Agency 3537	Miller, George E., Jr. 1129	
Newark		Robinson, Thomas (Atlas Theatrical Agency) 69	Orchestra Agency of Philadelphia Price, Sammy, Entertainment Bureau 3558	Parkersburg	
Mandala, Frank 4526		Rogers and Ruggerio, Trixie 1964	Sepia Entertainment Bureau 4448	Lowther, Harold R. 3753	
Paterson		Rogers, Rose Ruggerio 3513	United Orchestra Service 720	WISCONSIN	
Joseph A. Clamprone (New Jersey's Music Agency) 960		Romm, Gene 4098	Zeeman, Barney 836	Fond Du Lac	
NEW YORK		Scanlon, Matt 2043	Pittsburgh	Dowland, L. B. 1187	
Albany	Jack O'Meara Attractions 2816	Silvan Entertainment Bureau 1774	Ellis Amusement Co. 480	Madison	
Bob Snyder 1904		Singer, John 3236	Golden, Emanuel J. 2508	Stone, Leon B. 1474	
Auburn		Summers and Tennebaum 2580	Hallam, Paul 1997	Milwaukee	
Dickman, Carl 503		Talent Corporation of America..... 1801	New Artist Service 2521	Bethia, Nick Williams 5914	
Buffalo		Trent, Bob 4345	Orchestra Service Bureau, Inc. 124	Sheboygan	
Axelrod, Harry 2202		United Artists Management 4198	Reisker & Reight 4391	Schmidt, Frederick W., Jr. 601	
Empire Vaudeville Exchange 830		Universal Amusement Enterprises 169	Rhode Island	Central State Music Association... 507	
Farrell, Ray J., Amusement Service 2275		Wells, Abbott 3738	Pawtucket	Stevens Point	
Gibson, M. Marshall 238		White, Lew, Theatrical Enterprises 1526	Justynski, Vincent 2445	Central State Music Association... 507	
King, George, Productions 1457		Rochester		Tomahawk	
Smith, Carlyle "Tick" 549		Barton, Lee 924	Providence	McClernon Amusement Co. 276	
Smith, Egbert O. 524		Utica	Bowen, Reggie 2179	Watertown	
Fort Plain		Niles, Benjamin E. 5140	Winkler, Neville 3246	Nielsen's Entertainment Mar..... 3039	
Union Orchestra Service 1539		NORTH CAROLINA	CANADA		
Lindenhurst		Charlotte	Calgary, Alberta		
Fox, Frank W. 1815		T. D. Kemp, Jr., Southern Attractions 1237	Simmons, G. A. 4090		
New Rochelle		Pitmon, Earl 1759	Ottawa, Ontario		
Harris, Douglas 2945		Greensboro	Carrigan, Larry L. 4369		
New York City		Trianon Amusement Co. 487	Edmonton, Alberta		
Alexander, Morley 623		OHIO	McKenzie, Blake (Prairie Concerts) 5106		
Allen Artists Bureau 3711		Akron	Toronto, Ontario		
Foch P. Allen 4698		Trapaa, T. A. 4214	Mitford, Bert, Agency 4004		
Allied Entertainment Bureau, Inc. 2323		Cambridge	Whetham, Katherine and Turnbull, Winnifred 4013		
Baldwin, C. Paul 2099		Emery, W. H. 164	Montreal, Quebec		
Berney, Paul L., Productions..... 2099		Celina	Artistes de Montreal, Reg'd. (Madame Albert Gosselin) 63		
Dayton		Martin, Harold L. 1492	Montreal Artists Bureau, Michel Leroy 900		
Hixon, Paul 552		Cincinnati	Vancouver, B. C.		
Wills, Tommy, Midwest Entertainment Service 852		Anderson, Albert 2956	Gaylorde Enterprises 5510		
Elyria		Carpenter, Richard 63	L. Gaboriau		
Jewell, A. W. (Dance Theatre, Inc.) 4766		Rainey, Lee 915	R. J. Gaylorde		
International Musician		Sive and Acomb 891			

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

ALAMEDA: Sheets, Andy
ANTIOCH: Keeie, Gene (Eugene Schweichter) Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager
AZUSA: Pate, Vance Ruesie, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards
BALDWIN: Conway, Stewart Curtner, George
BENICIA: Ruger, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John Davis, Clarence Jones, Charles Wilson, Jimmy, Promoter
BEVERLY HILLS: Bert Paris Agency Metusis, Paris Rhapsody on Ice, and N. Edwards, Book. Employer
BIG BEAR LAKE: Griesman, Harry E
BURBANK: Elbow Room, and Roger Coughlin, Manager
IRVIN, FRANCES
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kenston, Mrs. Ruth, Owner Pango Pango Club
DECOTO: Howard, George
DUNSMUIR: McGowan, J. B.
EL REKA: Paradise Steak House, and O. H. Bass York Club, and O. H. Bass
FAIRFIELD: Guardhouse Tavern, and Walter Jarvis, Employer
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Plantation Club, and Joe Cannon Redwood Inn, and Mrs. Lonnie Telaro, Operator Valley Amusement Association, and Wm. B. Wagnon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Wilford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Babb, Kroger Birwell Corp. Hodge Room, Leonard Vannerson California Productions, and Edward Kovacs Club 22 (Trocadero), and Sam Einstoss, Employer Coiffure Guild, and Arthur E. Teal, and S. Tex Rose Encore Productions, Inc. Federal Artists Corp. Finn, Jay, and Artists Personal Mgt., Ltd. Fishman, Edward J. Gayle, Tim Gray, Lew, and Magic Record Company Haymes, Dick Kajaps Records, Inc., Raymond L. Krauss Kolb, Clarence Morris, Boris National Booking Corporation Patterson, Trent Robitchek, Kurt (Ken Robey) Six Bros. Circus, and George McCall Harry S. Taylor Agency Trocadero, and Sam Einstoss, Employer Universal Light Opera Co., and Association Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper Wally Kline Enterprises, and Wally Kline Western Recording Co., and Douglas Venable

LONG BEACH: Anderson, John Murray, and Olive Screen, Inc. Backlin, Frank and Beatrice Jack Lasey's Cafe, and Jack Lasley Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Veraszen, Assistant Director, May Filippio, Sec., Evelyn Riebart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougal, Owen Spangler, Public Relations and Turner, Morley
LOS ANGELES: Aqua Parade, Inc., Buster (Clarence L.) Crahie Arizona-New Mexico Club, Rogers, Pres., and Frank McDowell, Treasurer Blue Light Ballroom, and Bill Jory Brisk Enterprises Coiffure Guild, Arthur E. Teal and S. Tex Rose Coleman, Fred Cotton Club, and Stanley Amusements, Inc., and Harold Stanley Dalton, Arthur Edwards, James, of James Edwards Productions Fontaine, Don & Lon Gradney, Michael Halfon, Nite Hennehan, Charles Maxwell, Claude Merry Widow Company, and Eugene Haskell, Raymond E. Mauro Milton Recording Co., and War Perkins Moore, Cleve Morris, Joe, and Club Alabam Mosby, Esvan New Products Institute of America, and Joseph H. Schulte Pierce, Pops Royal Record Co. Ryan, Ted Villion, Andre Vogel, Mr. Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-Owners, and L. F. Stotz, Agent Welcome Records, Recording Studio, and Rusty Welcome Williams, Gargile Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Picketts, Louis
MONTREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEWHALL: Ferry, Ted
NORTH HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Brook, Frank Merton and Joy Sheet, Owners Hill's Rendezvous Cafe, and Wm. Matthews Moore, Harry Morkin, Roy Pedroni, Frank Trader Horn's, Fred Horn
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner, Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club Hall, Donald H.
PASADENA: Hazelton, Mabel Ware, Carolyn E.
PERRIS: McCaw, E. E., Owner, Horse Follies of 1946
PITTSBURG: Delta Club, and Barbara Bliss
RICHMOND: Downbeat Club, and Johnnie Simmons Jenkins, Freddie
SACRAMENTO: Casa Nilson, Nello Malerbi, Owner Leingang, George O'Connor, Grace

SAN DIEGO: Blues and Rhythm Attractions Agency Brigham, Froebel Astor Carnival Room, and Jack Millspaugh Cotton Club, Benny Curry and Oia Wimberly Croyn Club and Wm. E. (Bill) Wilson Hudson, Aline Logan, Manly Edwood Lost Frontier Cafe, and Eugene O. Hicks Miller, Warren Mitchell, John Passo, Ray Rancho Cafe and Frank Bonpensiero Tricoli, Joseph, Operator, Playland Washington, Nathan Young, Mr. Thomas and Mrs. Marie Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Blue Angel Brown, Willie H. Cable Car Village Club, and Barney DeSena, Owner Cafe Society Uptown (now known as Emanon Breakfast Club) Champagne Supper Club and Mrs. Mildred Mosby Club Drift In, and Dan McCarthy Deasy, J. B. Fox, Eddie Gies, Norman Oronato, Vincent Pago Pago Club, and Laci Layman and Kellogg Catering, Inc. Paradise Gardens, and John A. Gentry, and William Carben Reed, Joe, and W. C. Rogers and Chase Co. Say When Club, and G. J. Nieman Shelton, Earl, Earl Shelton Productions Sherman and Shore Advertising Agency Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.) The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman Waldo, Joseph
SAN JOSE: Peter and Peggy McAdoo, Mr. and Mrs. George McAdoo Club, Frank and Theresa Oliver, Employers Paz, Fred
SANTA BARBARA: Briggs, Don Canfield Enterprises, Inc. Costello, Mario
SANTA CRUZ: Rightetti, John
SANTA MONICA: Lake, Arthur, and Arthur (Dagwood) Lake Show McRae, H. D.
SEASIDE: Coral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee Kraft, Ozzie
SIGNAL HILL: Moeller, Al, Signal Hill
SOLANO BEACH: Fire Pit, and Darrel Wilson and O. Mac McKinney
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Stagnaro
VAN NUYS: Lehr, Raynor
VENTURA: Cheney, Al and Lee
VICTORVILLE: George Air Force Base
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Bennell, Edward Jones, Bill Turf Club and Bill Bayers, Manager
JULESBURG: Cummins, Kenneth
LAMAR: Main Cafe, and Robert Duane, Prop.
MORRISON: Clarke, Al
TRINIDAD: El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT: Lunin, Edward
EAST HARTFORD: Hotel Gerraugaus

EAST HAVEN: Carnevale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Androli, Hold Bisconti, Anthony, Jr. Marino, Mike Schwartz, Milton Williams, Joseph
NIANTIC: McQuillan, Bob
POQUONNOC BRIDGE: Johnson, Samuel
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Southerland, Sec.-Treas.
STONINGTON: Hagar Restaurant and Club, and Herbert Pearson Whewell, Arthur
WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner Veterans of Foreign Wars, LeRoy Williams, Commander
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamson, Edward Murphy, Joseph
WILMINGTON: Allen, Sylvester Burt, Mrs. Mary (Warren) Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTOWN: Strong, Merle, Bernice and Ronald
CLEARWATER: Barton, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howie
DANIA: Paradise Club, and Michael F. Slavin
DAYTONA BEACH: Bethune, Albert Trade Winds Club, and Virgil (Vic) Summers
DELAND: Club Aloha and E. C. Phillips, Owner
FLORENCE VILLA: Dan Laramore Lodge No. 1097, Garfield Richardson
FORT MEYERS: Bailey, Bill—All Star Minstrels, Inc., and Si Rubens McCutcheon, Pat
GULF BREEZE: Surf Club, and Ernest W. Wright, Operator
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Blanc, Paul Blumberg, Albert Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President, Paul Ben, Managing-Agent Forrest Inn, and Florida Amusements, Inc., and Ben J., Mary and Joel Spector, and Joe Allen Jackson, Otis Newberry, Earl, and Associated Artists, Inc. Zumpt Huff Associates
KEY WEST: Club Mardi Gras, and A. G. Thomas, Employer
HABANA MADRID: Regan, Margo Weavers Cafe, Joseph Bucks and Joseph Stabinski
LAKELAND: King, R. E.
MIAMI: Brooks, Sam Club Jewel Box, Charles Nasio, Owner, Danny Brown, President Donaldson, Bill Flame Club, and Frank Corbit, Owner Prior, Bill (W. H. P. Corp.) Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter Smart, Paul D. Talavera, Ramon 36 Club, and Tony Aboyoun, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant Caldwell, Max Cheez Patee, Mickey Grasso, and Irving Rivkin

Circus Bar, and Charles Hogan Edwards Hotel, and Julius Nathan, Manager Fielding, Ed Friedlander, Jack Haddon Hall Hotel Harris, Ben Island Club, and Sam Cohen, Owner-Manager Leshnick, Max Macomba Club Mocamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers Miller, Irving Morrison, M. Perlmuter, Julius J. Poinciana Hotel, and Bernie Frassrand Roosevelt Theatre Scott, Sandy Sirus, George Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners Club Surrocco, and Ray Baisden Fryor, D. S. Redman, Arthur J.
ORMOND BEACH: Jul's Club, and Morgan Jul
PALM BEACH: DeManio, Mrs. J. Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions Miss Texas Club, and Richard Cooper, Owner and Prop. Southland Restaurant, and J. Ollie Tidwell Williams, Kent
QUINCY: Moore, Reg
SARASOTA: Colony Restaurant, and Fred Muller, Manager
ST. PETERSBURG: Ciro's, and John A. Davis, Employer
SMYRNA: Kent Country Democratic Club, and Solomon Thomas, Chairman
STARKE: Gamp Blanding Recreation Center Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Garnet Patio, and Henry Gaines, Owner Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ Carousal Club, and Abe Burkow, and Norman Kara, Employers Merry-Go-Round Club, and Larry Ford Rich, Don and Jean Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.-Pines Hotel Corp., and John Clarke Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Ballerina Club, and Bill Harris, Operator Larocco, Lillian P. Parrish, Harry P.

GEORGIA

ALBANY: Guale Corporation
ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager Spencer, Perry
AUGUSTA: Baxter, Joe Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince Dawson, Robert H., and Carlin, George in Plaza Hotel Foster, Mr. Kirkland, Fred Minnick Attractions, Joe Minnick J. W. Neely, Jr. Revel, Bob
BRUNSWICK: Joe's Blue Room, and Earl Hill and W. Lee Wigfall Cafe, and W. Lee
HINESVILLE: Plantation Club, S. C. Klam and F. W. Taylor

ART VAN DAMME

America's Number 1
Swing Combo Accordionist

FEATURED WITH

Sano

HI-FI

ELONGATED PICK-UP
and AMPLIFIER



SANO HI-FI AMPLIFIER gives wide range of response with minimum distortion. 20-20,000 cps

Ask about the new SANO CUSTOM-BUILT HI-FI 'ELECTRIC ACCORDIONS!

SANO PICK-UP is attached to grille of any accordion... for truest reproduction and amplification of sound.

- 40-10,000 cps flat response
- Flat position on both bass and treble controls
- Treble and bass side independently controlled
- Tone controls allow wide range of frequency adjustment
- Singing microphone attachment
- On-off switch on pick-up

See your dealer or write us today for literature.
"If you've tried the rest, you'll find SANO best!"

SANO CORP. — 57-59 New Street, Irvington, New Jersey

Gretsch Spotlight

Joe Biviano, master of accordion, finds his new La Tosca "superb"



Joe Biviano and the new Gretsch-La Tosca "Virtuoso"

WABC (New York) staff man Joe Biviano is far more than just an accordionist of magnificent talent and national repute—he is also a composer of notable background music for movies and TV...soloist and director on radio and TV...guest artist with the N. Y. Philharmonic. His recent album of "Accordion Duets" with Tony Mecca is accordion as you seldom hear it...colorful, rhythmic, varied. Amazingly, Joe finds time to run a successful school. "The accordion I play must be rich in tone" says Joe "extra fast, quiet and dependable in action, and a masterwork of beauty...that's why I chose the superb new La Tosca Virtuoso. For the complete Gretsch-La Tosca catalog, write FRED. GRETSCH, Dept. IM 155, 60 Broadway, Brooklyn 11, New York.

PROTECT YOUR FUTURE Buy your EXTRA Bonds Now!

Have you changed your address?

MAIL THIS COUPON TO YOUR LOCAL SECRETARY

CHANGE OF ADDRESS: Give New and Old Addresses

Name _____ FIRST _____ MIDDLE _____ LAST _____

New Address: Street and No. _____

City _____ Zone _____ State _____

Local No. _____ Date _____

Phone: _____ Instrument _____ Card No. _____

*If new name, show former name here: _____

Old Address: Street and No. _____

City _____ Zone _____ State _____

PLEASE TYPE OR PRINT PLAINLY

NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.

FOR SALE or EXCHANGE

FOR SALE—Deagan resonator bells; also Leedy xylophone. Both are used. J. J. Ross, % Chicago Symphony Orchestra, Chicago, Ill.

FOR SALE—German string bass (swell back); Martin BB recording bass, stand and cases. All are used. Earl Gaines, Chicago Theater Orchestra, 175 North State St., Chicago, Ill.

FOR SALE—F tuba, German make, four valves, lacquered brass finish; slightly used. Oscar F. LaGasse, 15 Poplar Park, Pleasant Ridge, Mich.

FOR SALE—Selmer (Paris) Trumpet, new balanced model; used. J. Waldorf, 2009 Touhy, Chicago 45, Ill.

FOR SALE—Thirty-inch W. F. L. single crank tuning machine symphony, also Taylor trunk to fit same. Both are used. Herb Harris, 17 East 81st St., New York 16, N. Y. Phone: MU 4-4352.

FOR SALE—Aut and Hier Amati Violin. Excellent tone, appearance, condition. Length 14". Two certificates. Considering low valuable old Italian or French violin as part payment. Frank Barbary, 63 Washington St., Taunton, Mass.

FOR SALE—Kay electric bass with case and extra set strings; also K-615 amplifier, \$250. All are used. R. Swanson, Poplar Crest Farms, R.P.D. 2, Bridgeville, Pa.

FOR SALE—Used King % bass viol with case and stand, \$100. Fred King, 817 Udall Road, Babylon, L. I., N. Y. Phone: MOhawk 9-8876.

FOR SALE—Used English horn (Loree). Attilio Marchetti, 41-40 97th Place, Corona, L. I., N. Y. Phone: HA 4-7128.

FOR SALE—Wm. S. Haynes hand-made French model flute. No. 17991, \$300. Ethan Stang, 5628 Forbes St., Pittsburgh 17, Pa.

FOR SALE—Nicolas Gagliano violin, small Amati pattern, three certificates; insurance value placed at \$1,500. A. Goldworth, 130 Stanford Ave., Menlo Park, Calif.

FOR SALE—Viola, Gaspar da Salo reproduction, 17 1/2" model. Ted Wad, 1878 Fairmount Ave., Cincinnati, Ohio.

FOR SALE—Leblanc alto and clarinet (art. G) and Bb fork; Ty pak cane (single); all are used. \$600. D. Benton, KVTU, Sioux City, Iowa.

WANTED

WANTED—Or will trade for plectrum, four string; also twenty-three-inch scale tenor banjo, preferably gold plated Vega Gibson or Epiphone. Describe and state condition. N. Barclay, 920 Wilson Ave., Chicago 40, Ill.

WANTED—One or two hammers, with flint points or some other substitution that would make sparks on an anvil in the dark. Frank Sacca, 218 Baltimore Ave., Ocean City, Md.

WANTED—Heckelphone. State price and condition. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED—Gibson Banjos, Hawaiian Guitar consoles, Mandolin and Mandula. Other makes considered. S. Allen, 347 Clinton St., Hempstead, N. Y. IVanhoe 9-7101.

WANTED—Sarrusophone, soprano. Give details. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED—BB upright three or four valve tuba, in playable condition. Medium or small bore. Oscar F. LaGasse, 15 Poplar Park, Pleasant Ridge, Mich.

WANTED—Accordionist to join traveling trio, fake and read. Must be able to sing Harmony vocal parts. Sanford Grossberg, 16 Brighton 7 Walk, Brooklyn 35, N. Y. Phone: DEwey 2-1731. **

WANTED—Bass player and guitarist, must be able to do vocals, also free to travel. Write Bruno White, 512 Watkins St., Philadelphia 48, Pa. **

WANTED—Pianist (accordion); Bass (sings); Trumpet and Drummer. Must be able to A-1, fake and read; for steady engagement. Write Hal Miles, 1776 Weeks Ave., Bronx 57, N. Y. **

WANTED—Accordion player, young man, to join organized cowboy band. Must sing and have 802 card. Wally Chester, 595 Broadway, N. Y. COlumbus 5-7297 (between 4:00 and 6:00 P. M.) **

WANTED—Girl musicians, pianist and drummer; for all girl combo to work Maine and Florida. Write or phone Miss B. Sutherland, 10 Longwood Ave., Old Orchard Beach, Me. Phone: 6-2016. **

AT LIBERTY will be found on page 38.



Selmer
is the Sax
for you

And we'll prove it!

FREE...LP RECORDING BY AL GALLODORO



Yes—we'll give you—free—
his Columbia LP Recording of
"SAXOPHONE CONTRASTS"

... so you can hear, before you buy, the kind of tone, technique and intonation it's possible to obtain on a Selmer (Paris) Sax. The recording is yours to keep. As you listen and enjoy Al Gallodoro's superb sax quality—notice the beautifully precise scale, the vibrant tone quality and superb intonation of his Selmer. See what a difference a Selmer can make in your playing!

Hear it played; play it yourself. That's the sure way to know a Selmer is the sax for you! We'll send you free Columbia recording of Al Gallodoro's "Saxophone Contrasts" to your dealer. He'll notify you when it arrives. When you pick up your recording, try a Selmer. The record is yours to keep, whether you buy or not.

80% OF THE NATION'S HIGHEST PAID SAX STARS PLAY SELMER

Only by actually playing the new Selmer can you know why it is the 4-to-1 choice of the top Sax stars. Only then will you know what a difference it can make in your playing. For only a Selmer gives you such resonant, vibrant tone quality, combining superb sectional blending qualities with unequalled solo carrying power.

Only a Selmer gives you such smooth, Balanced-Action . . . with its exclusive, patented arrangement of right and left-hand keys for faster and more comfortable playing.

Only a Selmer gives you so many refinements of key design . . . such accurate tuning . . . such evenness of tonal quality.

Yes—Selmer is the Sax for you. Prove it. Send for your free recording—and ask your dealer for a free trial, today!

NEW SELMER MARK VI SAX AT YOUR DEALER NOW!
SEE IT—TRY IT! It's the Greatest!

H. & A. Selmer INC.
ELKHART, INDIANA

H. & A. Selmer, Inc. Dept. B-11
Elkhart, Indiana

I am interested in the Selmer (Paris) MARK VI Sax.
Send my FREE Gallodoro recording to my Selmer dealer at once, and send me free illustrated brochure describing the new Selmer (Paris) MARK VI Saxophone in full.

Name _____

I am now playing a _____ sax.

Address _____

City _____ Zone _____ State _____

! This offer good until March 31, 1956. Offer good only in U.S.A.

BUFFALO N.Y. 14201

1-81 A N 6 014408
BUFFALO