

OCTOBER 1946

OCTOBER, 1946

# INTERNATIONAL MUSICIAN



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



JAN TOMASOW (See page 27)

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# Symmetricut Reeds

# Since Its Founding In 1896

**I**N the January and February issues of the current year, a history of the founding and development of the American Federation of Musicians was given. We shall not, therefore, in the present anniversary issue, repeat the account. Suffice it to state some of the outstanding achievements of our organization through the years.

1. *Increased membership was realized through the evolution of a "transfer system".* Many large locals which

had been in existence long before the origin of the Federation in 1896 at first refused to align themselves with our organization fearing that by so doing their members' opportunities would be curtailed rather than widened. It had to be demonstrated to them that, though they might be temporarily inconvenienced by alignment with the national group, later advantages would outweigh this preliminary set-back. A wholly united profession came about through instituting a system whereby a member of one local was permitted under certain conditions to transfer to another local, thus making it possible for musicians to accept employment wherever it was offered them. Once this transfer system became a reality, thousands of traveling musicians who had remained outside the Federation as long as it confined its benefits to those seeking a livelihood within their own jurisdiction now were glad to join. And the locals which had held aloof for fear of inroads on the "home trade" also became affiliated.

### Provision Made for Traveling Orchestras

2. *A law was passed requiring that traveling orchestras receive a rate of pay above the local's scale through the addition of a ten per cent tax.* This law to a large degree solved the problem of competition from outside. Four per cent of the ten per cent tax incidentally went into the treasury of the local of the visited town, three per cent into the national treasury and three per cent back into the pockets of the musicians at the termination of their engagement.

3. *The Federation widened its scope through the inclusion of Canadian locals.* Since the problems of musicians in Canada are practically the same as those of musicians in the United States, and since two separate organizations might lead to innumerable difficulties, it was a distinct step forward for the Federation when, in 1900 its title became "The

American Federation of Musicians of the United States and Canada" and the name of its publication "The International Musician."

### Foreign Competition Controlled

4. *The importation of foreign musicians for positions with the major symphony orchestras was largely checked.* A drive to prevent the wholesale importation of foreign talent, begun in 1905, was brought to a successful conclusion in 1932 when Congress passed and President Hoover signed an amendment to the Alien Contract Labor Laws, which precisely defined a "musical artist" and made it impossible thereafter for orchestra and band musicians to be given entrance under the old "Artist's exemption clause".

5. *Through agitation by the Federation, legislation was obtained minimizing competition of Army and Navy bands with union musicians.* This has been a troublesome problem for the Federation throughout its existence, and the passage of laws to make our members' position more tenable has been due largely to the Federation's persistence.

6. *Artists, who as non-competitive musicians had remained outside the fold, were persuaded to join our ranks.* In 1940, concert artists began affiliating themselves with another union. The artists in question themselves soon realized the inconsistency of their action and before long the membership among our concert instrumentalists was complete.

7. *Total membership of symphonic players in the United States and Canada was achieved by a successful campaign bringing the Boston Symphony Orchestra into the Federation fold.* This orchestra which alone of all such major groups had remained non-union through the years was in 1942 induced to join the Federation, a step which later developments proved to be advantageous both to them and to the Federation.

8. *"Canned music" as a formidable competitor of the live musician was put under partial control by the Federation.* In 1944 a settlement between the Federation and the recording industry was evolved whereby the latter was to bear part of the burden of unemployment created by the use of mechanical devices, by providing for direct payment to the Federation of money, the amount of which was to be gauged by the number of records sold. The future holds promise of yet other means which will release the musician from the fear that the very instrument he creates may displace him.

### Know Your Officers

The officers of the Federation are now—as their predecessors have always been—singularly aware of their responsibilities and zealous in carrying out their duties. President Petrillo, elected to this office in 1940, served three years as vice-president of the Chicago local before his election as its president in 1922. The latter office he still retains.

C. L. Bagley, our organization's vice-president, took office in 1931, on the death of William L. Mayer. He had already then given twenty-three years of untiring

INTERNATIONAL MUSICIAN

JAMES C. PETRILLO



C. L. BAGLEY



LEO CLUEMANN



THOMAS F. GAMBLE



CHAUNCEY A. WEAVER

ON THIS, OUR GOLDEN ANNIVERSARY, WE LOOK BACK ON TWO-SCORE AND TEN YEARS CROWDED WITH ACHIEVEMENT

# The Federation Has Gone Far

service to the Federation, many of them as chairman of the Convention Law Committee. He was also over a considerable period president of Local 47, Los Angeles.

Leo Cluesmann, the Federation's Secretary, assumed this office in 1942 on the death of Fred W. Birnbach, its previous incumbent. For over ten years he was president of Local 16, Newark, and from 1913 to 1922 a member of its Board of Directors. He served as delegate to the National Conventions from 1912 to 1939. For three years previous to becoming national secretary, he served as Assistant successively to President Weber and to President Petrillo.

The Federation's Financial Secretary-Treasurer, Thomas F. Gamble, who took office on the retirement of Harry E. Brenton in 1943, joined Local 198 of Providence, Rhode Island, in 1902 and for many years served it both as president and secretary. Meanwhile he held office as president of the Providence Central Federated Union and on the legislative committee of the State Federation of Labor of Rhode Island. At the A. F. of M. National Convention in 1908, he was elected a member of the International Executive Board, as District Officer of the First District which comprised the New England States, retaining this post until 1914 when he was appointed Assistant to President Weber.

The other members of the International Executive Board—Chauncey A. Weaver, J. W. Parks, Oscar F. Hild, Herman D. Kenin, Walter M. Murdoch—are each of them active laborites in their respective localities.

Brother Weaver was president of Local 75, Des Moines, for several years, and has been delegate to numerous A. F. of M. Conventions. He was an editorial writer on the Des Moines Evening Capital for fifteen years and a member of that city's legal department for seventeen years. He has been a member of the International Executive Board since 1915.

Brother Parks has a long record of faithful service as secretary of Local 147, Dallas, having held that office for twenty-two years, previous to which period he was for five years its president. Brother Hild has been president of Local 1, Cincinnati, since 1932, as well as managing director of the Cincinnati Summer Opera. Brother Kenin has been president of Local 99, Portland, Oregon, since 1935 and Brother Murdoch of Local 149, Toronto, since 1932. Brother Murdoch is also the Federation's representative in Canada.

The Federation's honorary president and general advisor, Joseph N. Weber, needs no introduction to the Federation's members. Its president in 1900 until ill health forced his retirement in 1940, he has since been its technical advisor.

William J. Kerngood, the Federation's secretary-emeritus, who retired in 1936 because of ill-health, has also had a long record of service. Not only was he president of two locals—those of Washington, D. C., and of New York—but he has likewise held the office of vice-president as well as that of secretary in the National Organization. He was Assistant to President Weber for one year.

The International Executive Board members reside in points widely separate: President Petrillo in New York; Vice-President Bagley in Los Angeles; Secretary Cluesmann in Newark; Treasurer Gamble in Boston; Brother Weaver in Des Moines; Brother Parks in Dallas; Brother Hild in Cincinnati; Brother Kenin in Portland, Oregon; and Brother Murdoch in Toronto, Canada.

## Jurisdiction and Membership

At the following state and district conferences sectional problems are discussed:

- California-Arizona-Nevada Conference
- Conference of Eastern Canadian Locals
- Connecticut State Conference
- Florida State Conference
- Hudson Valley Conference
- Illinois State Conference
- Indiana State Conference
- Kansas State Conference
- Michigan State Conference
- Mid-West Conference
- Missouri Conference
- Montana Conference of Musicians
- New England Conference
- New Jersey State Conference
- New York State Conference
- Northwest Conference of Musicians
- Pennsylvania-Delaware Conference
- Rocky Mountain Conference
- Southern Conference
- Tri-State Conference
- Upper Peninsula Musicians' Conference
- Wisconsin State Conference

By a law passed a few years ago every district has been included in the jurisdiction of some local. Travel-

ing Representatives W. B. Hooper, Clay W. Reigle, William H. Stephens, R. L. Goodwin, Elmer M. Hubbard, Arthur E. Streng and Henry Zaccardi assist the local officials in matters pertaining to the Federation.

Truly — in the fifty years of its development the Federation has gone far.



J. W. PARKS



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# SYMPHONY ORCHESTRAS

THERE IS a spirit which will pervade concert halls everywhere this season, which will guide batons and the fingers of instrumentalists, which will move the hearts of those who play and those who listen. It is a spirit that is a more potent force today even than when it inhabited in Vienna the body of the beloved burger, Brahms. For in this year, the fiftieth anniversary of that composer's death, all symphony orchestras are planning to present a large number of his works. This, however, is of less point than the fact that these works are as new, as fresh, as meaningful to our ears now as when they were first played. And the Brahms who wryly remarked that he would be glad to be known as an immortal if he only knew how long immortality would last, has the partial answer now—in the sound rising from concert halls throughout the nation and throughout the world.

## MIAMI, FLORIDA

At its first pair of subscription concerts (there are to be six pairs in all) on November 10th and 11th, the University of Miami Symphony Orchestra will have as soloist Patricia Travers, violinist.

The orchestra was founded by the late Arnold Volpe in 1926 and from the beginning established itself as an important factor in the musical development of the South. Modeste Alloo is now in his fifth year as conductor and musical director. The organization's associate conductor, Joel Belov, is serving his seventh year.

## CHARLESTON, WEST VIRGINIA

Fifteen-year-old Aldo Mancinelli will be the piano soloist with the Charleston Symphony Orchestra at its concerts of October 28th and 29th. He will play the Gershwin "Rhapsody in Blue". Another young pianist, Roy Hamlin Johnson, Jr., playing the Mozart D minor Concerto for Piano and Orchestra, will be soloist at the November concerts. The season will include also solo appearances by Harry W. Hoffman, French horn player in the orchestra, and Lucius Metz, tenor at St. Bartholomew's Church in New York.

## BALTIMORE

Determined action on the part of its board of directors, as well as the enterprise of its new conductor, William Steinberg, has given the Buffalo Philharmonic Orchestra a new lease on life. The board has brought about a doubling in the budget and arranged for the orchestra's first tour. During the 1945-46 season Mr. Steinberg engaged a number of new musicians, a procedure that proved so successful that this year the num-

ber has been increased to eighty-two members. Including the tour, the orchestra is planning to present between fifty and sixty concerts, as compared to its forty of last season.

## WASHINGTON, D. C.

An orchestra of one hundred musicians took the stage of Constitution Hall on October 16th when Hans Kindler opened the 1946-47 season of the National Symphony Orchestra. To accommodate this "full complement of instrumentation" it was necessary to enlarge the stage with a wooden apron about six feet wide.

It is interesting to note that fifteen women are included in the orchestra's membership, and even more interesting to learn that Dr. Kindler urges more women to enter the field of symphony. "Women have a great future in the life of American symphony as they have proven", he states. "They not only served us well when they were badly needed during the war years, but will remain on the sheer merit of their fine playing." It might be suggested, however, that it is not entirely up to the women whether they "enter the field of symphony". We can only hope that other orchestras are as enterprising in their attitude as the director of the Washington organization. Heretofore custom has kept women in all too many cases from joining the ranks of symphony players.

A variety of instruments are negotiated by women in the National Symphony. Sylvia Meyer is the harpist. Crystal Gutheil, Marlyn Crittenden, Betty Barney, Delores Brennecke and Dorothy Taylor are violinists. Carolyn Voigt and Hope Baker are viola players. The women cellists are Bonnie Moeller, Helen Bullis and Louise Ehrman. Isabel Baughman plays the string bass. Dorothy Erler is the bassoonist. Carolyn Clarke plays French horn. Helen Lundgren is a trumpet player.

## PHILADELPHIA

Two of the major events in the Philadelphia Orchestra season which opened October 4th and which will reach the impressive total of 140 at its close, are the American premieres of Manuel Rosenthal's Oratorio, "St. Francis of Assisi" and Prokofieff's "Ode to the End of the War", both to be given at the concert of October 29th. The Rosenthal Oratorio describing the events in that saint's life will be performed by the orchestra in conjunction with the Westminster Choir College mixed chorus. The Prokofieff work is scored exclusively for wind instruments, harps and pianos.

Eugene Ormandy will as usual direct a large proportion of the season's concerts, though five other conductors—Bruno Walter, George Szell, Igor Stravinsky, Dimitri Mitropoulos and Alexander Hilsberg—will share the podium for some of the season's concerts.

## NEW YORK

Maurice Van Praag, personnel manager of the New York Philharmonic-Symphony Orchestra, is particularly busy these days, getting the men at the opening of the orchestra's 105th season lined up as a cooperative and enthusiastic group. His record with the orchestra has been long and fruitful. In 1929 he retired as assistant solo horn player with the orchestra—he had played this instrument in the organization since 1916—to devote all of his time to his duties as personnel manager. Nowadays, he fills in occasionally as a percussion player.

Born in Amsterdam, Holland, March 8, 1886, he was brought to the United States when he was three years old. He began to study music at the age of ten. His father, Philip Van Praag, taught him violin and piano; Nathan Gordon gave him lessons on the double-bass; and his teachers of the horn were Joseph Reiter, Anton Horner and Adolph Beltz. Before joining the New York Philharmonic he was at various times horn soloist with the Chicago Festival Symphony, the St. Paul Symphony and Sousa's Band. He has been a member of Local 802, New York, for forty years.

Mr. Van Praag's creed regarding the spirit of fellowship among the men of the orchestra is summed up in his phrase, "The world can take a lesson from symphony players, who as artists know no such thing as hate but in harmony can produce beautiful music together. . . . Let us



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be mindful of the rights of others and tolerant at all times toward their points of view."

For its first concert, on October 3rd, the New York Philharmonic-Symphony Orchestra under Artur Rodzinski presented Bach-Bloomfield Toccata and Fugue in C Major, Brahms' Symphony No. 2, William Schuman's "Undertow" in symphonic version, and Respighi's "Pines of Rome".

Theodore Bloomfield who was born in Cleveland June 14, 1923, and who orchestrated the Bach work says he endeavored to "score this Toccata as Bach himself might have done had he been availed of our orchestral resources of today."

During the second week of the season the Polish pianist, Maryla Jonas, made her first appearance with the orchestra, playing the Beethoven Piano Concerto No. 1 at the concerts of October 10th, 11th and 13th. On the same program was included "Musique de Table" by Manuel Rosenthal, which ends with a "hymn to gastronomy", a composition, it seems, which revives the tradition of "Symphonies for the repast of a king", instituted at the court of Louis XIV by the composer Michel de Lalande.

On September 23rd, the date of the first concert of the ten-week season of the New York City Symphony, Leonard Bernstein, the orchestra's conductor, presented the Seventh Symphony of Shostakovich, preceded in nice contrast by Haydn's Symphony No. 88 in G Major.

On November 18th and 19th a program will be given made up exclusively by compositions by young veterans. This will include the world premiere of Alex North's Revue for Clarinet and Orchestra, with Benny Goodman as soloist.

Other highlights of the season will be a repeat performance of the Marc Blitzstein Symphony, "The Airborne", and a hearing of Bartok's "Music for Strings, Percussion and Celesta."

The 1946-47 season of the training orchestra of the National Orchestral Association began on October 2nd.

#### TORONTO

Sir Ernest MacMillan led the Toronto Philharmonic Orchestra at its concert on October 15th, when Lucille Manners was soprano soloist. Incidentally, during the past summer, this conductor has won acclaim in South America. The Rio de Janeiro newspaper, "Vanguardia", described him as "a conductor eminent, eloquent, precise and profoundly attentive to the spirit of the music".

#### DETROIT

It is interesting to note that Karl Krueger, director of the Detroit Symphony Orchestra, in his emphasis on Brahms' music this season, can with justice claim for his interpretations special authenticity. Two of the conductor's mentors, Artur Nikisch and composer Robert Fuchs, were such intimates with the master that it was their custom to dine with him every day when they were in the same city. Authorities on Brahms, they naturally passed on their knowledge and enthusiasm to their pupil.

In selecting soloists for Brahms' Concertos, Mr. Krueger is considering only those artists who have a reputation as performers of Brahms. Josef Gingold, the orchestra's concert master, and Georges Miquelle, its first cellist, will be soloists in the Double Concerto.

#### CLEVELAND

In increasing the size of the string section and adding an assistant first flute, oboe and clarinet, George Szell has this season perfected the balance of the Cleveland Orchestra, a fact made manifest at the opening concert on October 17th, when widely varying works—Debussy's "Afternoon of a Fawn", Strauss' "Don Juan", Weber's Overture to "Oberon" and Beethoven's Symphony No. 3—were given sensitive interpretations.

Mr. Szell is to conduct fifteen of the twenty pairs of concerts during this season, and one pair each will fall to guest conductors, Bruno Walter, Georges Enesco and Igor Stravinsky. Rudolph Ringwall, associate conductor, will lead two programs.

Nearly one-half of the new works to be played are by American composers.

Rudolph Ringwall will lead the enlarged Cleveland Orchestra in the first "Twilight" concert of the season on the afternoon of November 3rd. This will open the series of six concerts, the others to be given succes-

OCTOBER, 1948



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New York City  
Symphony

sively November 17th, December 1st, 15th, 22nd and January 5th. A special Brahms anniversary program will be presented November 17th.

#### COLUMBUS, OHIO

The Columbus Philharmonic of Columbus, Ohio, is to become a full-time professional organization this season. Its conductor, and the one who is largely responsible for this advance, is Izler Solomon.

#### KANSAS CITY

Shostakovich's Ninth Symphony was the not inconsiderable offering at the opening concert of the Kansas City Philharmonic Orchestra under Efreim Kurtz October 15th. So far this has been heard in this country only at the Berkshire Music Festival.

Mr. Kurtz has a constructive idea for fostering young talent which he is preparing to make reality in the current season. He has persuaded several generous-minded persons to contribute \$2,500 to pay for the engagement of eight young artists for the orchestra's winter "Pop" series. He has been impressed with the young artists' predicament here in this country, that is, the necessity of going through the ordeal of a New York debut before he can think of appearing as a concert artist even in the smaller towns.

Appearances with the Kansas City Philharmonic will serve three purposes:

1. The soloist by being allowed public performance with a leading orchestral organization, is presented to public, critics and talent scouts without the difficulties and financial burden resulting from a concert appearance in New York.
2. The artist acquires the poise, stage presence, and "feel" of playing with a major orchestra.
3. The public becomes to at least local extent aware of the young artist.

If other orchestras follow Kansas City's example, Mr. Kurtz sees no reason why regular orchestral tours cannot be arranged for picked young soloists. Also, individual conductors can each choose a group of talented artists for appearances. In Mr. Kurtz's own words: "It is difficult for beginners, even the best, to get important bookings because orchestra managements must watch the box-office and they know that the public buys only 'Big Names'. In Europe all artists have provincial training and experience before appearing in the great music centers. During the early stages of their careers they can readily find engagements in smaller cities and do not attempt a final debut until artistically ready, a system of enormous benefit, both financially and artistically.

"In the United States, it is just the opposite. Here an artist must have the approval of mighty New York before even the smallest town will dream of engaging him. Before the war he often went abroad to

(Please turn to page 20)



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- 13—CRAWLING BACK.....

- 14—MOOD TO BE WOODED.....

- 15—RUN-A-BOUT.....

- 16—SKIP IT.....

*Bud Freeman Saxophone Solo*

- 17—BARRACUDA, THE.....

(a)—Eb Alto (b)—Bb Tenor

- 18—EEL, THE.....

(a)—Eb Alto (b)—Bb Tenor

- 19—OCTOPUS, THE.....

(a)—Eb Alto (b)—Bb Tenor

- 20—SAILFISH, THE.....

(a)—Eb Alto (b)—Bb Tenor

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**THE TURN OF THE DIAL**

Arturo Toscanini, back in the United States after his season at La Scala, directed the first of his scheduled concerts of the N. B. C. Symphony Orchestra October 30th, in a program devoted to the works of Hector Berlioz. William Primrose was viola soloist in the principal work, "Harold in Italy".

Broadcasts of the Saturday afternoon performances from the stage of the Metropolitan Opera will be begun this season on November 16th over ABC, under the sponsorship of Texaco.

The Stradivari Orchestra which resumed broadcasting on October 6th is being conducted this season by Alfredo Antonini, an authority on Latin-American music. The program is heard over CBS on Sunday afternoons.

The regular Saturday afternoon broadcasts of the Philadelphia Orchestra under Eugene Ormandy were resumed October 5th.

Tuesday evenings are being enriched by the hour devoted to the Boston Symphony Orchestra broadcast by the American Broadcasting Company. The series presents the entire season of this orchestra, in approximately forty weeks of broadcasting. This includes nine "pops" concerts, three from the Esplanade and three from the Berkshire Festival covering the period between October 8th and August 12th. In addition to the orchestra's regular conductor, Serge Koussevitzky, the podium will be occupied by Charles Muench, Leonard Bernstein, Bruno Walter, and Richard Burgin. Arthur Fiedler will again be in charge of the "pops" series.

Phil Spitalny presented the premiere of the "Electric Hour of Charm", featuring his all-girl orchestra and Evelyn and her magic violin, September 29th over C. B. S. The first program emanated from Constitution Hall in Washington, D. C. On October 6th when the program was broadcast from Atlanta, Georgia, the entire program carried out the "Dixie" theme. Four Foster numbers were featured, and the concluding hymn was dedicated to the young women of Randolph Macon College at Lynchburg, Virginia.

Artur Rodzinski, musical director of the New York Philharmonic-Symphony, inaugurated the orchestra's seventeenth broadcast season over the Columbia network October 6th. The program consisted of the Bach-Bloomfield Toccata and Fugue in C major, Brahms' Symphony No. 2 in D major, and a concert version of William Schuman's ballet, "Undertow". This work "Undertow", might conceivably be subtitled "Freud Goes to the Ballet", for, in the words of its creators, Anthony Tudor and William Schuman, it "concerns itself with the emotional development of a transgressor".

INTERNATIONAL MUSICIAN

# THE FEDERATION THROUGH THE YEARS

- 1896 The American Federation of Musicians is organized at a Convention held in Indianapolis October 19th through 22nd.
- 1897 The Federation registers a strong protest against the wholesale importation of musicians from Europe "as being instrumental in endangering the existence of musicians in this country and depreciating their opportunities to earn a respectable livelihood as American citizens."
- 1898 The Federation adopts the "American Musician" as its official organ.
- 1899 Ninety-one locals in the Federation, with a total membership of 9,563, is the proud boast of the Convention.
- 1900 Joseph N. Weber is elected President, succeeding Owen Miller, who became the Federation's Secretary, succeeding Jacob Schmalz. Canada becomes a part of the Federation.
- 1901 The Federation's official journal is henceforth to be issued by the Secretary of the Federation and to be called "The International Musician". A resolution is passed that no local enact any law that comes in conflict with the Constitution, By-Laws or Standing Resolutions of the Federation.
- 1902 Apropos of sixty-odd more locals being added to the Federation between the Conventions of 1901 and 1902, President Weber states, "At last the musicians of America and Canada have an organization which bids well in the future to comprise in its fold all musicians of this continent."
- 1903 Between the 1902 and 1903 Conventions 102 locals are chartered. A resolution is passed, in connection with the World's Fair in St. Louis, against allowing foreign bands to usurp the field of domestic bands.
- 1904 The situation of Army and Marine band competition is further ironed out, and the transfer system improved.
- 1905 A letter is addressed to President Theodore Roosevelt petitioning him to protect American musicians by checking the importation of musicians from abroad.
- 1906 One thousand dollars is forwarded to sufferers in the San Francisco earthquake. The Federation goes on record as advocating international pitch.
- 1907 Laws are passed concerning proper recompense of traveling bands.
- 1908 Laws are passed obviating abuses in the depositing of transfer cards.
- 1909 An appeal is made to Theodore Roosevelt to restrain the Marine Band from competing with organized civilian musicians.
- 1910 The Federation contributes approximately \$1,100 to aid the street-car strikers in Philadelphia.
- 1911 The American Federation of Musicians sends a formal protest to the Mexican Ambassador in Washington against the importation of the Mexican National Band. An investigation of traveling bands takes place.
- 1912 The Federation makes clear it cannot order initiation fees to be the same in all locals. A donation is made on behalf of the widows and orphans of the musicians on the Titanic.
- 1913 The I. A. T. S. E. and the Federation sign an agreement that they support each other in controversies in theatres.
- 1917 Members of the Federation are urged to put every effort into winning the war.
- 1918 As a result of transportation difficulties many traveling musicians lose their employment. A campaign is waged to prevent passage of the Prohibition Amendment. The "flu" closes many theatres and thus causes many members to lose employment.
- 1919 William J. Kerngood becomes Secretary of the Federation on the death of Owen Miller, and William L. Mayer becomes its Vice-President. The Equity strike takes the center of the stage.
- 1925 The Federation endorses National Music Week.
- 1926 A new development known as the phono-film makes its appearance. The Union Labor Life Insurance Company is organized and the Federation becomes a stockholder in it.
- 1927 The Convention decrees that "Leaders cannot advertise their orchestras free of charge to a Radio Broadcasting Station, even though they pay the members of their orchestras the local price for their services."
- 1928 The most important question before the Federation is "canned" music in theatres.
- 1929 A resolution is adopted at the Convention, "That this Convention instruct the International Executive Board to continue the propaganda pursued by the President's office against 'canned music' and use all methods and moneys necessary to enlarge same. . . ."
- 1930 Electrical transcription broadcasting makes its debut.
- 1931 Charles L. Bagley becomes Vice-President on the death of William L. Mayer.
- 1932 A. C. Hayden, at the Convention, includes in his report the following: "As the employment opportunities diminish in such places as the theatres, and in view of the introduction and further development of the machine, it seems logical that we must take a greater and greater interest in matters of legislation that may prove helpful in fostering the use of living music." Congress passes and President Hoover signs an amendment to the Alien Contract Labor Laws giving a specific definition of "musical artists" which makes it impossible for orchestra and band musicians to enter the country under the "artists" exemption clause of those laws.
- 1933 "Economic misery" is the keynote of this year. The cry goes up for a huge public works program.
- 1934 The National Recovery Act begins to clear up a year of frightful hardship. It is agreed at Washington that musicians are entitled to relief.
- 1935 The Federation obtains wider Federal relief for the unemployed.
- 1936 Fred W. Birnbach becomes Secretary on the retirement of William J. Kerngood.
- 1937 The Social Security Board exempts leaders from employers' tax. The problem of recorded music becomes acute.

(Please turn to page 34)





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WHILE ACROSS the country opera companies blazon abroad their lists of stars—sopranos, contraltos, tenors and basses—who twang the heart strings and tingle the spines of opera-goers and radio listeners, let us draw attention to a group quite as important if less publicized, the members of the orchestras. These men bring back into being works written originally as half-orchestral, half-vocal presentations. By no means mere "background", they rather set the pace, make possible the effects, constitute the very substance of the presentation. Ask Wagner or Verdi or Mozart what purpose these men of the orchestra serve. They will reply in every note they have composed and in every comment they have made that in the pit rather than on the stage is the core of opera. Our salute, therefore, to the men who, unseen and all but unseen, make opera the living thing it is today.

# OPERA and OPERETTA

## LA SCALA LINES UP

Francesco Pelosi, manager and artistic director of the Philadelphia La Scala Opera Company, announces that, besides the stars already familiar to La Scala audiences, there will be in its 1946-47 season opening in Philadelphia on October 31st several eminent artists fresh from Europe. Some of these have not appeared here since before World War II, for instance the tenor, Tito Schipa, scheduled for Rossini's "Barber of Seville" and Donizetti's "Lucia di Lammermoor".

Claudia Pinza, soprano, daughter of Ezio Pinza, will bow to Philadelphia as Mimi in Puccini's "La Boheme" and later will be featured as Violetta in Verdi's "La Traviata" and other major roles. Elvira Nelli, dramatic soprano, will make her first appearance in Philadelphia in Verdi's "Aida" as well as interpret the title role in a revival of Bellini's "Norma". The coloratura soprano, Elena Danese, is listed for a local debut as Gilda in Verdi's "Rigoletto" and also for the title role in "Lucia di Lammermoor". Dorothy Sarnoff, American soprano, and a new addition to the La Scala roster, will appear as Marguerite in Gounod's "Faust".

Antonio Vela, heroic Italo-Spanish tenor, will be highlighted in Verdi's "Aida" and Leoncavallo's "Pagliacci". Giuseppe Valdeno, baritone, another addition to the La Scala forces, will do the title role in "Rigoletto", and Enzo Mascherini, baritone, will sing here for the first time as Figaro in "The Barber of Seville" and Marcello in "La Boheme".

The majority of performances are to be led by Giuseppe Bamboschek, the organization's musical director and conductor-in-chief. Gabriele Simeoni and Ernst Knoch are also on the conductorial staff.

Besides its series in Philadelphia, Buffalo and Detroit, the Philadelphia La Scala Opera Company will offer performances in Baltimore, Washington, and other cities. In fact, the season's schedule will be the most extensive in the ensemble's history.



FRITZ MAHLER

## NEW YORK CITY CENTER

The 1946 season of opera at the New York City Center is now a thing of the past—the last production, "Rigoletto", was given October 13th—but we must none the less pause to underline the quality of the presentations. This was a thoroughly professional series from first to last. The company, in other words, has proved it can stand on its feet as a truly artistic enterprise. Outstanding among the series' performances were those of "Madame Butterfly", "Carmen" and "Ariadne auf Naxos". The latter, an intimate satire on the institution of opera itself, was done with the requisite lightness and subtlety. The conductor of the series was Laszlo Halasz.

## FORTY-SEVEN IL TROVATORE

For seven weeks, dating from the opening in Wilkes-Barre, Pennsylvania, September 30th, the opera tour managed by Charles L. Wagner is giving performances of "Il Trovatore" in forty-seven towns at points East, West, North and South. Florence Kirk alternates with Norina Greco as Leonore; Eric Rowton with Rafael Lagares as Manrico; Martha Larrimore with Lydia Summers as Azucena; Jess Walters with Daniel Duno as the Count di Luna.

For seven consecutive seasons, Charles L. Wagner's productions have carried fine opera to "the road". A company of eighty, an orchestra of thirty, an excellent conductor (Fritz Mahler) and artistic director (Desire Defrere) are reasons why these performances are pleasing opera lovers throughout the land.

Fritz Mahler, who was guest conductor of the Toronto Prom Concerts during the past summer, is a nephew of Gustav Mahler. Formerly conductor of the Copenhagen Symphony Orchestra, he came to this country in 1936.

## SALMAGGI SUCCESS

Every Saturday night from September to May opera lovers in Brooklyn converge on the Brooklyn Academy of Music, where grand opera is presented at popular prices by Felix W. Salmaggi. His record has been a worthy one during the seven years in which he has been Artistic Director there. An audition of 300 American singers a few years back brought to light such unquestioned artists as Eugene Conley, Winifred Heidt, Nicholas Rescigno, Gertrude Ribla, Herva Nelli Marino, Jess Walters, Robert Shilton, Ivan Petroff, Neure Jorjarian, Richard Tucker, Norma Howard, Eugene Morgan, Vilfredo Pattacchi, and Gabriele Simeoni. He also presented Rossini's "Moses" for the first time in America and revived Mascagni's "L'Amico Fritz".

The operas which have proven most popular with Brooklynites, however, and the ones he most consistently presents are "La Traviata", "Aida", "Carmen", "Cavalleria Rusticana", "Pagliacci", "Il Trovatore", "Mme. Butterfly", "La Boheme", "Tosca", and "Barber of Seville".

## BUTTERFLY IN NEW ORLEANS

In the current season of the New Orleans Opera House Association, which started October 11th, "Madame Butterfly" was the first production, with Irma Gonzalez, Gino Fratesi, Suzanne Sten and Julius Huehn. This was followed by "La Traviata" with Dorothy Kirsten, Thomas Hay—  
(Please turn to page thirty-three)

IN STRINGS  
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STRESSES  
TONE  
AND  
QUALITY

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## Concert Bands

AS TOWNS turn out to celebrate the anniversaries of their band directors, proving that these men have been accepted as leaders in the community as well as in their organizations, we are minded of others who have assumed roles outside of their status as musicians. Paderewski, you remember, was one-time premier of Poland; the composer, Francis Hopkinson, was one of the framers of the Constitution of the United States; and Albert Spalding put aside his violin to assume a responsible post in World War I. Musicianship, it would seem, in training the faculties to control and sensitivity, also equips one for leadership.

In the case of band conductors, we can well understand the communities' high regard. Those that sway the hearts of men can also sway their minds, and by doing so can even direct the very course of history.

### Bandlovers' Bonanza

A lively and enjoyable program was presented by "Basile's Madison Square Garden Band" at Olympic Park, Irvington, New Jersey, September 15th, in honor of the fortieth anniversary as band leader of its conductor, Joe Basile. The capacity audience listened with keenest attention to such specialties as "On the Mall" and "Builders of America" by Edwin Franko Goldman, conducted by the composer himself, to George F. Briegel directing the New York Fire Department Band and the Mecca Temple Shrine Band, and to Charles Basile conducting J. Heed's "Storm and Sunshine".

In the second portion of the program Mr. Goldman spoke on the need for more bands and band concerts, pointing out that audiences responded most enthusiastically to the few bands they were permitted to hear. Secretary Leo Cluesmann, the next of the speakers, underlined this contention of Mr. Goldman's as to the advisability of extending the scope of band music. Also in this part of the program, Miss Bubbles Ricardo, soprano, sang several Victor Herbert favorites, and Joe Basile was cornet soloist in Goldman's "Tramp, Tramp, Tramp". The Sinfonic March, "Redemption", written by Alfred Longo and dedicated to Joe Basile was given under the conductorship of the composer. It was followed by the Overture to "Phedre" by Jules Massenet.

The program closed with a rousing rendition of Sousa's "Stars and Stripes Forever".

### Salute to San Jose

Bernard F. Woods, life member of Local 153, San Jose, sends us in a lively account of the band and the town which is its proud possessor.

"San Jose", he says, "situated about fifty miles southerly from San Francisco, in Santa Clara County, California, has no wild Indians, cowboys or street-car tracks, but it has many things to boast about nevertheless, such as a wonderful climate, an excellent school system in both upper and lower educational brackets, extensive industries, an aggressive Chamber of Commerce and that very tasty breakfast dish, the Santa Clara Valley prune. However, its greatest boast is by all odds—the San Jose Municipal Band.

"On September 15, 1946, this Municipal Band completed its tenth year of weekly concerts during the summer season, at the beautiful municipally owned Alum Rock Park, situated about five miles easterly from the City of San Jose.

"Each weekly concert was attended by about 10,000 and ably di-

rected by Mello Mayo with the assistance of Bert Veale. The latter is an accomplished cornetist and, believe it or not, the first three fingers of his right hand are all triggers fingers. Among the other accomplished performers in the band are Otto Muller, baritone, and Merton Root, bass."

### Hagerstown Celebrates

The twenty-fifth anniversary of Dr. Peter Buys' affiliation with the Hagerstown (Maryland) Municipal Band was celebrated on August 11th by a concert attended by 5,000 and directed by Dr. Buys. The occasion being also his birthday, he received



PETER BUYS

numerous presents from members of the band. Before joining this band, Dr. Buys was a member of the famous Sousa Band.

The band now numbers fifty-three members and is supported by the City Park Commission. In addition to its regular summer season of band concerts presented from the band shell in City Park it gives radio broadcasts during the winter.

The service flag of the band contains forty stars, and four members paid the supreme sacrifice. Though handicapped by the loss of many key performers, it continued to function throughout the war years.

INTERNATIONAL MUSICIAN

# Leaders and Line-ups

*It is our desire to make this column a fair resume of activities of the bands playing "popular" music in night clubs, restaurants, dance halls, and concerts throughout the United States and Canada. Material sent in should inform of the band's moves at least a month in advance, so that the news will still be up-to-date when the column is published. Leaders, travelling and local, should give us a clear description of their activities. Photographs, though they may not be immediately published, will be filed for use on the appropriate occasion. If our band leaders and members cooperate, we can make this column both informative and interesting.*

## Manhattan Medley

**ENOCH LIGHT** and his orchestra opened at Hotel Taft on September 26th.

**DUKE ELLINGTON** began his date at the Aquarium October 3rd.

**CHARLIE VENTURA'S** new orchestra inaugurated a big-band policy at the Spotlight Club, New York, October 4th. He is holding forth there for eight weeks.

its show. It will then take steps to secure these bands.

**DON REID** swung out of the Peabody Hotel, Memphis, Tennessee, October 3rd.

**JOY HODGES** opened the Belvedere Hotel, Baltimore, October 10th.

**JAN MURRAY** started, October 10th, at the Chanticleer, Baltimore.

**JIMMY SPITALNY**, nephew of Phil, made his debut as a band-



**GUY LOMBARDO**, at the extreme right, believes in getting places in a hurry. He is shown leading **DON RODNEY** (center) on the guitar before other members of his band preliminary to boarding an Eastern Air Lines Silverliner at LaGuardia Field, New York City, for a chartered flight to Wilmington, North Carolina. Then on to Charleston, South Carolina, and to Harrisburg, Pennsylvania, making the rounds in time to get to his date at R.K.O. Rochester, New York, on October 3rd.

**TEX BENEKE** will open at the 400 Club December 12th.

## Atlantic Antics

**ELLIOT LAWRENCE** closed at the Meadowbrook, Cedar Grove, New Jersey, October 7th.

**TONY PASTOR** had a week at the Earle, Philadelphia, ending October 3rd.

**GENE KRUPA'S** week at the new cafe theatre-bar, Click, Philadelphia, ended October 5th.

**SONNY DUNHAM** swung into Click October 7th for a week. Incidentally, Click announces it will run a full-page advertisement in "Everybody's Weekly", the Sunday supplement to the "Philadelphia Inquirer", inviting the public to pick top-flight bands to appear on

leader at the Vogue Terrace, Pittsburgh.

## Chicago Chit-Chat

**LOUIS PRIMA** finished his date at Hotel Sherman October 11th, following it with one at the Palace Theatre there October 24th.

**FREDDIE SLACK'S** date at the Band Box wound up October 11th.

**EARL HINES'S** week at the Regal Theater closed October 3rd.

**ERSKINE HAWKINS'S** date at the Regal Theater began October 18th.

## Mid-West Melodiers

**TOMMY TUCKER'S** week at the Downtown Theater, Detroit, ended October 9th.

**HENRY BUSSE** was the attraction at the Palace, Akron, October 3rd through 6th.

**BILLY BUTTERFIELD** and his band are playing theater dates in Omaha, South Bend and Evansville during the current month.

**DICK ABBOTT** opened October 8th at the Pere Marquette, Peoria, Illinois.

**TED PHILLIPS** swung into the Oklahoma Free State Fair, Muskogee, Oklahoma, October 1st.

**HAL McINTYRE'S** date at the Tune Town Ballroom, St. Louis, Missouri, began October 1st.

## Far-West Fanfare

**STAN KENTON** opened on the 1st of October at the Skirvin Hotel, Oklahoma City, Oklahoma.

**JIMMY JAMES'S** date at the Rainbow Ballroom, Denver, ended October 3rd.

**COUNT BASIE** held forth at the Rainbow Rendezvous in Salt Lake City the week of October 7th.

**TED STEELE** wound up his date at the El Rancho Vegas, Las Vegas, October 1st.

**LEIGHTON NOBLE** swung into Last Frontier, Las Vegas, Nevada, in mid-October.

**WOODY HERMAN** opened at the Avodon, Los Angeles, October 1st.

## Charm and Achievement

The Hour of Charm, presented by Phil Spitalny and his all-girl orchestra, moved into its new spot on C. B. S. September 29th. The first program of the new series originated in Constitution Hall in Washington, D. C.

Concert mistress and featured violinist of the all-girl orchestra is Evelyn, who gave up a concert career to join Spitalny in organizing the all-girl orchestra. She holds countless music awards and is a fellowship graduate of Juilliard School of Music and a scholarship graduate of the Damrosch Institute of Musical Art.

Several girls have been added to the Spitalny Orchestra this season, making a company of fifty, including the instrumentalists and chorus. Two young vocalists were presented at the September opening, Joanne Jennings, soprano, and Gloria Dumont, contralto.

The Spitalny girls come from all parts of the country and have been chosen solely for their musical talent from thousands of aspirants interviewed. The orchestra is a closely knit group in which every girl abides by strict rules set up by the leader and administered by a committee of the girls themselves. Evelyn serves as the orchestra's business manager.

The Hour of Charm will continue to feature the "Hymn of the Week" on every broadcast. Spitalny also will present the music that his fans love most—classics and some currently popular tunes, blended into a half hour concert pleasing to all.



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*Of all the liberal arts, music has the greatest influence over the emotions, and is the art to which the lawmaker should give great attention.*  
—Napoleon Bonaparte.

### **The Idea That Quickens**

**A**N organization is but the manifestation, the outward symbol, of an idea. The idea itself comes into being only through long years of doubt and determination. The concept, "All men are created equal", for instance, would have been impossible in the Middle Ages. When "lords" exacted obeisance and offerings from their bondsmen in return for permitting them bare existence, when imprisonment without trial, work without recompense and taxation without representation were the order of the day, when one's status in society was rigidly determined by one's birth, when the brutal lash was as freely used as is today the fountain pen, in such a time a person formulating a concept of equality would not have been considered revolutionary. He would have been considered insane.

By the same token the concept behind the American Federation of Musicians, namely, *that the workman is worthy of his hire*, would have been impossible in the days of autocracy. In that society of unequals the musician who hoped to survive could assume but one role. As a hanger-on of aristocracy, he must ape his betters and scorn his fellows, must solicit favors with one hand while he undermined his comrades' chances with the other. His security, in short, depended on his gaining at whatever cost the regard of his overlord. Mozart, Haydn, Gluck were upper servants, and they knew it. If Beethoven and Brahms fought free of the implication, it was because the era in which they lived had already taken on a faint glow of democracy. It is significant that even in 1896, when the organizers of the American Federation of Musicians assembled in Indianapolis, a certain faction still held aloof as being above "common laborers". The more noteworthy, then, that the majority of those assembled *did* catch the implications of that gathering, *did* hold to their premise until a miscellaneous group had become an organization.

Now, on this fiftieth anniversary of the forming of the Federation, let us pause long enough to resolve that the *idea* of our union, its life and breath and soul, must not be allowed to perish.

And just what is this idea without which we as musicians cannot hope to survive? It is the idea that musicians, like all others who put forth energy to gain bread, are workers and as such must band together with others of their calling to better their conditions. It is that, being workers, they must also join with workers in other crafts in pressing for betterment of labor conditions in general. These two ideas—or rather two sides of the same idea—are our standard and our faith, the integrity of which has been proved through a half-century of making tolerable and even rewarding the lives of musicians.

Our resolve to carry on the fight is our means of showing that democracy has not died within us but has rather gathered new strength and significance with every obstacle it has had to overcome.

### **Reserved for the Brave**

**E**VERY type of gainful activity has its special difficulties. A truck driver must be out in all kinds of weather; a watch repairman must contend with eye-strain; a teacher must look to long unsalaried summers. The musician, however, has been saddled by fate with more than his share of hazards, so many, in fact, that only the bravest and most enterprising dare choose this road.

First, there are the long years of preparation entailing a considerable outlay of money, not to mention energy and time. So early must this training be begun that choosing the musical profession is as much the task of the parent as of the child. The ten- or twelve-year-old may hope to be a musician, but to make him into one implies the steady backing of parents willing to invest heavily in the project.

Even with proficiency gained our musician must still be fortified against being "only human". For it is only human to lapse, to call a halt, to let things slide—and these the musician dare never do. He remains the musician only at the cost of constant vigilance, of daily practice, of regular rehearsal. Even when he is temporarily out of a job he is still the worker, running through his exercises, perfecting his style, polishing his repertoire. The hours in which he strives most diligently are the ones, in fact, for which he receives no compensation at all. His aching fingers, strained eyes and stiff lips, though certainly occupational ailments, are outside the realm of recompense.

This is by no means the only disadvantage with which the mature musician must contend. There is that need also for absolutely controlled

nerves. A bricklayer lays bricks with surety and precision. But is he asked to lay exactly fifty bricks between the strokes of one or two by the clock, and to lay them in the presence of an audience of exacting critics? A linotyper sets seven lines of type a minute, but is he expected to do it while hundreds watch his hands, comment on his muscular control, and register in no uncertain terms their reaction? A seamstress stitches her seam, but not on a platform to the soft accompaniment of "oh's" and "ah's" of emotionally tensed spectators. No, the musician has a problem which he shares alone with his fellow entertainers, that of producing at his highest peak of efficiency at a set time and in a set place. He can thus allow no mood to rule him, no outward circumstances to affect him. Like the military expert and the skilled surgeon, he must have both perfect timing and iron nerves.

The musician must also be something of a philosopher as well as a prophet, for, like his brothers of the dramatic contingency, he must often suffer from a public's whimsicality, its inertia, its forgetfulness. Indeed, the very qualities which have made him famous may one day cause his eclipse. He must be able to face this fact when he chooses the musical profession.

A still starker truth he must face. Music is a profession in which old age has little chance against youth. Employment opportunities recede as the years advance—this even though the musician's skill remain high. The age of retirement must therefore generally be set ahead of that of workers in offices, factories and schools. To give the picture in its entirety, the musician's talents imply long years of training, continued practice and the special qualities of youthful vigor and "box office" appeal.

Since musicians' hurdles are so high, it stands to reason that they should be given enough compensation to offset the moneyless years devoted to study, the long stretches of unrequited practice, and the final period of unsalaried and unpensioned old age. It stands to reason also that they must sense ever more fully the need for united action if they are to realize their goal.

### **Women in the Orchestra**

**T**HE audience which assembled on October 16th in Constitution Hall, Washington, D. C., for the opening concert of the 1946-47 season of the National Symphony Orchestra noticed with emotions ranging from gratification to consternation that fifteen of the one hundred musicians assembled on the stage were women. More startling even was the fact that some of these women were performing not on "their" instruments, the harp and the violin, but on the viola, cello, string bass, French horn, trumpet and—save the mark!—the bassoon. The concert, may we editorially add, went off splendidly, with not a misplaced boom or an inadvertent squeak to give the decriers of feminine achievement a chance to chortle.

These fifteen women had been chosen for their high musicianship, just as the men of the orchestra were chosen. Moreover, Hans Kindler, the orchestra's conductor, voiced his satisfaction by urging that more women enter the field of symphony. "Women have a great future in the life of American symphony, as they have proven. They not only served us well when they were badly needed during the war years, but they will remain on the sheer merit of their fine playing". These were his exact words.

Other major orchestras—we call to mind the Indianapolis and the Minneapolis—have a large percentage of women members. There are several orchestras of symphonic proportions in the United States made up entirely of women. And we cannot overlook that excellent ensemble conducted by Phil Spitalny.

Women instrumentalists have proved their ability—often in the face of great odds—throughout the centuries. Though it was part of the monkish theology of the early Middle Ages to belittle women and consider them an easy tool in the hands of the Devil, they nevertheless held their own in music, as witness the fact that the art works of that period depicted women far more often than men as instrumentalists and singers.

The Renaissance was kinder to women, in fact, considered them an elevating influence. The women reacted by contributing markedly in the fields of arts and letters. One of the most noted of these women artists was Isabella d'Este to whom the writers Trissino and Bembo dedicated eulogistic verse describing her singing and playing. She had her own chapel choir and was the true impresario in that she was constantly on the lookout for capable singers, even procuring them from abroad.

## COMMENT

In that era (the fifteenth and sixteenth centuries) musical choirs and orchestras organized and conducted by women were numerous. However, due to notions concerning feminine modesty, women were sharply restricted as public performers. It was mostly in the homes amply provided with lutes, viols and spinets that the women played—there and in the convents which became recognized centers of musical culture. The nuns in fact cultivated both vocal and instrumental music to such a degree that it became the custom in such cities as Venice, Bologna, Naples and Milan for the public to flock to the evening services to hear the magnificent singing of the convent choirs. Also in the brilliant "salons" of this period presided over by famous women music was an indispensable.

From the seventeenth century up to the present time—that is, throughout the period during which western music as we understand it was developing—women, though little encouraged in a "materialistic" era, still proved themselves in many instances proficient as musicians. Among the greatest pianists of all times must be numbered Clara Schumann and Teresa Carreno. The violinist Maud Powell has her present-day counterpart in Erica Morini. And we have not the space to list the long line of famous women singers, the Patti's, the Lind's, the Nordica's, the Schumann-Heink's—who were in their day the center of the musical world's devotion.

Twentieth century society is perhaps more sympathetic than any previous one to women's problems in the world of music. However, the firmly entrenched idea that, though women may be "gifted" musically certain other qualities militate against their applying their talents in steady and remunerative positions, cannot be eradicated all at once. The more praise, then, to those orchestra conductors and managers who stand firmly on the democratic principle of equal opportunities for individuals who are equally capable.

### The Assembly Line of Peace

By HENRY A. WALLACE

(The following provocative "guest" editorial will bear some serious thought on the part of every one of us.)

IN 1942, when the nightmare of war was a very grim reality and the memories of the depression were fresher in our minds, I asked the question: "Shall the world's affairs be so organized as to prevent a repetition of these twin disasters, the bitter woe of depression and the holocaust of war?" Now, in 1946, the answer is being sought by the United Nations.

Two billion people of all the civilized nations have finally learned the bitter and costly lesson that if we don't work together *now*, we shall probably never have another chance.

You in the ranks of labor know the situation. You have fought for your rights. You have stood against the forces that would divide and weaken you. In those struggles you discovered that your most effective weapon is unity.

During the war, unity and teamwork won the battle of production, while the same qualities in our soldiers brought military victory abroad. Now, by the same token, unity and teamwork will win the peace. The United Nations with its many instruments of cooperation has created the symbol of world unity by establishing a permanent assembly and council.

The objectives which must be reached if the peace is to be won are clearly set forth in the United Nations Charter. The Charter is not a cold, legal document. It is addressed to you and to me. It deals with vital matters—"the creation of conditions of stability and well-being which are necessary for peaceful and friendly relations among nations based on respect for the principle of equal rights and self-determination of people."

We all know that the objectives set forth will probably never be fully achieved, human nature being what it is. But there is real wisdom in aiming high. In our own country, we are still striving to reach the goals which will forever abolish intolerance, secure for us economic soundness and stability and, in short, provide us with the abundant life we want to live. We know from experience that conditions of life in this country are far better now than they would have been had we Americans aimed lower or taken a short range point of view.

The words of the Charter are wise. Consider just what they mean.

"Conditions of stability and well-being" mean no country can be economically secure until people everywhere are well housed, well fed and assured of the right to a job. A high level of American economy, with increased production of consumer goods, low prices, and increased foreign trade would be a real contribution to world unity and to stable conditions everywhere. Our business leaders must never forget the fact that world unity and stability depend in no small measure on the economic conditions in this country and on our ability and willingness to stimulate business operations in other nations and among all nations.

"Equal rights and self-determination" mean that size and wealth do not give any one nation greater rights before the law than any other nation. Just as poor and rich are treated alike in our own courts, so, in the family of nations, the small and weak are entitled to the same treatment accorded to the great and powerful. "Self-determination" means that the people in disputed territories may decide by vote to which country they want to belong.

The United Nations Charter has much to say about the rights of the common man. It boldly undertakes to "promote universal respect for, and observance of, human rights and fundamental freedoms for all without distinction as to race, sex, language or religion." We understand that kind of language. We have seen some of the terrible effects of such discrimination, and we know that in our own country we have not yet entirely solved the problem. But, we also know that while we continue to work for tolerance and the observation of human rights and fundamental freedoms at home, we must at the same time wage the fight for these just causes abroad. No one anywhere should be discriminated against because somebody doesn't like the color of his skin, or the church he goes to, or the country where his father or grandfather was born.

"Observance of human rights" means that there is no room in any country for Hitler-imitators, whether foreign or domestic, who think they can ride high by spreading race hatred and religious bigotry to divide the people. That is how the Nazi and Fascist regimes entrenched themselves in power—first attacking certain minority groups, then trampling on the human rights of all; for nearly everyone belongs to some sort of minority group. Oppression at home is the first step in the setting up of a dictatorship. The next step is aggression abroad. We can't afford it again!

The delegates of fifty-one United Nations have been sent here to carry out the objectives of the Charter. Delegates are only human and they will do a better job if they know that the people whom they represent—the ordinary people of the world—are solidly behind them.

You are the key men on the assembly line of peace. Get it rolling and keep it rolling!

### For the Service of All

WHENEVER d'Artagnan and the immortal musketeers celebrated a victory, they used to swagger down the street shouting their favorite phrase, "All for one—and one for all."

Removed from its story-book setting, the phrase is one that has meaning for all of us in America. Because it's a phrase that expresses mutual friendship and responsibility, mutual trust, and concern for the other fellow.

And it's a phrase that is especially important this autumn, when, to help the citizen at home and away from home, USO and the Community Chests of America will make special appeals for funds. Everyone who contributes to them will be fulfilling the spirit of that phrase.

The services of the two organizations are closely related.

USO, of course, serves the citizen away from home—your sons and brothers who are still in the armed forces. Today its job is fourfold: to provide USO clubs for new inductees, men awaiting discharge and their families, and the convalescent war wounded, to continue troops-in-transit lounges and USO-Travelers Aid services for service men, their wives and families, to serve men in Hawaii and the Philippines and at outlying bases, to provide USO-Camp Shows entertainment for wounded men in hospitals.

At home, it is the task of the local Community Chest to maintain health, welfare and recreation services for the resident who is not in uniform. Studies show that, during any one year, forty out of every one hundred families benefit *directly* from Community Chest Red Feather services in their cities. People in all economic levels benefit *indirectly* also from such organizations as the Boy and Girl Scouts, the "Y's", the hospitals.

For those at home, Community Chests of America will meet the challenge of the times? For those away from home in the armed forces, USO accepts the responsibility of continuing service.

Give generously and now to the USO and your Community Chest.

## SYMPHONY ORCHESTRAS

(Continued from page 11)

obtain the necessary routine and experience denied him in his own country.

"A backlog of orchestral appearances with out-of-town American orchestras will give young artists the confidence and the professional polish which will enable them to sail confidently through the storms of a New York debut. If every orchestra would give a group of young artists an opportunity to appear at a 'pops' series, before long the Humpty-Dumpty system of starting at the top would be reversed and talent would reach fame the normal, helpful way."

The Kansas City Philharmonic "Pops" series has become, under Mr. Kurtz's earnest solicitude, one worthy of music lovers' fullest cooperation, since he has worked on the theory that only the best performances can win the public to the best music.

### NEW ORLEANS

When the New Orleans Symphony Orchestra opens its eleventh subscription series on November 5th, Massimo Freccia will again be on the podium, his contract having been renewed for two years. The season will include an education series of eleven concerts.

### BURBANK, CALIFORNIA

Such is the weather in Burbank, California, that a symphony orchestra even in October means an evening under the stars—an evening that seems all but fantastic to dwellers in less kindly climates. "You walk into the Bowl for the Twilight Symphony Concerts", writes the orchestra's secretary-manager, Carol Morris, "down a lane of tall Eucalyptus trees, to a natural outdoor amphitheater located in the mountains surrounding our city. The seats are just plain logs, and the orchestra is arranged on an improvised stage with a temporary shell made out of tarpaulin. Stretched out below is the broad San Fernando Valley."

"In the very near future", Miss Morris goes on to say, "we hope to realize paved roads to the Burbank Bowl, a shell for the orchestra, lights and theatre seats." These are all most practical improvements, and we wish the orchestra all success in obtaining them. But we doubt if the present setting can be improved upon for sheer beauty.

The Burbank Community Symphony Orchestra, all of two years old, has given some fifteen concerts and played to "audiences of twenty thousand". With at first a membership of forty-five, it currently boasts ninety instrumentalists. It is sponsored by the Parks and Recreation Department of the City of Burbank.

The orchestra's conductor, Leo Damiani, has certainly a sense of inner values, for in November, 1943, when he came to Burbank after two years in the Army and a medical discharge, he threw himself into organizing and training the orchestra with all the enthusiasm of one who has found his life work. Now, according to Miss Morris, "his ability in interpreting the scores of our great masters has won him acclaim throughout Southern California."

### LOS ANGELES

The Los Angeles Philharmonic Orchestra with the coming season has arrived at the ripe age of twenty-seven. It was organized and for many years maintained through Mr. William A. Clark's generosity in making up the yearly deficits. With his passing the orchestra fell on hard times; a succession of "guest" conductors hastened a trend toward disorganization, and stability was its crying need when, three years ago, its management engaged Alfred Wallenstein. From then on the graph was upward, the progression onward.

Not only did Mr. Wallenstein prove himself apt at training and developing the personnel of the orchestra, but also in creating active interest and constantly widening support in its audiences. To the end that the rising generation be bred to symphonic enthusiasm he has instituted the Los Angeles Junior Philharmonic Orchestra, a training school for members-to-be. This young orchestra of sixty-five members is directed by Eric Delamarter, and, during the year of its existence has encompassed a repertory of nineteen symphonies, fifteen overtures, twenty-eight suites, tone poems, and other compositions. It has played nine new manuscript scores.

Mr. Wallenstein, also toward the end of furthering youthful enthusiasm, conducts the adult orchestra in the series of "Symphonies for Youth". Concerts for school children are given at twenty-five cents admission on Saturday mornings. Half-way through each program there is a musical quiz.

Steady audience increase and the rising level of enthusiasm are two very good reasons why the board of trustees has re-engaged Mr. Wallenstein for four more years.

### SEATTLE

Launching its forty-third season at the concert of October 21st, the Seattle Symphony Orchestra under Carl Bricken boasts many returned service men among its players, including Walter Sundsten, assistant concert master, Ronald Phillips, principal clarinet, Norman Benno, first oboe, and Kenneth Cloud, first trombone. Also back after a period of service in the armed forces are Frank Beezhold, Larry Carlson, Paul Revitt and Vernon Jackson, violins; Fred Schlicting and Fred Bolten, violas; Gordon Epperson, cello; David Baskerville, trombone; Victor Case, flute; John Stroessler, trumpet, and Charles Decker, trumpet.

Jean de Rimanoczy has returned for his fifth year as concert master and assistant conductor. Newcomers include Fred Kalman, principal double bass, from Washington, D. C., and first bassoonist Eugene Lehrman from New York.

### VANCOUVER

The Vancouver Symphony Society is having as conductor during the months of October, November and December Otto Klemperer, whose fame gathered in Europe and in the United States as conductor of the Los Angeles and New York orchestras has been augmented by previous engagements in the Canadian city.

### ORCHESTRAL OVERTONES

Ole Windingstad has been re-engaged as conductor of the Dutchess County (New York) Philharmonic Society for its ninth season. The first concert is to be given November 4th at the Poughkeepsie High School, and subsequent ones on January 20th and March 24th.

Zodel Skolovsky, pianist, was soloist at the opening concert of the Harrisburg Symphony Orchestra October 8th. On November 12th Jennie Tourel, mezzo-soprano, will sing with the organization.

Robert Marshall, tenor, opened the season of the Lansing Symphony Orchestra October 22nd, singing works by Bizet, Sibelius, Meyerbeer, and Buzzi-Peccia, as well as popular selections by Kreisler and Romberg. This is the second season in which audiences in Lansing have had the opportunity to hear this gifted tenor.

The New Jersey Symphony Orchestra, now under the sponsorship of the Griffith Music Foundation of Newark, will not only continue to give its concerts in Montclair and Orange but will give them as well in other parts of the state. The conductor is Frieder Weissmann.



LEO DAMIANI  
Conductor  
of the  
Burbank  
Community  
Symphony  
Orchestra

INTERNATIONAL MUSICIAN

# BOOK OF THE DAY

By HOPE STODDARD

THEME AND VARIATIONS, by Bruno Walter; 365 pages; Alfred A. Knopf; \$5.00.

We have read biographies—and even autobiographies—that seemed to deal with subjects as natural phenomena, making them—like the redwoods of California or the falls of Niagara, manifestations of Nature's caprice. Other authors have tried the method of character analysis, explaining a Tchaikovsky or a Schumann as a result of parental endowments or early home training. Few authors have cared to face the obvious fact that social set-up and national cast have conditioned far more lives than either inherited characteristics or nursery patterns.

Bruno Walter, had he been writing twenty years ago, might have "explained" himself by the personal, Freudian approach. It has taken the last two decades—with their horror and their inescapable force—to make him and every sensitive person realize that no one—man or woman—may any longer maneuver a divorce from history.

Indeed so close becomes the relationship between historical happenings and individual development that readers of today and tomorrow may be able to comprehend history only through such works as this, in which one individual graphs the time with pegs of his own individuality. For, forced into full realization of history's indissoluble marriage with personal development, Walter has written an autobiography which is also one of the clearest commentaries on his time.

Here a happy German family—a father and mother, two sons and a daughter—are engaged in the duties of decent living. One son happens to be highly gifted—which calls for certain provisions not usually made by a middle-class household. However all goes serenely on, with piano lessons, conservatory enrollment, prizes, professional engagements for this especially marked son. Success comes to him, and marriage and children. One can almost believe one is reading of a Mendelssohn or a Schumann. Then, the world itself suffers a volcanic eruption and the greatest with the smallest are caught in the molten flow. The only difference is that the small are inarticulate, or, if they cry out, are unheard in the general chaos. Only a few can put down in the idiom of civilization a description of the cataclysm—and even fewer escape to do this.

In this volume we read of the impressions of one who did escape and who could articulate, and gain an insight such as news reports or history books or mass appeals can never give us. The unbelievable is forced on our consciousness as a fact. The inhumanity, the depravity, the insanity we accept as actuality because it is told by one who lived through it and came out undefiled. Also, because Walter is a great man, this picture, horrid as it is, assumes artistic proportions. The victim becomes the conqueror, since he encompasses the ruin as an artist, a philosopher and even a humorist.

There is the confession from this great man that for long it was almost a childish optimism that kept him going. He is listening to a radio in a Berlin apartment one evening in 1930. "Emanuel Feuermann was with us. Every few minutes, the triumphant voice of the announcer would tell of the progress of the election. We knew at about three in the morning that Hitler had polled about 6,500,000 votes and that the Nazis would be the new Reichstag's largest party. Feuermann, usually so gay, left us with the words, 'It's all over with Germany; all over with Europe'. From that moment even my stubborn optimism began to wane. . . . I felt oppressed by the increased darkening of life."

Then, when it was rumored that a Walter concert in Berlin would be broken up, and the concert manager got in touch with officialdom, the answer came back, "We don't wish to prohibit the concert, for we are not interested in getting you out of an awkward predicament or in relieving you of your obligation to pay the orchestra. But if you insist on giving the concert you may be sure that everything in the hall will be smashed to pieces." A new note, this, to convince even Walter that the state had been relinquished wholly into the hands of hoodlums.

Such events could have broken a less mighty spirit, but not Walter's. Came the flight, came other catastrophes. Yet his spirit continued to make of chaos a pattern possible to contemplate, possible to articulate. He sums up almost contentedly: "And so, on the whole, in spite of all weighty objections, life and the world get a fairly good testimonial from me. And what will be my testimonial once I leave this exceedingly strict and hard school? I think it will look somewhat like the reports I mentioned in the account of my childhood. I was not a model pupil and I got no "Excellent" in any subject except in singing. I admit my serious deficiencies. I have often suffered from them. I admit the errors I have committed. But perhaps this picture of my life's doings will be brightened somewhat, if, in my final diploma, I come off with a favorable

# JAN TOMASOW

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

WHEN Jan Tomasow as a young child started playing the violin it was necessary for his parents to have a special instrument made so that he could hold it. Slightly mystified by his oneness of purpose, they tried to interest him also in toys. But when they presented him with a saber and a set of drums, he tried to handle them like a violin, holding one end of the saber under his chin and sawing it with a drumstick. All this no more than four years after his birth in Buenos Aires in 1914. Jan doesn't know exactly how he happened to pick the violin because there had been no professional musicians in his family before him. He says simply, "I wouldn't even think of playing another instrument."

Tomasow—whose picture appears on the cover of the present issue—studied at Williams Conservatory (Williams was a pupil of Franck) then, in 1928, under Klasse, a pupil of Auer. In 1936 he went to Europe and studied with Zeitlin in Moscow. He made his concert debut in Paris in 1938, as soloist in the Beethoven Concerto with the Paris Symphony.

Tomasow returned to South America in 1938, where he played a series of concerts. Then he travelled to the United States, giving recitals in Chile, Colombia and Mexico en route, and arriving in this country in 1941. His first concert appearance was made at Grant Park with the symphony orchestra. After this he was engaged as violinist on the staff of WGN studios, where he appeared as soloist with various orchestras.

In 1944 Tomasow was soloist with the National Symphony Orchestra at the famous Watergate Concerts and in 1945 during this series played the Paganini Concerto. It was his success during these events that led to his remaining with the National Symphony as concert master. During the 1945-46 season he played Washington recitals at the National Art Gallery and at Phillips Memorial Gallery. He has now organized his own string quartet.

Tomasow is a lover of paintings and drawings as well as music. His hobbies are painting with oils and sketching, especially caricatures. He sums up his attitude, "I can tell you what I don't like, but it is hard to say what I like because there is so much".

In the realm of music Tomasow prefers the classics but also likes modern composers "with some exceptions". Among the moderns he especially is fond of Prokofieff's two violin concertos, Stravinsky's earlier works like "Petrouchka" and "The Fire Bird" and the works of Jacques Ibert and Mompou, the Spanish modern.

Tomasow is a good cook and claims his specialty is ravioli "with lots of spices and hot stuff". For breakfast every day he eats caviar on English muffins. He loves the country and horses. A linguist, he speaks French, Spanish and Italian well and understands Portuguese and Russian. He has done very little composing, has instead concentrated on arrangements for orchestra and piano parts for violin pieces.

Asked if he is an American citizen, he exclaims, "Yes sir!" He applied for his first papers the first day he arrived in this country and received them before three years had elapsed. In 1942 he married Evelyn Sproh who is also a violinist.

He knows exactly why the musical profession satisfies him so completely: "In every activity of mankind", he says, "people try to forget the serious part of it by indulging in things that produce relaxation. Music should have those qualities. If boogie-woogie and light opera help bring enjoyment, then they are fulfilling their function as music. Music should become a necessity, should not be just a luxury that only a few people can afford. Many orchestras, the National Symphony among them, in their concerts designed to teach students the finer side of music, are contributing magnificently to the building of young minds."

mark at least in music. Then I shall feel that I have been judged fairly, and I shall be satisfied."

Mr. Walter will get a "favorable mark" in another subject besides music. It will be in his capacity, amounting to genius, of making friends. They are scattered throughout this volume like lights in a valley, deep, enduring, heartfelt friendships, Mahler, Werfel, Damrosch, Bruckner, Casals, Toscanini, Ravel, Gabrilowitch, Korngold, Lotte Lehmann, Mann, Pfitzner, Zweig—all these and others of the world's greats with whom he entered into communion. How vastly he thus widened his—and their—horizons we can hardly even comprehend.

Nor can we close this review without mentioning the many valuable suggestions he has made on the art of conducting, the numerous pointers on gaining true musicianship, and the cogent if less conscious directions on how to achieve greatness as a human being.

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Composer, now from where I sit  
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Begin as if you wrote of trees,  
Of grass and flowers, of birds and bees,  
Such simple stuff of day as these.

As if the world would ever spin  
To bees' dull hum and leaves' soft din,  
The breath of wind, fog's setting in.

Then, with a strange interpolation,  
Not key-aware, not modulation,  
Present, as if in new creation

A stark and cataleptic chord,  
Explicit with the grimness stored,  
Overt and not to be ignored.

Then next let music breathe a pause,  
Waiting for laws, there must be laws!  
To stay that chaos, clamp those claws!

Let bees and birds be heard again,  
But with such sweetness as breeds pain,  
A robin's song before the rain.

And then it comes again—oh, stay  
Your hand, and for the nonce play, play  
At being God and making Day.

Pretend to fashion moon and star—  
"They are because I say they are!"  
Pretend there is no sound afar,

Baffling, shattering with its force,  
A voice insistent, final, hoarse,  
"Humanity has run its course!"

What rule to follow in this hour,  
What path but noise, what law but power?  
Now to be human is to cower.

Where to, composer, where from here?  
The sigh's unheard, unseen the tear,  
Terror is lost in the Great Fear.

What face is there behind your mask?  
Have you the spirit for the task?  
Mankind, in need, can only ask.

Is there an end that is not heard  
Because no human ear, no bird,  
Is left to hear it? Say the word.

Or is the darkness man can limn,  
The light his brashness has made dim,  
Again made clear because of him?

Can chaos which is man's black dream  
Be solved by man? Is there a gleam?  
Composer—find, oh, find that theme!

Sound out a phrase, a clear motif,  
Man can not, shall not, come to grief;  
The time is short, be quick, be brief.

Not silent—this, at least not bel  
Search for the note, feel for the key!  
Fumble to hear, release, set free,  
Mankind's Survival Symphony.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

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# THE MAN NOBODY KNOWS

JOE GLOVER

---

Mr. Glover, President of the New York Chapter of the American Society of Music Arrangers, puts in a good word for a group of people who serve the modern music world to excellent purpose, and yet are to a great extent overlooked.

---

It would be a dull world...  
If about ninety per cent of our popular music should disappear...  
If there were no difference in the styles of the great bands...  
If there were none of the great choirs and vocal groups...  
If the most popular music had to be presented as solo voice with piano...  
If Tommy Dorsey and Guy Lombardo and Kotelanetz all sounded alike; except for some slight differences in tone quality...  
If a very great part of our popular music never even got put down on paper!

Any or all of these things might come if all of the arrangers and their work were to vanish overnight, and yet who knows what an arranger is or what he does? Practically nobody. And in order to give a small picture of this important guy, it is necessary to tell two different stories; how the talent for this work developed, and how the need for his services grew.

## A Song for His Supper

One hundred years ago, the young musical genius considered himself lucky to find some member of royalty who would buy his services, body and soul. When there was to be a party, our composer would be called upon to write a new minuet, or a mazurka, or some other of the popular dance music of the time. Or if the lord and master contemplated a concert, he would order a symphony, or a sonata, or a concerto to be performed by his favorite mistress, who played the flute after a fashion. Between musical chores our hero might be called upon to fill in with various lowly domestic duties, such as washing the dishes or polishing the boots. And all for the handsome emolument of room, board, clothing, and a few pennies.

Now let us parenthetically examine the work involved in writing a sonata, or a symphony. There is no set rule, but one way is to dream up a short theme, or melody—say the four famous notes of Beethoven's Fifth, or Victory Symphony, as it is now called—tut-tut-tut-tah... tut-tut-tut-tah... This is obviously only a beginning. You have to go on from there and enlarge upon it, add to it, elaborate upon it, find

new and different harmonies, and counter-melodies which suggest new melodies, until you have a half hour or so of entertaining listening. In other words, you have to make an arrangement of your original idea. Then the whole thing has to be orchestrated so that it can be performed by the local band. Quite a job.

Today, the magic of radio, records, moving pictures, and the exigencies of a highly specialized and stylized multi-million-dollar business—music business—opens up new and different opportunities for the young composer, and he becomes an arranger. Instead of developing and enlarging upon his own tunes, he does somewhat the same sort of job on somebody else's. Not that this is anything new or peculiar to American popular music. Classical music literature is full of this sort of thing. Much of Bach's music consists of arrangements of old Lutheran chorales. The famous Bach-Gounod Ave Maria is nothing more than a counter-melody by Gounod, written to fit a prelude by Bach—an arrangement. There is also the Variations on a Haydn Theme by Brahms. These things have come down to us as compositions, but they are really arrangements. And they exist in the hundreds, or thousands.

The modern song-writer doesn't bother to do more than write his thirty-two bars, and depends upon his arranger to make three minutes of music out of it. And sometimes he even needs an arranger to write it down and harmonize it in its first elementary form! But even if the song-writer were a capable arranger and orchestrator he would never have the time to make all the hundreds of different arrangements that his tune would require during its lifetime, because every band leader wants his rendition of the tune to sound different from all the rest—but that is the other story.

## Dixieland Design

Modern jazz started with the ragtime piano player, who was joined by a cornet, a clarinet, a trombone, a drum, and later a saxophone, banjo and bass. Up to this point, everything was fine. They didn't need or use music, but improvised with each other in the very free contrapuntal style which became known as Dixieland, and was probably the first genuinely American con-

tribution to the world of instrumental music. With only three or four melodic instruments going at once, the talented players could fit in with each other to make a harmonious result. But when they started to enlarge, the pattern became too involved, and the need for some central planning became apparent. And so the arranger was born.

It was probably Paul Whiteman who first saw the possibilities of having an arranger co-ordinate the ideas of his men, and so develop a new style. Ferde Grofe saw the possibilities in sections of instruments, instead of soloists, and the rest is history. Band leaders began to surround themselves with arrangers who molded and developed the style, who took advantage of all the good and bad points of the men, and built up the present vogue of the highly stylized band with its ardent devotees and fans.

## The Touch That Quickens

One of the most startling present-day examples of the power of an arrangement is the case of Artie Shaw. This great soloist was making his second attempt to catch the public ear with a new band. His arranger came up with a new treatment of "Begin the Beguine", a tune which had had moderate popularity, and then been almost forgotten. The new arrangement caught the public fancy, was recorded and sold in the millions, the band became an overnight sensation, and the tune climbed to the top of the hit parade for a long time. And it was only by diligent inquiry, some years later, that I was able to learn that the arranger's name was Jerry Gray!

The man nobody knows—the forgotten man of music—having got tired of trying to think up a simple answer to the oft-repeated question, "What is an arranger?" has collectively decided to do something about it. He will try to tell the world about his job and its importance, and through proper recognition of his work will seek to elevate himself to his rightful eminence. In the very near future, you will begin to know and understand what he is trying to do, and maybe some day he will cease to be "The Man Nobody Knows" and nobody will have to ask, "What is an arranger?"

—Reprinted from "Music Business."

George Paxton



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Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

**RESURGENCE**

When autumn comes again and the brown leaves  
Fall like a shroud over the sleeping fields,  
And when our heavy hearts with nature grieves  
As the first crimson of the dawn reveals  
How the white sickle of the frost has slain  
The blossoms that were summer's fairest pride,  
Our hearts will turn to sorrowing again  
Because so much of loveliness has died.  
  
But winter will be kind to fallen flowers  
Wrapping them in its stainless winding sheet,  
Protecting them from harm through the long hours  
Until the springtime comes on nimble feet  
Across the fields where sleeping buds will rise  
Out of their winter beds beneath the sun,  
Brushing the slumber from their waking eyes  
Knowing a new existence has begun.

—T. E. B.

As a lawyer we have schooled ourself against the precipitate hazard of prophecy as to what a court is going to do as a curtain fall to pending litigation. We are not going to desert that position now. We are going to indulge in a few observations as to how we feel after having carefully examined the Brief and Argument which counsel for President James C. Petrillo has filed in the action pending in the United States District Court of Chicago—which Brief is in support of Motion to Dismiss.

The Padway-Friedman-Katz document is, to our mind, distinguished for its clarity. One does not have to be "learned in the law," in order to comprehend its language. In attacking the Lea Bill—under the provisions of which President Petrillo is being prosecuted—the Brief deals with fundamental principles which will have a familiar echo in many Federation member minds.

For example, all are more or less familiar with the language of the First Amendment to the Federal Constitution which is basis for the allegation that the Lea Bill is an enactment which "abridges freedom of speech."

From early youth until maturity of years, every American has been familiar with the doctrine of the right of free speech.

What high authority so holds? In *Sean v. Tile Workers' Union*, 301 U. S. 488, the late Justice Brandies held, "Members of a union might, without special statutory authorization by a state, make it known by the facts of a labor dispute, for freedom of speech is guaranteed by the Federal Constitution."

Then picketing becomes a form of moral suasion which is in the

line of permissible argumentation under the mandate as to the rightfulness of free speech.

The same high court again holds in *Milkwagon Drivers Union v. Meadowmoor*, 312 U. S. 287, that "Peaceful picketing is the workingman's means of communication."

In the leading case of *Thornhill v. Alabama*, 310 U. S. 88, where the high court nullified a state statute prohibiting picketing, the Court said, "In the circumstances of our times the dissemination of information concerning the facts of a labor dispute must be regarded as within the area of free discussion that is guaranteed by the Constitution."

And again, in *Stromberg v. California*, 283 U. S. 359, we are told: "The carrying of signs and banners, no less than the raising of a flag, is a natural and appropriate means of conveying information on matters of private concern."

In *Murdock v. Pennsylvania*, 319 U. S. 105, Mr. Justice Jackson said: "In my view the First Amendment assures the broadest tolerable exercise of free speech, free press, and free assembly, not merely for religious purposes, but for political, economic, scientific, news, or information ends."

These enunciations of doctrine do not emanate from the United States Supreme Court alone. State courts are constantly falling into line, for example — Colorado, Washington, Pennsylvania, California, and Wisconsin.

The Brief next takes up the Thirteenth Amendment, which is an inhibition against "involuntary servitude." Therein the proposition is laid down that the practical application of the provisions of the Lea Bill imposes that very situation. In the case of *Lindsay v. Montana Federation of Labor*, 37 Mont. 364; 96 Pac. 127, the Court used the following colorful but impressive language:

There can be seen running through our legal literature many remarkable statements that an act perfectly legal when done by one person becomes by some sort of legerdemain criminal when done by two or more persons acting in concert; and this upon the theory that the concerted action amounts to a conspiracy. But with this doctrine we do not agree. If an individual is clothed with a right when acting alone, he does not lose such a right by acting with others, each of whom is clothed with the same right. If the act done is lawful, the combination of several persons to commit it does not render it unlawful. In other words, the mere combination of action is not an element which gives character to the act.

Who and where is the man, or company of men, who can break the force of that line of reasoning?

And thus counsel continues to fortify sound theory with citation after citation of thoroughly settled law; illuminating the doctrine of

INTERNATIONAL MUSICIAN

"due process," so that any layman can understand.

In the Conclusion of the Brief and Argument may be found the following paragraphs:

The Lea Statute is a direct assault on free trade unionism. For the first time in our history working men who resort to their traditional, peaceful and lawful methods to improve their economic standards and to attain objectives that are admittedly lawful, are declared criminal and subjected to long imprisonment and heavy fines. Never before has Congress passed legislation that is so flagrantly and unfairly discriminatory; never before has there been so blatant and un-American an attempt to throw the full force of our national government in support of a single favored industry and in opposition to the working men and women of that industry.

With patience, with calmness, and with hearts of hope the American Federation of Musicians will wait for President Petrillo's vindication and for a new emphasis upon the old familiar phrase of "life, liberty, and the pursuit of happiness."

In a former issue of "Over Federation Field," we made paragraphic comment on the success of the current Cincinnati Grand Opera season. Receipt of a beautiful sixty-page booklet, in magazine form, invites further comment, warranted by the indisputable premise that musicians are interested in musical development; that the fact of notable artistic achievements are deserving of emphasis; and that worthwhile emulation is often inspired by notable example.

It was the twenty-fifth season for Summer Grand Opera in Cincinnati. The concert season ran from June 30th to August 10th.

The Silver Jubilee motif found a most substantial basis in Cincinnati history. It was not only the twenty-fifth grand opera season but also for the Crosley Broadcasting Company, and the famous WLW lettering as well.

It has been both a trial and a triumphal experience for Managing Director Oscar F. Hild who has devoted time and talent to the experiment for the past twelve years. In the earlier years there were those to say, "It cannot be done." But there were others with vision rapidly generating enthusiasm for the cause; until today the dominant sentiment in Cincinnati is crystallized in the phrase, "Summer Grand Opera is Here to Stay." The stars of operatic song, and the stars of the director's baton responded to the call. The ancient writer records that "The Stars in the their Courses fought against Sestra"; but the stars heretofore named fought with Hild and the golden art of music has won a notable triumph. Thanks, Oscar, for the beautiful booklet which tells the story.

*The day is done, and the darkness,  
Falls down from the wing of night;  
But all days and nights are good  
enough,  
For a Hindu-Moslem fight.*

We deeply appreciate the receipt of a 1946 edition of the Musicians' Directory of Local 47, Los Angeles. It is a 291-page compilation. In July of the current year the membership stood at 12,300. As a letter from Secretary F. D. Pendleton writes, "We have been getting them all this year at an average of from sixty to seventy a week, and still

coming", there is the shadowing of a possibility that a new edition will be necessary by the first day of the new year.

We have been amazed in examining the general classification of membership. Contained therein we find the following:

Arrangers, 956; Accordions, 408; Alto, 47; Drumbukki, 2; Autoharp, 3; Bag Pipes, 2; Balalalka, 33; Bandolin, 3; Bandurria, 1; Banjo, 248; Baritone, 124; Basifon, 1; BASOON, 86; Contra Bassoon, 10; Bazooka, 2; Bongoes, 25; Brazilian Rhythm Instruments, 9; Bugle, 21; Burmese Harp, 1; Calliope, 8; Spanish Castinet, 1; Cavaquinho, 2; Celeste, 34; Cello, 324; Chinese Moon Harp, 2; Clarinet, 1,802; Alto Clarinet, 26; Bass Clarinet, 172; E Flat Clarinet, 7; Claves, 56; Composers, 206; Concertina, 7; Conductors and Directors, 268; Conga, 8; Copyists, 814; Wald Horn, 1; Cow Bells, 5; Cuban Rhythm Instruments, 82; Cuban Tympani, 10; Cuenophone or Goofus Horn, 1; Cymbalon, 8; Cymbals, 10; Domra (Russian), 8; Drums and Traps, 936; Drum Majors, 12; Bass Drum, 56; Tahitian Drum, 2; English Horn, 76; Engraver, 1; Entertainers, 159; Euphonium, 9; Flute and Drum, 20; Flageolet, 1; Flute and Piccolo, 416; Alto Flute, 10; E Flat Flute, 1; Fluegel Horn, 6; Fox Hunting Horn, 1; French Horn, 138; Glockenspiel, 9; Gooch-Gadget, 1; Guiro, 9; Guitar, 1,061; Bass Guitar, 6; Electric Guitar, 90; Steel Guitar, 286; Electric-Chord, 1; Harmonica, 47; Harp, 88; Hand Organ, 1; Hurdy-Gurdy, 1; India Taub, 1; Jews Harp, 7; Jug, 3; Librarian, 37; Lute, 3; Mandocello, 8; Mandolin, 97; Maraca, 72; Marimba, 60; Mellophone, 29; Musette, 5; Novachord, 120; Oboe, 142; Ocarina, 28; Organ, 628; Hammond Organ, 292; Piano, 2,661; Sarrusophone, 4; Saw, 5; Saxophone, 1,953; Solovox, 88; Sousaphone, 94; String Bass, 1,028; Hungarian and Serbian Tamburitza, 16; Tin Whistle, 12; Trombone, 674; Bass Trombone, 32; Trumpet, 1,152; Tuba, 234; Tympani, 221; Ukulele, 112; Vibra, 46; Vibraphone, 176; Violin, 1,900; Viola, 460; Voice, 552; Xylophone, 106; Zither, 2.

We have reviewed this instrumental outline somewhat *in extenso*, for the reason that there are instruments recorded therein which we have never heard of, the names of which are not to be found in the up-to-date dictionaries and which we believe will be a matter of wonderment to multitudes of members of the A. F. of M.

We do not for a moment pretend to say these names are fictitious. No person living can begin to keep up with the wonderful flowering of mechanical invention which is constantly going forward. And it is not strange that the realm of music should have a place in the originality display.

Los Angeles is a big city. Its growth has been phenomenal. All races; all languages; all diversities of every kind and character are contained within its borders. Local 47 has had a major part in the up-building of the American Federation of Musicians. Within its jurisdiction the art of music has had a fine setting and its accomplishments in the realm of artistic distinction have been notable.

This new local directory just issued sheds an impressive illumina-



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tion along the highway of musical progress.

"The wind bloweth where it listeth, and thou hearest the sound thereof; but canst not tell whence it cometh, and whither it goeth." When the inspired writer penned those lines it is likely he did not have cyclones in mind. When the news of tornadic destruction appeared under a Mankato, Minnesota, date line, we queried Mrs. Lyle C. Haskell, secretary-treasurer of Local 477, to learn if any of our Federation members had suffered in the wind-swept line of disaster. Mrs. Haskell promptly replied, "Most of the damage was about a mile out of town. It was terrible. You were never sure which way it will turn. It followed the river a short distance and then lifted." From a newspaper clipping which she thoughtfully enclosed we are told, "An eye witness said the tornado was formed by two black clouds that came together." Man sometimes prides himself with the declaration, or mental concept, that he is "Lord of Creation". And yet, how puny he is when the elements of earth, air and sky, begin their fantastic play all about him. We are glad that neither Local 477, nor any part thereof, was blown off the map of the North Star State.

With a few more international conferences like the one at Paris, it will be a wonder if the Dove of Peace has a single feather left.

O, Tito may be very brave,  
But should be careful whom he spurns;  
He's sure to sere his fingertips  
By playing horse with Jimmy Byrnea.

Fire-crackers are being suppressed by ordinance in many cities and towns. Some kids with inquiring minds are wondering if some type of atom bombs will be permitted to take their place.

The thirty-ninth State Conference of Illinois Federation of Musicians was held at Springfield on September 15, 1946. Sixty-one delegates represented the following locals: Belleville, Bloomington, Collinsville, Champaign, Decatur, East St. Louis, Edwardsville, Jacksonville, Joliet, Kankakee, Peoria, Springfield, Washington and Waukegan.

The conference was held in the spacious rooms of the Elks' Club. Delegates began arriving on Saturday afternoon; and by Sunday morning the stage was well set for an animated session.

A musical keynote was sounded by the fine Springfield Municipal Band, an organization directed by Homer Mounts, and managed by Frank Leader. And right here, lest we forget, we wish to incorporate the following record by this band during the current season. Between April 1st and September 2nd it played fifty-three engagements. The amount of money paid the players was \$9,260. The size of the band is seventeen to thirty-five men. The highly enjoyable concert of this band was an inspiring prelude to the official session which followed.

Mayor John W. Capps delivered a cordial address of welcome as did President John C. Geil of Local 19.

President Percy Snow of Waukegan assumed the gavel; and Secretary George W. Pritchard, of the

same city, pen in hand, took up his duties as scribe.

As is the usual and beneficial custom, each delegate was called upon to give a report from his own local standpoint. These reports were carefully thought out, and were interesting and frequently illuminating in affording thoughtful suggestions for dealing with similar problems elsewhere.

In this connection we make bold to say that fourteen locals out of fifty-eight in the great State of Illinois is not the showing which should be made, and would be made, if unrepresented locals knew the benefit to be derived by discussion incidental to their own home problems. Every delegate to this conference session spoke in glowing terms of his satisfaction over what he had heard and learned.

Secretary C. R. Covington of Anderson, Indiana, brought greetings from the Indiana State Conference, and was given a cordial welcome.

The dinner served in the Elks dining hall at the noon hour was a repeat to be remembered. There was so much spring chicken that every delegate and visitor did not hesitate to crow in appreciation.

While the banquet was being served, an orchestra composed of the following musicians dispensed high-grade numbers: Mrs. Winona Lewis, vocalist; Mrs. Orville Taylor, pianist; George Kellius, violin; William Adams, violin; Alfred Diemer, cello; August Ruech, bass; Killius, ensemble.

It was a memorable concert, which will linger in the memories of those privileged to hear it.

The election of officers resulted in the following:

President, Percy Snow of Waukegan; Secretary-Treasurer, G. W. Pritchard of Waukegan; Board of Directors: Alvin T. McCormick of Peoria, Clarence C. Selp of Decatur, Peter J. Anesi of Edwardsville, John C. Geil of Springfield, and William Schmidt of East St. Louis. W. B. Hooper, the Travelling Cyclopedic of Federation Law and Procedure, as usual made many crooked places straight and rough places plain.

The Petrillo administration was commended in well-worded resolutions—and his handling of the hotel strike approved.

Executive Officer Chauncey A. Weaver imposed the official obligation on the officers elected. A cocoa toast was imbibed to the new administration, and the curtain went down on another successful Illinois State Conference of the American Federation of Musicians.

Many delegates and visitors attending national conventions of the American Federation of Musicians in a period now past will recall a rosebud of childish femininity whom we were wont to call "Betty Jo". She was the charming young daughter of Mr. and Mrs. E. E. Stokes of Local 65, of Houston, Texas. Well, the passing years have brought about the usual transformation. The erstwhile bud has blossomed. The lovely child has crossed the threshold of young womanhood; and the Houston press has proclaimed the matrimonial coalition of Freddie Ray Shewmake and Betty Jo Stokes as husband and wife. The wedding took place in the waning summertime at the home of the bride. Following a brief wedding trip, the happy couple will take up

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residence in Fort Worth, where the bedroom will be established in business—the latter having recently been discharged from army service. A wide circle of friends from all parts of the Federation jurisdiction will extend sincere and cordial congratulations. And best wishes for a long, happy and prosperous married life!

It would be tragic if the Lake Success peace conference should prove to be a failure.

*Autumnal beauty to October's own;  
Neath Nature's golden touch she stands alone;  
And for her loom she pleans the falling leaves,  
And, Oh, what wondrous tapestry she weaves!*

Waukegan, Local 284, is the happy possessor of a new home. There is no more active unit on the Federation map. Congratulations upon this milestone of progress thus reached!

It takes Wallace Philley to unearth the long hidden nuggets of poetic lore, with which to adorn his Philley-Osophy column in the *Vaporoso* (Indiana) *Reminder*, Local 732, the latest specimen being:

Little Willie, from his mirror,  
Licked the mercury all off,  
Thinking in his childish error,  
It would cure the whooping-cough.  
At the funeral his mother,  
Calmly said to Mrs. Brown,  
"Twas a chilly day for Willie,  
When the mercury went down."

To all of which we are move to add:

Here's to Philosophic Philley:  
May his noble tribe increase,  
Exuding words of wit and wisdom,  
For years to come—without surcease.

We acknowledge a pleasant call from Harry W. Krebs of Local 101, Dayton, Ohio, recently, homeward bound from an extended vacation tour through the west, a domain which he found as enjoyable and picturesque as many a describing voice and printed page had many times foretold. He was accompanied by Mrs. Krebs, two sisters and two children. Concerning its varied travels may the entire party have many pleasant memories and dreams for a long time to come. Harry at one time had been a member of Local 75 of Des Moines.

Corn-husking bees will soon have a place among the social gatherings of the season.

The One-World picture looks like a bad case of blood disorder, with warts, boils and carbuncles very much in evidence.

We are in receipt of a letter from a long-time friend, Eli Jacobs, a clarinet player, once a member of Local 590, Cheyenne, Wyoming, but

for several past years employed in the Mare Island Navy Yard, at Vallejo, California. He paints a graphic picture of the demoralization in employment, which termination of World War II has brought about in his field of work, a drop from 48,000 men in 1945 to 12,500 in 1946. In all the hurly-burly of navy yard activity, Brother Jacobs finds time now and then to play clarinet, and has even composed several numbers, which he assures me are uncontaminated by the jazz virus. These have been made ready for use by a good arranger. We can always congratulate the one who always has a job and is capable of filling it. We are always glad to hear from friends whom we knew in the long ago; and earnestly hope that Eli will continue to get there!

Why be despondent and forlorn,  
Behold, the breaking day!  
It ushers in September Morn—  
To cheer you on your way.

Tito, the Yugoslavian runt, evidently feels that by carrying a chip on each shoulder, some other country will accidentally brush one of them off. Uncle Sam, doubtless chortels with great satisfaction over the millions which he has dumped into that Balkan quagmire of Old World insurrection.

Future dictionaries will doubtless give to the term "civilization" new shades of meaning.

Music comes not alone from the instruments which man has invented—the piano, harp, trumpet and drum, all of which have their place in the general ensemble; but the ear which is ready to listen in that direction, hears music in the vast cathedral of Nature. Music not only unfolds its majestic harmonies in the daytime; but there are harmonic pulsations easily heard when day hath entered shadowland and pinned its somber curtains with many stars. Let Poet Middleton tell the story:

I do not know what woke me, nor the hour  
That found me sitting at the window sill;  
The stars were palling in the sky's dark tower  
But dawn was lost beyond the farthest hill.  
The spotlight of the moon had found a stage  
Where shadows waited as an audience;  
I heard the wind thumbing a leafy page  
And give the breathless signal to commence.  
A slender fir tree bowed and postured,  
shook  
Its shaggy mane and trembled to its roots;  
From hilltop thicket to the reedy brook  
Came flutes and woodwinds, harp-  
chords and flutes—  
I sat there until sunup, spellbound,  
awed,  
And listened to my thundering heart applaud.

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## SUCCESSFUL TRUMPET PLAYING

By "Angie" RATTINER

### TEMPERAMENT

**O**UR DISCUSSIONS to date have focussed upon techniques of music and musicianship. But one very important element of performing on the trumpet—or any other instrument—has been mentioned only casually. This element is the nature of temperament and its effect on performance.

A healthy psychological attitude is as vital to success in the musical profession as technical skill, musicianship, and business acumen. Among a group of seasoned performers this psychological consideration is a topic of infinite discussion. The professional musician takes his virtuosity for granted to a certain extent; he may be undismayed by the wide variety of music he is called upon to play; but that variable, his own temperament and that of his fellow artists, is a constant source of concern.

By its nature, public performance imposes a strain on the nervous system. This is true whether the audience is large or small, seen or unseen. Radio, the theatre, motion pictures, dance halls, recording studios affect the performer according to his sensitivity. And always, over and beyond his personal physical and nervous state, the musician must be concerned with that auxiliary instrument of expression other than his body, the trumpet itself. These are the hazards which he must be able to control and regulate without suffering too violently.

Before proceeding, let us understand the meaning of the word "temperament". It is defined as "individual peculiarity of physical and mental constitution". Unfortunately or not, the word has taken on one meaning to the exclusion of others and is ascribed in popular usage to the difficult and unmanageable human being. There are as many temperaments as there are physical types. In this discussion the word is used in its true and inclusive sense.

To begin, working with a group of men in any enterprise requires cooperation and a certain degree of unselfishness. In an orchestra this necessity is intensified since the aggregation is working under strain. Every individual is in a spotlight, so to speak. A note cannot be erased once it is played; every passage of music played is lost so far as the performer is concerned and cannot be amended or excused if played wrongly.

### WHEN TRUMPET PLAYERS FIDDLE

In a trumpet section the manifestations of extreme nervousness take many forms. Some players seem to find relief in physical action, in fingering the valves, in persistently emptying a water key; in shining the horn (even though it is plated and lacquered and cannot be improved by polishing); in handling and moving the mutes and the music. Again, the performer may betray his anxiety in his attitude: in talking loudly, in joking, in becoming gruff and uncommunicative. Still other signs of anxiety may be actual physical illness, shortness of breath, indigestion, tremors. Extreme nervousness has been known to cause loss of coordination, fainting, or "blacking out" temporarily.

Whatever the symptom—and it will benefit the man who aspires to a career in the music field to study them all—the trumpet player can check or reduce these same nervous habits if he himself indulges in them to the distraction of his section-mates. Bear in mind that while you may find release in certain nervous habits, these may upset or disturb someone else.

Beyond the individual's temperament many outside conditions, over which he has no control, will increase the strain of performing. One of these is the acoustical character of the room or studio. In radio certain studios are known to be "dead" or "live", meaning, in like order, that the musician cannot or can hear as great a number of overtones as he is actually producing. If he does not know that the room and not himself is responsible for the disappointing sound effect, a musician may think that he is failing in performance. To compensate for his deficiency he either (1) tries to exceed his normal proficiency—a dangerous practice during actual performance or (2) he begins to believe that he is failing. The result

(Please turn to page thirty-six)

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## News Nuggets

A prize of \$100 is offered by H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, for an anthem, with text in English, contestants to be residents of the United States and Canada. Entries are to be sent to the American Guild of Organists, 630 Fifth Avenue, New York, not later than January 1st.

Since their exit from the Navy seven months ago Arthur Whittlemore and Jack Lowe, duo-pianists, have played thirty engagements. Moreover they have seventy-five dates booked for the coming season.

Sam Morgenstern, American composer, has brought back with him from Guatemala, where he spent the summer, an orchestral piece called "Tom Sawyer". He has composed it in three parts: "Tom and Huck", "Jackson's Island" and "Homecoming".

The Rumanian composer, Georges Enesco, has had two stamps issued in his honor in his native country. Marking the twenty-fifth anniversary of the Bucharest Philharmonic of which Enesco is director, they represent, the one his likeness, and the other, a bit of the score of his Second Rumanian Rhapsody.

Yehudi Menuhin, recently returned from Europe, is currently making a concert tour of the United States.

Eugene Goossens conducted the world premiere of his new Second Symphony this month with the B. B. C. Orchestra at Albert Hall.

For her current tour, Mona Paulee, Metropolitan Opera mezzo-soprano, is being piloted by her husband, Dean Holt, formerly of the Army Air Force, in a private plane.

Bruno Walter during October and November is conducting concerts in England, Holland, Belgium and Switzerland.

Maryla Jonas, the Polish pianist, who made a most successful debut last spring in this country, is now engaged in her first transcontinental tour, one which will take her to every major city in the United States and Canada.

Alfred Mayer has recently been appointed director of the accordion department at the Henry Street Settlement School in New York City.

Claude Monteux, son of Pierre Monteux, conductor of the San Francisco Symphony, has been engaged as first flutist with the Kansas City Philharmonic by Efrem Kurtz, conductor of the Kansas City orchestra.

Whitney Tustin, formerly of the Seattle Symphony Orchestra, has been engaged as first oboist and soloist with the Kansas City Philharmonic this season. Selected by Mr. Kurtz, with whom he became reacquainted at the Berkshire Music Festival this summer, Mr. Tustin will present, in this capacity as soloist, the American premiere of the Concerto for Oboe and Strings by the British composer, Gordon Jacob.

## THE CLOSING CHORD

Franklin Whitman Robinson, the founder of the National Orchestral Association, died of a heart attack early September 16th at Northeast Harbour, Maine. His age was seventy-one.

A New Yorker by birth, Mr. Robinson studied under Anton Dvorak and Edward MacDowell. In 1897 he became assistant organist at St. Bartholomew's Church, then in 1904, organist at St. Luke's Episcopal Church in Philadelphia, a position he held until 1917. During this time, and in his later life, he was a teacher of note, and it was while he was on the faculty of the Institute of Musical Art in New York

City that he developed his theories of teaching harmony explained in his book, "Aural Harmony". In 1930 he founded the National Orchestral Association.

Mr. Robinson served in France as the head of the College of Music of the A.E.F. University, Beaune, Cote d'Or, during the first World War.

At his death Mr. Robinson was a professor of music at Union Theological Seminary and Finch Junior College.

Leon E. DeFrance, president of Local 574, Boone, Iowa, for the past seventeen years, was fatally injured on June 11th in a bus accident near Bowling Green, Missouri, while returning from the St. Petersburg Convention. He had been a delegate to the Convention for seven years. Born on September 1st, 1898, in Webster City, Iowa, Brother

DeFrance early made Boone his home, where he became known as a player of the violin, saxophone, piano, drums and trumpet. "Everyone's friend", he was happiest when doing for others. He will be missed by a host of persons in and out of the music profession.

Roll W. Mann, a charter member of Local 599, Greenville, Ohio, passed away on August 28th, his death caused by a paralytic stroke. He was an active musician in Greenville for more than fifty years and a conductor of the city orchestra for more than thirty. When only eighteen he organized the Mann Orchestra, which later became noted in Western Ohio and Eastern Indiana.

His passing leaves his wife, one son and one daughter and a host of friends to mourn his loss.

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## Saga of a Super-Accordion

It all began back during the war when Graham Jackson, member of Atlanta's Local 462, was selling \$3,000,000 worth of War Bonds. While playing at a Fort Benning party, Jackson met Winthrop Rockefeller, who became most interested in the way this dusky troubador could bring pipe-organ music out of an accordion. Followed a date at a party given by Rockefeller for his niece, at which Jackson played, besides patching his accordion (the bellows of which was giving out) with three-inch adhesive.

Along about four o'clock A. M. Mr. Rockefeller sauntered over and told Jackson to get up early the next morning and go down to the music stores and pick himself out a nice accordion as a gift. Jackson didn't even bother to go to bed—just went back to his hotel about daylight and changed from his tuxedo to a daytime suit. Then, with the street cleaners for only company, he window-shopped all over town till the music stores began to open. After that he continued the inspection tour indoors. The salesman rather dubiously brought out accordions at \$500, then \$600, then \$900. When the \$900 model was shown him, Jackson let go with a few notes on it—while all over the store people pricked up their ears. The salesman mopped his brow, said briefly, "Wait a minute", left and came back carrying another accordion. When he had tried that one, Jackson only asked, "May I make a 'phone call?"

A half hour later Jackson and the salesman were in a cab carrying the accordion with them. In the presence of Mr. Rockefeller, Jackson put the instrument through its whole range of fourteen "registrations" of tone changes.

"That does seem to be a nice instrument", said Mr. Rockefeller. "Do you like it, Graham?"

"Mr. Rockefeller", said Graham, "I love it".

"How much is it?" said Mr. Rockefeller to the salesman.

"One thousand, five hundred dollars", he said, "\$1,250 for cash, plus \$25 State tax".

"What do you say, Graham?" said Mr. Rockefeller.

"Mr. Rockefeller", said Graham, "I can't speak. Where I come from a man can get a house and lot for \$1,500.

"A man can't make beautiful music on a house and lot", said Mr. Rockefeller. Then, calling for his check-book, "Take it and make a lot of people happy with your music".

That night, after playing another date for Mr. Rockefeller, Jackson headed for Atlanta. When he got there, he went straight home, got out his new accordion and walked up and down the neighborhood laughing and singing and playing for his friends.

## Parade of Dance Bands

"A Parade of Dance Bands" was the means chosen by Local 238,

Poughkeepsie, New York, to increase its Mortuary Fund. The affair started at nine P. M. and twelve bands who donated their services played for a half hour each. Since there were two bandstands, the bands were able to rotate without a hitch, providing continuous music for six hours.

The intake from this event amounted to \$1,225, which, when the expense of \$500 was deducted, left \$725 to be added to that local's Mortuary Fund.

Though it meant a great deal of labor on the part of many of our members, it was worth it. It was a gala occasion in Poughkeepsie which still has the citizens agog. In fact, so great was the response that many organizations began pressing the administration to hold one of these affairs at least once a month. A city Recreation Commission was formed by the Mayor, and the Business Agent, F. W. Stitzel, was appointed as one of the Commissioners, with the result that this season there are more band concerts and block dances than in many years past.

## She Launches and Leads Orchestras

Miss Elyse Aehle of St. Louis is one of the few women symphony conductors in the country. And she not only leads them but or-

ganizes them. But let her tell about it herself. "It started back in 1933", she explains. "Some young people in Alton wanted a symphony orchestra and asked me to get one together. Well, I did, and ended up directing it for ten years".

Just like that.

About two years ago, on a visit to her brother in Los Angeles, Miss Aehle happened to meet the manager of the Civic Symphony. "The organization had gone on the rocks",

she points out, "and the man seemed very anxious to have me take over and try to get it back on its feet again". She has done just that.

However, it isn't so easy as it sounds. She points out that women have a hard time when they try to be conductors. First, "the men are a little shy about being led by a woman", and, then the audiences, men and women, are hard to convince.

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## Technique of

# PERCUSSION

By GEORGE LAWRENCE STONE

It has been wise-cracked that the three stages involved in becoming a tympanist are, in the order of their importance: (1) getting the job, (2) learning to count the measures of rest, and (3) learning to play the instruments. Be this as it may, Carl B. Gardner tells the one about the kid who went to take his first tympanist lesson. "First you should count measures," said the professor; accordingly he commenced waving his hand leader-fashion, four-in-a-bar, telling the boy to count aloud as he did so. When everything got well under control the professor discontinued waving, warned the boy to keep counting, then sat down to read his newspaper. At the end of thirty minutes (by this time the poor boy gasping "NINE HUNDRED FORTY-EIGHT-3-3-4—NINE HUNDRED FORTY-NINE-3-3-4—"), the professor put down his paper and said: "Time is up: you should now pay me and next week come for your second lesson."

## KRUPA

**G**ENE KRUPA, whose billing, "Ace Drummer Man", fits him like a glove, played a recent week in Boston, where as usual he "wowed" them. His present offerings are the best yet, showing the seasoning of much experience and serious study. Gene is by nature a pioneer. He did more than anyone, I think, to glamorize the drummer. In the beginning he accomplished this with his prodigious bursts of speed and power, augmented by a most dynamic personality. Now he is delving more deeply into the science of music itself. He gives his audience just enough of speed and power to let the folks know he's "got it". Thereafter he plays his drums in a more subdued manner, placing his notes with all the sophistication and musical feeling of the true artist.



George L. Stone

Gene actually uses those one-pound-a-piece steel drumsticks to warm up with, and more than once in Boston he was caught practicing at five o'clock in the morning. He tells me that he is contemplating another championship drumming contest similar to the one held a few years ago in which Louis Belsen (now with Benny Goodman) won the honors. With the good-neighbor policy in mind Gene says that this one will be open not only to those of this country but to any drummer in the world who cares to compete, with the privilege of playing alongside of Gene in a New York theatre and a substantial educational prize to boot, for the winner.

## FIGHTING FLAMMERS

Quite a little mail this month, and interesting, too. Fred Miller of Chicago sends this observation, "Drummers never fight—they merely differ in opinion." Whaddya mean, never fight, Fred? The drummers I know are continually fighting over any and every drum subject that happens to enter their minds. Or is it possible that you, far removed from the effete East, don't consider it a real fight until weapons are drawn? Apropos of my pep talk in a recent issue, Fred continues, "Yes, I believe as you say that the true artist has temperament and that music and emotion are closely related. I believe that the inspired, imaginative drummer plays from the soul. When he does this there is fire, life and spirit in his execution. He feels—and in so feeling he radiates—dynamics. On the other hand, the drummer who plays 'calisthenically' does not ring the bell." As Fred's thoughts echo and reinforce my own, there seems little chance for a "fight" here, but I would like to add that one is fortunate indeed if, in addition to having the soul to conceive, one also possesses the mechanically trained playing muscles to carry out his conceptions on his drum set.

L. E. T. in Detroit wonders why his leader insists that he use switches (wire brushes) instead of drumsticks. Don't look now, L. E. T., but some leaders hesitate to trust a drummer with a pair of sticks lest he pound so loud that he will drown out the band. This type of drummer is colloquially known as "Hector of the Heavy Hand". He thinks that pp in the music means pretty powerful. Nothing personal, brother!

John P. Noonan, drum teacher and authority of Bloomington, Illinois, writes, "I wish some time you would write on the relative merits of what I call the Eastern and Mid-Western systems of arm and wrist action in producing blows. I generally am able to spot an Eastern drummer just by watching him play. He uses arm and wrist action both in p and

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closed (slow and fast) playing, while in the Mid-West we use a wrist-and-rebound (no arm) action for all except the 'mightiest' street drumming." He continues, "I like both styles. The Eastern boys seem to have a staccato precision that is marvelous to hear, countered, however, by a certain rigidity that doesn't sound too good to me. On the other hand, we 'cow-boys' here are able to produce quite remarkable speed and relaxation, countered by a rather namby-pamby rhythmic stroke production. I've tried both styles, although I don't fully understand the first."

What you term Eastern style, John, applies more, I think, to military than to professional orchestral drumming. Yet, the average Easterner does make rather free use of his arms, except in normal or *pianissimo* execution where sticks strike from low striking levels. Here we are provided with a common meeting point, for, East or West, a fast sequence of blows struck from, say, four of five inches from the drumhead must be produced by unaided wrist action. It couldn't be otherwise, for here there is neither time nor space for arm-waving. Whatever variance in stick-wielding may exist between one section and another must have this point as its beginning. And before I go further let me say that any method of swinging a stick accomplished by an anatomically correct line-up of playing muscles has my approval, regardless of locale. I do not subscribe to the intolerant attitude of those who decry a method for no other reason than that they themselves do not use it.

### PARALLELING POWER

My own theory, and the one I teach, is that one must apply muscular action in exact ratio to the amount of power required; in other words, the louder the blow, the more movement to produce it. Not only this, but the action must be coordinated among *all* the playing muscles, not just a selected few. Therefore (I say): (1) We strike light blows from low levels by wrist action alone. This action is straight up-and-down. It is accomplished with relaxed muscles and involves a minimum of motion. (2) We strike medium blows from medium levels and here wrist action is reinforced by whatever amount of forearm action becomes necessary. (3) We strike heavy blows from high levels; here wrist action is reinforced first by forearm movement and thereafter by that of the upper arm.

Ravel's "Bolero" affords a fine example of drum dynamics, with its solo drum figure beginning *pppp* and gradually increasing in power for some nine minutes until it reaches *ffff*. I have played this number under leaders who have told me at rehearsal, "If I hear the drum in the beginning, it's too loud." They wanted so light that the rhythm would be *felt*, rather than heard (no chance for arm-waving here). Now if you will visualize a drummer starting this "Bolero" from scratch with the least wrist action possible, then, just as gradually and progressively as the "Bolero's" power-increase, adding first, reinforcing forearm action, then that of the upper arm, until at maximum power he is utilizing every playing muscle he possesses—you will have my interpretation of Eastern style stick wielding.

I wish I could take credit for all this, but I cannot. Free arm drumming is indigenous to New England. Here the Union had its birth and with it (as far as America is concerned) came the inception of the wartime drummer. This individual had little use for musical finesse. What he most needed was brute strength, for his duties were mainly confined to pounding a drum loud enough to be heard by from fifty to five hundred marching soldiers. Therefore he drummed the rudiments and marching tunes, first set down in book form by Ashworth in 1812, with full-arm strokes, in which he put forth the might of every playing muscle he had. You know just what I mean, John, for you saw and heard this style of drumming when, in 1940, you sat at the head table as an honored guest (and member) at the annual meeting of the National Association of Rudimental Drummers, held here in Boston during the time of the American Legion National Convention. Sig Trybus and Bobby Redican drummed ancient style that day. Later, at the World's Fair in New York, they were adjudged senior and junior World champs, respectively. Both Bill Ludwig and Bill Ludwig, Jr., showed their wares (and they were some wares, too). Vincent Mott, Charlie Bessette and Pete Mietzner each drummed his own pet solos. Burns Moore, dean of Connecticut drummers, and I alternately played rudiments, solos and duets and finally there were impromptu ensembles of five to fifteen drummers at a time, all playing military drumbeats in so-called Eastern style.

Those of us today who are musicians, in the professional sense of the word, use many types of drums in many ways, and in so doing employ techniques far removed from that of our fighting forefathers. The intricacies of modern drumming are many and varied and the drumming of the ancient has now become but one branch of many in our art. But ancient drumming, as such, has remained unchanged throughout the years and when an Easterner finds himself with a big drum slung from his

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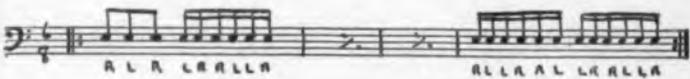
shoulder and a pair of sticks colloquially known as "baseball bats" in his hands, he momentarily forgets the fine points of symphony or swing and reverts to his full arm New England style as naturally as a duck takes to water.

**ACCENTING THE SECOND BEAT IN THE ROLL**

This time-honored method of roll-practice, with its rebound beat strongly accented in the slow beginning of the Long Roll, is held in high esteem by many instructors. It stresses recognition of the importance of the secondary beat and its practice develops rebound-control to a high degree. In the Open to Closed (slow to fast) the expert is able to maintain this accent from the beginning well up to the point where sticks are rebounded before it finally disappears. The accented second beat appears similarly in the Closed to Open (fast to slow):



Another method of building up the secondary beat in roll-figures is to employ exercises similar to those following, in which this beat is on not off the pulse-beat of the measure. Practice at slow speeds is indicated at first; faster speeds following:



(Practice also in Reverse Sticking)

**OPERA and OPERETTA**

(Continued from page fifteen)

ward and Robert Weede. "Aida" with Gertrude Ribla, Kurt Baum, Bruna Castagna and Robert Weede came next; then "La Boheme" with Dorothy Sarnoff, Eugene Conley and Jess Walters. "Carmen" with Winifred Heidt, Raoul Jobin and James Pease concluded the autumn presentations. Other operas will be given in February or March.

**PAPER MILL PLAYHOUSE**

Harold Patrick and Helene Arthur are playing the romantic leads in the current production, "Roberta", at the Paper Mill Playhouse, in Millburn, New Jersey, while the chief comedy roles are being played by Clarence Nordstrom and Melissa Mason. The role of Aunt Minnie, whose trade name in the play is "Roberta", is interpreted by Ruth Giorloff. Albert Carroll, at his suave best as an Englishman, portrays Lord Henry Delves. The remainder of the company includes Jean Borloz as Ladislav, Mary Dyer as Mrs. Teale, John Anania as Bill Boyden, Elizabeth Crozier as Sophie Teale and Cornell MacNeil as Monsieur Leroux.

Richard Alan Gordon's transcriptions are especially apt for this presentation, with the "Smoke Gets in Your Eyes" number something to remember.

**CURTAIN CALLS**

Verdi's "La Traviata" is to be given in broadcasts on December 1st and 8th by the NBC Symphony Orchestra under Arturo Toscanini. The cast will include Licia Albanese, Jan Peerce and Robert Merrill.

Bidu Sayao was heard with the San Francisco Opera Company for the first time in "Romeo and Juliet" on September 24th and for the first time in "La Boheme" on September 26th.

The Metropolitan Opera Association will open its new season November 11th, which is to last eighteen weeks and to consist of eighteen consecutive Monday night and Saturday matinee performances, sixteen consecutive Wednesday, Thursday and Friday evening performances and fourteen popular-priced Saturday night performances.

The San Carlo Opera Company of Naples, Italy, reorganized by British and American Army officers to provide entertainment for their troops in Sicily and Italy, has given in the past three years nearly two thousand performances attended by four million soldiers. The company has now been taken to London and is playing at Covent Garden. The two conductors of the company are Franco Capuana and Vincenzo Bellezza.

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The G. Leblanc Company of Paris, France, has established an American branch at 2210 Sixtieth Street, Kenosha, Wisconsin. Vito Pascucci is its manager.

Mario Maccaferri, president of French American Reeds Manufacturing Company, Inc., has announced the removal of the company's general offices and factory from the Broadway location to 3040-50 Webster Avenue, New York 67, New York. The finest raw materials in the world, according to Mr. Maccaferri's announcement, will continue to be the source of supply for all Maccaferri reeds. Machinery, equipment and controlling devices of the highest precision, conditioned rooms for raw material and the finished products, testing and quality production control department under the most skilled and complete operating schedules are other features of the French American Reeds Manufacturing Company's program as outlined by Mr. Maccaferri.

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**THE FEDERATION THROUGH THE YEARS**

(Continued from page 13)

- 1938 Radio music becomes the paramount issue.
- 1939 The Federation comes out with the demand that recorded music be announced as such when transmitted over the networks.
- 1940 James C. Petrillo becomes President of the Federation on the retirement of Joseph N. Weber.
- 1941 All concert artists not yet affiliated with the Federation now join. The Convention decides that arrangers and copyists must receive not less than the basic price of the local for engagements with traveling orchestras.
- 1942 Leo Cluesmann becomes Secretary of the Federation on the death of Fred W. Birnbach. The Federation decides that after August 1st no more records are to be made by members of the Federation until some workable agreement can be reached whereby the records will be auxiliary rather than competitive to the musician. The Boston Symphony joins the Federation. The Federation passes a law that all Federation members who enter the Armed Services shall have their names retained upon the records of their respective locals free from all dues and assessments.
- 1943 Thomas F. Gamble becomes Treasurer. The Federation wins the suit instigated by Thurman Arnold in which he accused the Federation of violations of the anti-trust laws. The decision, affirmed by the Supreme Court February 15th, states that a labor dispute and not a violation of the anti-trust law is involved. For the first time in its history the Federation holds no Convention, in compliance with the request of the Office of Defense Transportation.
- 1944 The recording ban ends with the recording industries agreeing to bear part of the burden of unemployment created by the use of mechanical devices, by providing for direct payment to the Federation of money, the amount of which is to be gauged by the number of records sold. For the first time in its history the Federation procures a written contract with the Film Industry.
- 1945 A survey of symphony orchestras is made by the Federation. Further steps are made to counteract the displacement of musicians by "canned" music. For patriotic reasons the Convention is again omitted.
- 1946 A ban is placed on foreign broadcasts. Members are forbidden to work on television and frequency modulation. The "International Musician" comes out improved in appearance and contents. The Lea Act calls for a determined stand, and the Federation takes it.

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Fingerings which were used in part were submitted by M. E. Eldred and Lothar Nurnberger, Chicago; L. Kurkdjie, Jan Russel and Walter Edelstein, Los Angeles; Morris A. Lefkowitz, Paterson, New Jersey; H. C. Merle, Bronx, New York; Philip Galati, Richmond, Virginia; Walter Blumenau, Detroit, Michigan; George E. Jeffery, Portland, Oregon; William Zinn, New York, New York; George Livoti, Medford, Massachusetts, and Gaston Insel, Brooklyn, New York.

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## SUCCESSFUL TRUMPET PLAYING

(Continued from page twenty-eight)

to his morale—and eventually upon his temperament—is deleterious. Consequently, it is advisable for a performer to test a room or studio, so that he need not add its limitations to his worries.

### CONDUCTOR CONTROL

Another affecting condition will be the attitude of fellow musicians and of the conductor. As controller and mentor of the group of musicians the conductor's temperament has an especially telling effect upon all musicians. Their dependence on him, their concentration upon his person and comments, these make them easy prey to any irregularities in his behavior. Like his men, the conductor is under abnormal strain. His reaction to anxiety may manifest itself in as many forms as the musicians'.

In order to maintain discipline a conductor may seem unnecessarily harsh and critical. Instrumentalists should study their conductors in order to ascertain when his criticisms are fair judgments, when they act as safety-valves for nervous upsets. Just as the conductor's attitude will affect the performer, so will the mien of his fellow musicians, and the individual must learn to discount hostility or irritability which appears to be directed unfairly toward himself. By recognizing peculiarities of behavior in others he can restrain himself in similar circumstances.

This group reaction to strain causes a tension in a studio or theatre which is contagious. Without attempting to explain *why* this is so, suffice it to say that anything the individual can do to avoid contributing his own nervousness to the general atmosphere will benefit both himself and the men working with him.

In a radio studio the contagious effect of this tension seems to be more in evidence than in any other circumstance. For—(1) Other media allow a greater margin of error. For example, if glaring mistakes are made during the course of transcription or making commercial records, a new record can be cut. (2) Also, the presence of a sympathetic audience, as in dance halls or theatres, gives a musician confidence, and the personality of the man or men will compensate for occasional mistakes. (3) In no other medium is the time limit inflexible. Playing against a ticking clock—to split seconds of timing—is a difficult mental barrier to overcome.

### MEASURE OF ENDURANCE

All these considerations should be weighed carefully by any trumpet player aspiring to a career in radio. His best insurance against failure is, of course, his command of his instrument and of the music he will have to play. However, there are many top-grade trumpet players who are unable to withstand the pressure that radio exerts upon them temperamentally. There is nothing disgraceful in not being able to compete in the radio field. Many other fields of music remain open. Physically and nervously the strain in radio is so great that a man must know, pretty definitely, the extent of his endurance *before he chances* radio performance. There is no advantage in trying to accomplish something beyond one's temperamental capacity. The dangers of tempting the fates on this point can be very serious.

If you are tempted to underestimate the factor of temperamental suitability; if you believe that no matter what your attitude or habits your skill will make you indispensable, be advised that very often a man is hired, not because he is the better of two musicians, but because he is the more dependable, the more adaptable, the more predictable in a group of men performing under strain.

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Roman, Walter (Wally)	110.00
Romeo, Dominic	25.00
Ryndock, John J.	25.00
Shaw, James	10.00
Smith, Burton E.	14.00
Specht, Howard	10.00
Sutton, Theo.	25.00
Sykes, Forrest	75.00
Torigian, Anthony	10.00
Weber, George F.	5.00
West, J.	10.00
Williams, John H., Jr.	50.00
Young, John	25.00
Zielinski, Frank	25.00
<b>Total Fines</b>	<b>\$1,286.84</b>

### Claims Paid During September, 1948

Astor, Bob	\$ 15.00
Bacon, Paul	250.00
Baddeley, Jack	25.00
Ballou, Richard	50.00
Bell, Allan	20.00
Biggs, Howard	24.05
Bradshaw, Ray	20.00
Busse, Henry	24.42
Carver, Zeb	50.00
Chavez, Eduardo	50.00
Contreras, Manuel	10.00
Costa, Joe	50.00
Cross, Chris	40.00
Entertainment Bureau of America	225.00
Ferguson, Roy E.	4.00
Fields, Ernie	8.82
Fields, Irving	35.00
Friml, Rudolf, Jr.	5.00
Gale, Agency, Inc.	700.00
Garber, Jan	850.00
Gilbert, Jerry	21.41
Gordon, Gray	50.00
Hardison, LeRoy	20.00
Harrison (Minnix), Ralph	50.00
Henderson, Horace	25.00
Hinsley, Jimmy	25.00
Kinney, Ray	25.00
Lacey, Al	172.00
Lawton, Reid	1,500.00
Leslie, Lew	20.00
Locke, Grady	20.00
Long, Johnny	25.00
Mars, Eddy	208.00
Moore, Jimmie	25.00
Pearl, Ray	50.00
Pring, Perry O.	4.00
Rainey, Lee	374.00
Richards, Johnny	20.00
Rosquellas A. (Pancho)	50.00
Seaside Inn	325.00
Scherr (Sherr), Jack	5.00
Sutton, Theo.	11.00
Taylor, Don	20.00
Taylor, Earl	100.00
Tomkins, Lafayette	20.00
Torres, Don R.	25.00
Vogue Recordings	391.20
Wald, Jerry	70.00
Wallace, Cedric	25.00
Wham, Harry	51.48
White, Wm. C.	325.00
Williams, Levi	100.00
Wright, Chas. Chuck	10.00
Yates, Irving	100.00
<b>Total Claims</b>	<b>\$7,687.41</b>

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

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## SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

### SUSPENSIONS

Auburn, N. Y., Local No. 239—Grace Cannizzo, Edw. Wojnar.  
Louisville, Ky., Local No. 11—A. G. Aycock, C. E. Bedwell, J. J. Behrens, Leland Brock, Jack L. Cagle, R. C. Chapman, Ed. T. DeMuth, Edw. Ferguson, Betty Gibson, Olin C. Haley, Frank Harden, David Lambert, John G. Lester, Ruth Magee, Mary Poore, Paul Sapp, W. F. Sheryak, Patricia Tadel, Robert L. Weigel, Roy Robison, Jack Lambert.  
Miami, Fla., Local No. 635—Dave Gelbert, Monarshi, F. Q. Casada, Local No. 406—Wm. D. Manion, Karl Reichel, Hubert Reid, Albert Owen Reynolds, Jacques Sauve, Wm. Shore, Jerry Coughlin, Bernard Hannah.  
Pittsburgh, Pa., Local No. 60—Marcella Paul (Polchak), Louis A. Sturchio.  
Syracuse, N. Y., Local No. 78—John Cipriano, John L. Bubb.  
St. Paul, Minn., Local No. 30—Al J. Zschokke.  
San Luis Obispo, Calif., Local No. 405—Jack Belveal, Royce P. Crane, Ginger Lofink, Edw. N. Phee, Vivian Smart, John Suzay, Mel H. Switzer.  
Springfield, Mass., Local No. 171—Eldridge W. Paraworth, Burt Hall, Alfred Mikette, Bernard Perrault, Eugene Frey.  
Wichita, Kan., Local No. 297—Mark D. Auman, Wm. J. Hendricka, W. Tom Lacy, I. Edwin Mauk, James E. Powers, Paul E. Ritter.  
Wilmington, Del., Local No. 311—J. Wm. Brown, Victor Culler, John Cyr, David Denney, LeRoy Grauel, Guy Martin, Stanley Roche, Willis Scarfon, Gordon Tanner, Thelma Thompson, Wm. Wallace, Jr.

### EXPULSIONS

Appleton, Wis., Local No. 337—Del Pecor, Robt. Williams, Don Williams, Arnold Yaeger, Wayne Reubi, Francis Scholtz, George Nowell, Edw. Krysiak, Donald Gerlach, Maurice Bleick, Shirley Eich, Earl Dreyer, Ellsworth Pobart, Rudolph Cherkashy, Raymond Francis, Phil Johnson, Paul Lamer.  
Belleville, Ill., Local No. 29—John Davis.  
Detroit, Mich., Local No. 5—Claud C. Alexander, James J. Anderson, Norman Edward Archer, Jack C. Baroni, Robert Harrison Bryant, Arthur D. Buchanan, Lavelle A. Burger, Raymond A. Cadry, Norman W. Clatts, Jesse Correa, Sam Coetzana, Burrell Dudley, Floyd W. Dicko, Douglas Ovidio Duke, Denon Echols, Theodore Marcus Edwards, George Eazow, John Percat, Harold P. Fiebig, Muriel E. Field, Doris Daphene Freeman, Iona Louise Freeman, Ora Vivian Freeman, Nicholas Caragusi, Maria Garrett, Edgar Allan Poe, Julius Rakoczi, Leon A. Rice, Paul R. Richmond, Jr., Anthony Sabatino, Joseph J. Saaty, Geraldine Smith (Shaw), Theodore (Ted) Smith, Thomas Melville Smith (Melville Moran), Charles E. Springer, Clyde A. Steele, Jeremiah Frank Taylor, William C. Taylor, Paul O. Temple, Ollie Anderson Thomas, Rocellious Cornell Thomas, Randall Lon Trout, Ernest Warrington, Donald DeWitt Watkins, John Watson, Jr., Harold G. (Hal) Wayne, Walter J. (Whitey) White, Etoile Kenneth Winfrey, Milford H. Woods, McCoy Young, George L. Gillespie, Isaac L. Goodwin, Edward J. Grzesnik (Gray), David Heard, Thomas H. Henderson, Gus G. Hodak, Ervin W. Humbertson, James C. Iwhurst (Larry Kent), George Harrison James, Lee Kessler, Henry Kiempiety, Marie Katherine Kimble (Sawn), Russell Kemp, John Krasicky, Edward Frank Kubitus, Lew Daniel Lewis, Robert Wm. Liedtke, Lewis Marriott, Barry Martin, Jim Thomas McCormick, Harley E. McCoy, Aramis R. (Abe) Miller, Stanley W. Morgan, Bill Mocha, Oslf Werner (Ole) Olsen, Irma Sparkling Osborn, Wilbur (Jack) Perkins, James Picce.  
Middletown, Conn., Local No. 499—Stanley Lennik.  
Milwaukee, Wis., Local No. 8—Tom Dodge.  
New Orleans, La., Local No. 174—Vernon Roquevert.  
Omaha, Neb., Local No. 70—Elroy V. Lee (Lee Barron).  
San Antonio, Texas, Local No. 23—Billy Finney.  
Wilmington, Del., Local No. 311—Carroll Kling, Joseph A. Eoppolo (Joe Nardo).

### REINSTATEMENTS

Auburn, N. Y., Local No. 239—Kirk Barnett, Wm. Bashta, Robert Cannino, James Gentile, Wm. Mullally, Joe. Peluso, Mrs. H. D. Tanner, Frank Tripiciano, Louis Scalo, Paul Scollan, Charles Partello.  
Allentown, Pa., Local No. 561—James W. Van Horn.  
Appleton, Wis., Local No. 337—Mae Eiler, Robert Maube, Edw. Krysiak, Lawrence Pagel, Emil McClusky, Donald Gerlach, Herman Jansen, Lawrence Zimmermann, Phil Johnson, John Moyle, John Bleier, Jr., George Acher, Clinton Reed.  
Boston, Mass., Local No. 9—Bradford Gowans, Ruth Peacock, Anthony F. Pedit, Joseph S. Burke, Ray P. Gould, George E. Hargreaves, William W. Kahakalau, Jr., Luise Vosgerchien, Harry Magazine, Thomas P. McConville, John A. Reynolds, Joseph A. Glennon, Myles P. O'Malley, Sumner E. Pearling, Robert W. Mulcahy, Rocco Spada,

Americo Amodeo, Andrew A. Jacobson, William M. Marcus, Jack Edmondson, Russell Isaacs, Joseph Petracca.

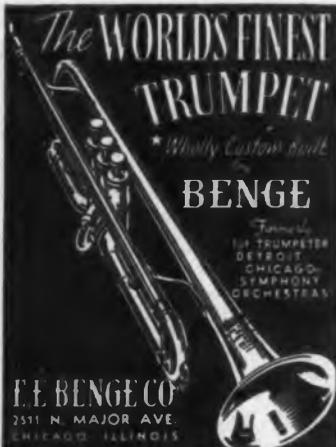
Bridgeport, Conn., Local No. 540—Earl F. Tinney.  
Bureau Rouge, La., Local No. 538—Jimmy Root.  
Chicago, Ill., Local No. 10—Ted J. Meisenheimer, Jr., Oliver E. Colbenson, Charles F. Haynes, Henry R. Kaiser, Jr., Bill Yedla, Dean Croxton, Arthur P. Swenney, Wm. J. Brewer, A. J. Kavelin, Daniel Orienig, Frances Swanson, Robert A. Fried, M. L. Berkman, Raymond Ballog, David Lacey, Nicol Briglia, Dominic Simoetta, Edw. Raymond Chini.  
Cedar Rapids, Iowa, Local No. 137—Ralph E. Davison.  
Cleveland, Ohio, Local No. 4—Paul J. Herman, Rudolph Sindlich (Rudy Sindell), Franklin Marousch, Fred R. Sharp, Raymond J. Gerbeck, Frank Mimas, Victor J. Maguran, Charles A. Rutsch, Yencu Burea, Richard Kapuscinski, Lawrence Petrowski, Carl J. Smitzer, Robert H. Buschow, Pauline Grace Lear, John Thomas Pulco, Ernest Vasilkovics (Ernie Vasil).  
Detroit, Mich., Local No. 5—John Adamo, Ben Ashley, Robert John (Bob) Ayzen, Charles D. Boomhower, Steve J. Boyus, Chester Eugene Broyles, Joseph Francis (Sonny) Burke, Alan E. Carribero, Richard H. Clayton, Wm. Kenneth DePrain, Harold Deffer, John Desmond, Donald A. Earl, Paul Francis Gallo, Bartolomeo A. Genna, Mayo Gillard, Lorne Hannah, Jr., Gus G. Hodak, Warren B. Knoble, Raymond Kreuger, Shirley B. Kinney, John D. Lawton, Joseph (Joe) Lozano, John Moti, Edgar Allan Poe, Joseph Henry Robinson, Robert E. Rolph, Jr., Albin Rosowski (Albin Ross), Milton Roth, Anthony Sabatino, Donald L. Schweitzer, Claude Smith, Louis Sonshine, Jeremiah Frank Taylor, Stewart W. Templeton, H. Dean Yocom, Roy Carl Ziegler.  
Danville, Ill., Local No. 90—Eva Doris Engel, John Frattick.  
Danville, N. Y., Local No. 100—Horace Civiletti.  
Dallas, Texas, Local No. 147—Fred B. Bearden, Ely, Nev., Local No. 212—Mrs. Georgita Shaver.  
Freeport, Ill., Local No. 340—Charles W. Wilcox, Robert Secker.  
Lawrence, Mass., Local No. 372—Charles Lottimolo, Charles A. Bellanti.  
Middletown, Conn., Local No. 499—Leslie A. Brooke.  
Montreal, P. Q., Canada, Local No. 406—Howard Fogg, Fred Sherman, Paul Schnobb, Louis Likey.  
Miami, Fla., Local No. 635—Sam Abrams, Paul P. Barbuti, T. Virginia Cavallaro Johnson, Edw. P. Cook, John Frederick Cooper, Robert Paul Davis, Harry E. Evans, Edw. F. Falicon, Phil Gallagher, Dave Gelbert, Ralph Ernest Gibbs, Arthur Wm. Giles, Robert James Griffith, Gerard Gustav Haft, Lynn Hazzard, Naomi Hicks, Ravenna Z. Monheit, John T. Muller, Howard B. Pearl, Arthur Silverman, Alfred W. Thew, Robert K. Thomas, Helena Whitaker, Billie Corrine Womack.  
Milwaukee, Wis., Local No. 8—Fred Schwarz, Rik Belter, Kermit Kuehnel, Richard Parker, Don Puerling.  
Minneapolis, Minn., Local No. 73—Thomas Love, Russell P. Olson, Frank Salgado, Harold Walker, Betty Sutherland.  
Newark, N. J., Local No. 16—Francis Uzzolino.  
New Philadelphia-Dover, Ohio, Local No. 404—Leila Kaser.  
New Orleans, La., Local No. 174—Walter LuBrant, Everett J. Rogers, John Coltrano, Henry W. Asher, Jr., Verdun J. Chatalein.  
Pittsburgh, Pa., Local No. 60—Eugene V. Evans, Harold V. Garratt, Wm. G. Hamilton, A. Charles Jamison, Joseph Janicki, Charles Pallos, Jr., Mario C. Pedrinelli, James J. Pessey.  
Pittsfield, Mass., Local No. 109—Armand Vangelisto, Ruth Calkins.  
Peoria, Ill., Local No. 26—Harry E. Barnes.  
Peotson, N. J., Local No. 248—Walter Kaluna.  
Rochester, N. Y., Local No. 66—Margolita Gram, Fred C. Kimball, Cosmo Brigandini.  
St. Paul, Minn., Local No. 30—Ransom J. O'Neal, Leon H. Wilson, Carl Sorcason, Gordon O. Wolter.  
St. Cloud, Minn., Local No. 536—Ralph Janey, Vince Otto, Dennis Karls, Lloyd Karls, Mrs. Emil Krolzek.  
San Antonio, Texas, Local No. 23—Tony Morales, Abner Polunsky.  
Syracuse, N. Y., Local No. 78—Pred Jerome.  
Spokane, Wash., Local No. 105—Evelyn Clellan, Charles Green, Peggy Bacon.  
Springfield, Mass., Local No. 171—Irving C. Holbrook, Lindoro Spadoni.  
Toronto, Ont., Canada, Local No. 149—Vincent Cotocoran, Jack M. Coswell, Allard de Ridder, Claude Haddock, Wm. Kosteanuk, Gordon W. Lee, Hal Osborne, Stella Shklar, George B. Wilson.  
Wichita, Kans., Local No. 297—I. Edwin Mauk, Paul E. Ritter.  
Yonkers, N. Y., Local No. 402—Arthur Gray, Frank Bochnik.

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INTERNATIONAL MUSICIAN

# SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD OF THE AMERICAN FEDERATION OF MUSICIANS

May 9, 1946, to May 11, 1946, Inclusive

Blackstone Hotel,  
Chicago, Illinois.  
May 9, 1946.

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

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

Absent: Kerngood. Weber excused due to illness.

Mr. Nicholas Schenk, President of Metro-Goldwyn-Mayer, representing the motion picture producers, and Attorney Burton Zorn appear. They discuss with the Board certain sections of the contract which was agreed to at the meeting of the Board in New York in April. They are informed that the provisions under discussion must remain in the contract.

At 6:30 P. M. a recess is taken until 8:30 P. M.

Matters of interest to the Federation are discussed.

Herman Steinichen, Secretary of Local 148, Atlanta, Ga., appears. He discusses with the Board a situation in connection with the broadcasting stations in his jurisdiction.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:15 P. M.

Blackstone Hotel,  
Chicago, Illinois.  
May 10, 1946.

The Board reconvenes at 10:00 A. M. All present.

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

Conditions in connection with independent motion picture studios are discussed. It is decided that the Federation will require twenty musicians under contract at the same prices and under the same conditions as at the major studios. This to apply to the Goldwyn, Selznick

and Goetz studios and any other studios making two or more pictures in one year. In other studios where musicians are not regularly employed, a minimum of fifty men will be required for each picture at \$75.00 per man for each three-hour session. Notification is to be sent after contract with major studios is signed.

The revised Hollywood Studio Contract is read and discussed.

At 6:30 P. M. a recess is declared until 8:30 P. M.

There is a further discussion of the Hollywood contract.

Treasurer Gamble reports that he is in receipt of a letter from Bond and Goodwin, dealers in securities, who suggest that the Federation dispose of certain United States Bonds to be replaced by United States Bonds of another issue. The letter is read. After a discussion it is on motion made and passed decided not to make any change in the Federation's bond portfolio.

The distribution of the recording fund is discussed. No decision is reached.

The session adjourns at 11:45 P. M.

Blackstone Hotel,  
Chicago, Illinois.  
May 11, 1946.

The Board reconvenes at 10:00 A. M. All present.

The discussion of the distribution of the recording fund is resumed. It is the consensus of opinion that the method of distribution be left to the Convention in accordance with the ideas originally expressed that the money be used for the employment of musicians.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 1:15 P. M.

before the Senate Committee having the Bill under consideration. It is inconceivable that this Bill, which invades and destroys fundamental and constitutional guarantees should be enacted into law without full investigation and due deliberation which can only be achieved by recommitment and the full hearings herein requested.

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

The following telegram is ordered sent to President Truman:

WESTERN UNION

May 30, 1946.

Hon. Harry S. Truman  
President of the United States  
White House  
Washington, D. C.

Dear Mr. President:

The International Executive Board of the American Federation of Musicians, now in session in St. Petersburg, Fla., and which is about to convene its Fortyninth Convention in this city, consisting of over 750 delegates elected by over 180,000 members, unanimously voted to urge you to veto the Senate version of HR 4908, known as the Case Bill. This Bill, passed by Congress at a time of emotional hysteria, and without deliberation, and in violation of your positive request to withhold action on any overall, long-time labor legislation until a study has been made for over a period of six months, will destroy basic and fundamental rights, as well as wipe out laws which have resulted in the formulation of a labor relations policy during the past fifty years. The Case Bill wipes out the anti-trust law exemptions; the Norris-La-Guardia Anti-Injunction protections; it changes the National Labor Relations Act so as to deny union organization and destroy collective bargaining; it deprives workers of the elementary rights of peaceable assembly, freedom of speech and freedom of press. Workers of the nation will be enslaved and involuntary servitude will assume the order of the day. It is inconceivable that this legislation can be imposed upon free men in a democracy which has just shed its costly blood to preserve the principles which the Case Bill maliciously destroys.

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

Letter is read from Judge Justin Miller, President of the National Association of Broadcasters, in reference to future meetings of the committees representing N. A. B. and the A. F. of M.

There is a report on the entertainment feature in connection with the Convention. On motion made and passed, the Board authorizes the payment of the amount necessary to provide for the bus ride, refreshments and also proper accommodations for the Spitalny Orchestra.

Letter is read from Leonard Schmidt requesting the Board to modify a price for traveling concert bands which it adopted at a recent meeting. On motion made and passed, it is decided to deny the request.

Payment is approved for the following bills for expenses:

Executive Officer Murdoch, March \$ 1.92  
Executive Officer Murdoch, April... 39.02  
Attorney Padway, April..... 509.76

The Secretary reads a letter from a member of the Federation asking advice regarding reclaiming his former employment as a returned veteran. The Board

## MEETING OF THE INTERNATIONAL EXECUTIVE BOARD Before, During and After the Convention

Soreno Hotel,  
St. Petersburg, Fla.  
May 30, 1946.

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

Present: Bagley, Gamble, Weaver, Parks, Hild, Kenin, Murdoch, Cluesmann; also Weber and Kerngood.

Telegram is read from William Green, President of the American Federation of Labor, in which he requests the Federation to urge Senators to insist that public hearings be held on House Bill 6578 in order that representatives of labor may present its side in order to prevent the passage of the bill.

The present wave of anti-labor legislation is discussed and on motion made and passed it is decided to draft a resolution to unite the entire labor movement in combating anti-labor legislation.

It is decided to send the following telegram to all Senators:

WESTERN UNION

May 30, 1946.

Hon.  
United States Senate  
Washington, D. C.  
Dear Senator:

The International Executive Board of the American Federation of Musicians, now in session in St. Petersburg, Fla., and which is about to convene its Fortyninth Convention in this city, consisting of over 750 delegates elected by over 180,000 members, unanimously voted to urge you to vote for recommitment of House Bill 6578. The drastic restrictions which this Bill imposes on the workers of the nation require, as a matter of fairness, that those most vitally affected by the Bill be granted the opportunity to express themselves

decides that the interpretation of the GI Bill of Rights is not within its jurisdiction.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:15 P. M.

Soreno Hotel,  
St. Petersburg, Fla.  
May 31, 1946.

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

The Board discusses various matters in connection with the Recording Fund.

The Treasurer reports that he had attempted to make arrangements with an armored car service for the payment of the per diem to the delegates and that the premium for same was unusually high.

The Board decides that instead of engaging this service, arrangements be made with the local law enforcement agency in order to insure proper protection.

The matter of some locals adding extra questions to the membership application blanks is discussed. On motion made and passed it is decided that in accordance with the By-Laws only the official application form may be used.

The question of setting a price for the services of musicians on regular railroad trains is discussed and it is decided to leave the matter in the hands of the President.

Case No. 450, 1945-1946 Docket: Claim of member LeRoy Hardison against Paul H. Huedepohl and Jantzen Beach Park of Portland, Oregon, for \$1,750.00 alleged to be due per contract; on motion made and passed, claim is allowed.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

Soreno Hotel,  
St. Petersburg, Fla.  
June 3, 1946.

Board reconvenes at 8:00 P. M.  
All present.

Delegates Liuzzi, Scola and Perri of Local 77, Philadelphia, Pa., appear. They request reopening of Case No. 798, 1944-1945 Docket, which was the claim of their member, Theodore Armstrong, against Hotel Ormond and Pete Schutt, manager.

The matter is laid over until later in the meeting.

Delegates Graham and Unger of Local 375, Oklahoma City, Oklahoma, appear and request permission to change the name of the local from Musicians' Protective Union to Oklahoma City Federation of Musicians. They state that they had used the new name for some time without the formality of having same approved by the International Executive Board.

The matter is laid over.

They also ask information regarding a stand-by situation in their jurisdiction. They are advised as to their rights in the situation.

Delegates McCormick, Whitney and Wilhelm of Local 26, Peoria, Illinois, appear. They protest a ruling of the President's office in the matter of reinstatement of Anthony Tetuan of Local 17, Erie, Pa., on

the question of penalties imposed by Local 26.

The matter is laid over.

Delegate Boston of Local 806, West Palm Beach, Florida, appears in connection with the 10 per cent surcharge that local imposed on the amount paid for room and board by members of a traveling band, which was over and above scale for the engagement. The President's office had ruled that the local was without authority to impose the tax on an amount above the scale.

On motion made and passed, the decision of the President's office is sustained.

Delegates Martin, Swalles and Robertson of Local 190, Winnipeg, Manitoba, Canada, appear in reference to the former symphony orchestra in that jurisdiction. They request financial assistance of the Federation in reorganizing this orchestra. They suggest that the Federation underwrite the orchestra against possible loss up to \$10,000.00.

This matter is postponed for further consideration.

The matter of the colored delegates not being permitted to take part in the Convention Outing on Tuesday, June 4th, to the same extent as the other delegates, is discussed.

On motion made and passed unanimately, it is decided that due to this discrimination, the Outing be cancelled.

Other matters of interest to the Federation are discussed.

Session adjourns at 10:45 P. M.

Soreno Hotel,  
St. Petersburg, Fla.  
June 5, 1946.

The Board reconvenes at 8:00 P. M.

Delegates Rosenberg, Feinberg and Suber of Local 802, New York, N. Y., appear in reference to the scale for tours of symphony orchestras.

They call attention to the fact that under the National Scale, members of the New York Philharmonic Symphony Orchestra would be playing for a lower scale than during the regular season in New York.

Upon motion made and passed, it is decided to refer the matter to the President for adjustment.

Delegate Sweeney of Local 407, Mobile, Alabama, and Secretary Willis of Local 548, Pensacola, Florida, appear.

Local 407 covers the same jurisdiction as that of Local 548. Local 407 claims that members of Local 548 are playing engagements at a lower scale than that of Local 407, which scale applies to the jurisdiction of Local 548.

The matter is laid over.

Delegate Foster of Local 687, Santa Ana, California, appears and states that he wishes to submit a statement to the International Executive Board in Case No. 903, 1945-1946 Docket. He is advised to send the statement to the Secretary's office to be included in the case.

Delegates Charette and Tipaldi of Local 406, Montreal, P. Q., Canada, appear. They discuss a case wherein the local was involved in court and request financial assistance in defraying the expenses of the court action.

Inasmuch as it was a local situation it is the feeling of the Board that it cannot grant the request.

They also ask several questions regarding recording and auditions as well as jurisdiction.

They are advised to consult with the Canadian representative on the jurisdictional question.

Delegates Bauer and Rowe of Local 153, San Jose, California, appear and ask that the per diem of Delegate Kuhn, who died in a hospital in Tallahassee while en route to the Convention, be paid.

The Board agrees that the per diem of the delegate shall be paid.

They also inquire as to the possibility of paying other expenses in connection with his passing away.

It is the feeling of the Board that the Federation should pay the hospital expenses and the cost of returning the remains to Newark, Ohio. The payment is deferred until it is ascertained what this expense will be.

A letter is read from Harry Reed, President of Local 76, Seattle, Washington, and President of the Northwest Conference of Musicians, in reference to the possibility of giving a pension to a former officer of the Federation.

The letter is filed.

The Board then discusses other Federation matters.

The session adjourns at 10:45 P. M.

Soreno Hotel,  
St. Petersburg, Fla.  
June 7, 1946.

The Board reconvenes at 9:00 P. M.  
All present.

The matter of re-opening Case No. 798, 1944-1945 Docket, which was requested by the delegates of Local 77, is considered.

On motion made and passed, the Board decides that the case be re-opened.

Delegates Cowardin, Kaufman and Rettella of Local 123, Richmond, Virginia, appear in reference to a stand-by situation in their jurisdiction.

The matter is deferred until later in the meeting.

Delegates Cooper of Local 257, Nashville, Tennessee, and Young and Fox of Local 94, Tulsa, Oklahoma, appear regarding the itinerary announcements of orchestras on the radio. They request that the ruling prohibiting such announcements be eliminated.

The Board decides to consider the matter later in the meeting.

Delegates Harris of Local 147, Dallas, Texas, Singer of Local 655, Miami, Fla., and Sandifer of Local 72, Fort Worth, Texas, ask regarding the computation of Federation tax on engagements where the locals maintain zone scales in their jurisdictions.

The matter is laid over.

The matter of Delegate Carpenter of Local 270, Marshfield, Wisconsin, who was injured while attending the Convention requiring hospitalization is discussed.

The Board decides that he be reimbursed for the necessary expenses.

The bill of Delegate Jack Foster of Local 30, St. Paul, Minn., in the amount of \$1,488.72 is presented for bringing a new amplification system from St. Paul by airplane to replace the one used by the Convention which was unsatisfactory.

On motion made and passed, the bill is ordered paid.

Other Federation matters are discussed.

The session adjourns at 11:15 P. M.

Soreno Hotel,  
St. Petersburg, Fla.  
June 8, 1946.

The Board reconvenes at 7:30 P. M.

The Hollywood studio situation is discussed. On motion made and passed the President is authorized to appoint additional assistants to the Studio Representative. The number to be appointed to be in his discretion. On motion made and passed the salary is set at not more than \$80.00 per week each.

The Board discusses Resolution No. 48 which was passed by the Convention. This resolution eliminated the payment of the 1 per cent Theatre Tax. The Board construes the action of the Convention as not affecting the 2 per cent tax on the making of sound pictures. However, in view of the relief granted by the Convention to members employed in theatres the Board agrees to reduce the tax on the making of sound pictures from 2 per cent to 1 per cent.

Delegate Lesem of Local 71, Memphis, Tenn., appears before the Board on the matter of permitting the announcement of itineraries on radio programs. Delegates from other locals had already appeared before the Board on the same matter. Action is postponed.

The request of Local 375, Oklahoma City, Okla., to change its name from "Musicians' Protective Union" to "Oklahoma City Federation of Musicians" is considered. On motion made and passed the permission is granted.

The protest of Local 26, Peoria, Ill., from a decision of the President's office in a matter of computing dues after a member is suspended is considered. On motion made and passed the action of the President's office is sustained.

A request of Local 190, Winnipeg, Man., Canada, for financial assistance in the reorganization of a symphony orchestra is considered. On motion made and passed the request is not granted.

The Board now considers the matter of stand-by regulations in which assistance was requested by the delegates of Local 123, Richmond, Va. The Board decides that in order to enforce such a condition the local should have an agreement with the hall or auditorium.

The matter of announcing itineraries over the radio is considered by the Board. It is decided to leave the matter in the hands of the President.

The matter of computing Federation tax on engagements where locals maintain zone scales in their jurisdictions on which information was sought by the delegates from Local 147, Dallas, Texas, 655, Miami, Fla., and 72, Fort Worth, Texas, is now considered. On motion made and passed the Board decides that the tax is to be paid on the basic scale.

The resolutions which were referred to the International Executive Board by the Convention are now considered.

#### RESOLUTION No. 11

WHEREAS, Many contractors and leaders of traveling bands fail to carry "liability" insurance on the members of his or her band, and as they travel many miles, regardless of weather conditions, by automobiles or bus, and as set out on Form "B" Contracts, issued and approved by our National Officials of the Federation, and as the contractors and leaders are acting as the representatives of the employees of the traveling bands;

THEREFORE, BE IT RESOLVED, As representatives of the employees, the

leader or contractor "must" carry liability insurance on the employees they are representing on all traveling engagements.

On motion made and passed it is decided not to approve this resolution as it would have a tendency to destroy the effectiveness of the Form B Contract.

#### RESOLUTION No. 13

WHEREAS, The interests of the American Federation of Musicians can best be served by encouraging strong state organization of Musicians necessary to educate and train our own local officers and members to interpret and administer laws for the betterment of the profession.

BE IT THEREFORE RESOLVED, That the National Organization of the American Federation of Musicians lend its support and assistance in every way possible to achieve this end, and provide legislation for the encouragement thereof.

On motion made and passed this resolution is not approved due to the fact that the Board considers it not feasible.

#### RESOLUTION No. 46

WHEREAS, In the City of Washington are headquartered military bands and orchestras under the aegis of various branches of the armed forces including the Army, the Air Forces, the Navy and the Marines, comprising more than 500 musicians and drawing additional numbers from the student bodies of music schools also conducted by the United States armed services, and

WHEREAS, This heavy concentration of non-union musicians in United States uniforms results in continuing pressure and competition with union musicians in the capital city, where musical employment opportunities are necessarily limited; such competition including banquets, dances, indoor and outdoor concerts, and other similar events, and

WHEREAS, Service musical groups are frequently not provided free of charge but are booked by contractors who require of the general public the same admission fees prevailing in the area for such affairs or concerts, despite the fact that the general public is already supporting such groups with public funds accrued through taxation and appropriated to the Federal Agencies by the Congress, and

WHEREAS, Such activity is in direct violation of the purpose of Section 609, Title 10 of the Laws of the United States, which provides that no military personnel "shall be detailed, ordered or permitted to leave his post to engage in any pursuit, business or performances in civil life—when the same shall interfere with the customary employment and regular engagements of local civilians in the respective arts, trades or professions"—(see also Title 34, Sections 449 and 702), and

WHEREAS, This is a national problem with repercussions extending far outside the capital city, since the interpretation of the Federal law is made by the commanding officers of the armed services and such interpretation is so variable as to result in virtual negation of the protection to civilians guaranteed by the law, and

WHEREAS, The service bands now stationed in Washington ought to serve the people as a whole, instead of confining their activities for the most part to a single small area.

NOW, THEREFORE, BE IT RESOLVED, That the American Federation of Musicians through its national officers act on behalf of the locals and contact the Secretary of War and the Secretary of the Navy in securing effective enforcement of the law by the commanding officers in all the services detailing musicians, and, be it further

RESOLVED, That the Federation go on record as opposing the charging of any

admission fees to concerts or other affairs of a purely civilian nature, utilizing service musicians, and, be it further

RESOLVED, That the Federation urge widespread touring by Federal musicians throughout the United States, so that the entire citizenry whether in large cities or small hamlets have an opportunity to hear the music their funds are supporting, and, be it further

RESOLVED, That the Federation support such diffusion as the noblest and most patriotic use of service musicians, who would thus spread music appreciation and increase general morale and love of country, etc., while simultaneously avoiding unfair and illegal competition with union musicians in the commercial field.

On motion made and passed it is decided to refer this resolution to Attorney Padway.

#### RESOLUTION No. 88

WHEREAS, The basic Federal law governing the granting or renewal of licenses to operating radio stations requires that the public interest be served thereby, and

WHEREAS, The public interest has been defined to mean, among other things, opportunity for local talent and local activities to afford expression and outlet on local live programs, and

WHEREAS, Local live programs have been declining as network broadcasting has gradually monopolized available air time, resulting in ever-lessening employment opportunities for the nation's musicians and extreme concentration of musical work in a few principal stations in three large cities, and

WHEREAS, This is contrary to public policy laid down by the Federal law and supposed to be administered by the Federal Communications Commission, and

WHEREAS, At present the average standard station employs less than one-third of a full-time musician, a statistical fact which means that several hundred stations have no full-time staff musicians whatever,

THEREFORE, BE IT RESOLVED, That the Federation call upon the Federal Communications Commission for full consideration of this important aspect of democratic functioning before granting licenses or renewals to operating radio stations, and

RESOLVED, That in the interest of balanced program service to the American public, as well as increased working opportunities for its members, the Federation urge the F. C. C. to set up adequate standards aimed at adjusting the present inequities.

RESOLVED, That Federation make a recommendation to the F. C. C. namely that every radio station in the United States be required to devote a minimum of 25 per cent of its operating time to locally originating programs of which at least half should be devoted to music, and that a reasonable share of this be furnished by professional union musicians.

On motion made and passed it is decided to refer this resolution to Attorney Padway.

#### RESOLUTION No. 70

RESOLVED, That the American Federation of Musicians initiate (by such procedure as may be deemed advisable by the President and the International Executive Committee) the creation of a Joint Amusement Crafts Council of the A. F. of L.; having for its primary purpose disputes, in the field of amusements through voluntary agreement—and thereby lessening discord, strife and loss of employment to the members of such crafts.

On motion made and passed the Board does not consider this resolution feasible, therefore, withholds approval. The locals,

however, may enter into local agreements with such other crafts.

**RESOLUTION No. 69**

**RESOLVED**, That at future Conventions of this Federation, the initial registration roll call be dispensed with and in lieu thereof the initial attendance record shall be referred to the Committee on Credentials to serve such purpose.

On motion made and passed the Board approves the purpose of the resolution and refers it to the Secretary for the purpose of working out the details.

**RESOLUTION No. 95**

**WHEREAS**, The average voter in these United States is either poorly advised or sadly misinformed as to the political leanings of their duly elected members of Congress; and

**WHEREAS**, Many millions of voters are being misled by an antagonistic press or radio; and

**WHEREAS**, Many of these voters are sympathetic to the cause of labor and would vote for those Representatives and Senators who work for and defend the cause of labor; and

**WHEREAS**, Biannually Big Business spends millions for the endorsement, advertisement, and election of their sympathizers; and

**WHEREAS**, The true friends of labor usually are those least able to afford favorable publicity or to campaign for high public office;

**THEREFORE, BE IT RESOLVED**, That the American Federation of Musicians lead the way for American organized labor by appropriating annually the sum of \$48,000.00 to be called "Voters' Information Fund". That this money is to be used biannually throughout the forty-eight states under the direction of the Executive Council of the American Federation of Musicians during the election years of Congressmen or United States Senators for the purpose of advising the voters of the position of the A. F. of M. toward the candidates running for those offices, either to support and endorse them in the various states, or to expose and defeat those avowed enemies of labor.

On motion made and passed it is decided to refer this resolution to the President.

**RESOLUTION No. 56**

**WHEREAS**, During the past year there has been an increasing number of musicians from the neighboring country of Mexico entering into the United States for the purpose of playing miscellaneous engagements including dances, and

**WHEREAS**, Mexico has labor law prohibiting the use of foreign musicians unless the ratio of nine Mexican nationals to ten foreign musicians is effected, and

**WHEREAS**, The above law makes it impossible for members of the American Federation of Musicians to enjoy the same privileges of playing in Mexico as the Mexican musicians take in playing engagements in this country, and

**WHEREAS**, The members of the American Federation of Musicians in the southern border states cannot compete with the wage scale of the musicians from Mexico.

**THEREFORE, BE IT RESOLVED**, That the American Federation of Musicians, through the United States Immigration Bureau and through any other means at their disposal, make every effort to stop this practice.

On motion made and passed it is decided that this resolution is unnecessary as it is already covered by Federation policy.

**RESOLUTION No. 15**

(Sections 4 and 5)

4. That the International Financial

Secretary-Treasurer furnish the 10 per cent Collection Receipt Books, printed in quadruplicate form, original (white) receipt and duplicate (blue) copy to be given to the traveling leader or representative on the engagement, with listing of his Local number, triplicate (green) copy to be forwarded to the International Financial Secretary-Treasurer along with remittance from the Local of 50 per cent of the tax collected, and the quadruplicate (yellow) copy to be retained by the Local collecting agent as the record for the Local.

5. That a copy of the contract on all engagements be filed with the International Financial Secretary-Treasurer in addition to the one filed with the Local Secretary in whose jurisdiction the engagement is to take place.

On motion made and passed this portion of the resolution is not approved as the Board considers it impractical.

**RESOLUTION No. 90**

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

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

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

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

On motion made and passed no action is taken on this resolution as the subject matter was disposed of earlier in the session.

**RESOLUTION No. 26**

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

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

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

On motion made and passed the Board decides to refer this resolution to the President.

The Sub-Committee on Jurisdiction makes its report.

The request of Local 341, Norristown, Pa., for clarification and verification of its jurisdiction over Fort Washington, in reference to which it is stated that orchestras from Local 77, Philadelphia, Pa., performed without paying tax claiming it was in the jurisdiction of Local 77, is considered. On motion made and passed it is decided that Fort Washington continues in the jurisdiction of Local 341 and that all Federation members including those of Local 77 are required to pay the 10 per cent surtax as provided by Federation laws.

In the allocation of neutral territory Fayette County, Ill., was assigned to Local 326, Pana, Ill., and so designated on the maps furnished by the Federation. Inadvertently Fayette County was also included in the description of the jurisdiction of Local 518, Hillsboro, Ill. On motion made and passed it is decided that

Fayette County is in the jurisdiction of Local 326.

Request of Local 4, Cleveland, Ohio, for extension of jurisdiction to include that portion of Lake County, west of Chagrin River, is considered.

All of Lake County is now included in the jurisdiction of Local 657, Painesville, Ohio, which local objects to relinquishing any of this territory, Lake County having been in the jurisdiction of Local 657 ever since it was first chartered.

On motion made and passed, it is decided not to grant this portion of the request.

Local 4 also requests a further change in the description of its jurisdiction.

This request is held in abeyance pending further investigation.

Request of Local 393, Natick-Framingham, Mass., for jurisdiction over the town of Holliston, Mass., which is at present in the jurisdiction of Local 246, Marlboro, Mass., is considered. In view of the fact that Holliston has always been carried in the jurisdiction of Local 246 and that local is unwilling to relinquish jurisdiction it is on motion made and passed decided that the jurisdiction remain in Local 246.

Request of Local 153, San Jose, Calif., to have Palo Alto, Calif., included in its jurisdiction on the ground that it was originally part of its jurisdiction and allegedly was given to Local 6, San Francisco, Calif., in 1927, without notice to Local 153 is considered. In view of the fact that Palo Alto has been in the jurisdiction of Local 6 since 1927, it is on motion made and passed decided that the jurisdiction remain undisturbed and that Palo Alto continue in the jurisdiction of Local 6.

It is reported that certain other jurisdictional matters have been amicably adjusted between the locals involved.

A telegram is read from a group of musicians at Saranac Lake, N. Y. The Board decides to refer it to the President.

A letter is read from James Collis, a member of Local 802, New York, N. Y., to President Petrillo. The subject matter is referred to the President.

Other communications are read and filed.

Treasurer Gamble reports on matters in connection with his office. On motion made and passed it is decided to increase the salary of the assistant to the Treasurer from \$7,000.00 to \$7,500.00 per annum to take effect on June 1, 1946.

The Board now discusses with Honorary President Weber the question regarding financial support in the publishing of his autobiography. He states that the cost would be from \$15,000.00 to \$16,000.00 for the purpose of marketing the book. He gives an outline of the book and President Petrillo suggests that the members of the Board read the book before deciding the matter. After discussion the Board decides to give it further consideration before coming to a decision.

Reopening of Case No. 489, 1944-1945 Docket: Claim of member F. Melendez Torres against member Juan Makula of Local 802, New York, N. Y., for \$110.16 alleged 10 per cent tax refunds due him, in which the claim was allowed, is considered. After reconsidering the matter the Board denies the claim.

The meeting adjourns at 1:15 A. M.

# DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Castle Gardens; Youth, Inc., Props., Detroit, Mich.  
Midway Park; Joseph Panesi, Niagara Falls, N. Y.  
Pineview Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.  
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.  
Sai-A-Bar Gardens, Kansas City, Mo.  
Sunset Park; Baumgart Sisters, Williamsport, Pa.  
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.  
Woodcliff Park, Poughkeepsie, N. Y.

## INDIVIDUAL, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

**AUBURN:**  
Frazier, Whack  
**BIRMINGHAM:**  
Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.), Sellers, Stan

### ARIZONA

**PHOENIX:**  
Emile's Catering Co.  
Hoshor, John  
Murphy, Dennis K., Owner, The Ship Cafe.  
Newberry, Woody, Mgr., and Owner, The Old Country Club.  
Ship Cafe, The, Dennis K. Murphy, Owner.  
Taggart, Jack, Mgr., Oriental Cafe and Night Club.

### ARKANSAS

**ILDRADO:**  
Shivers, Bob  
**HOT SPRINGS:**  
Sky Harbor Casino,  
Frank McCann, Mgr.  
**LITTLE ROCK:**  
Boss, May Clark  
Bryant, James B.  
DuVal, Herbert  
**McCHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
**TEXARKANA:**  
Grant, Arthur

### CALIFORNIA

**BAKERSFIELD:**  
Charlton, Ned  
Cox, Richard  
**BENICIA:**  
Rudgers, Edw. T.  
**COMPTON:**  
Vi-Lo Records  
**HOLLYWOOD:**  
Cohen, M. J.  
Dempster, Ann  
Hanson, Fred  
Maggard, Jack  
Morton, J. H.  
Patterson, Trent  
Robitschek, Kurt  
Universal Light Opera Co. and A.S.'s.  
Wright, Andy, Attraction Co.  
**LOS ANGELES:**  
Anderson, John Murray, and Silver Screen, Inc.  
Bonded Management, Inc.  
Brumbaugh, C. E., Prop., Lake Shore Cafe  
Dalton, Arthur  
Freeland, F. D., Al-Dean Circus  
Hanson, Fred  
Maggard, Jack  
Moore, Cleve  
Morris, Joe, Oper., Plantation Club

Newcorn, Cecil, Promoter  
Quodsch, Al., Mgr., Granada Club  
Sharpe, Helen  
Williams, Cargile  
Williams, Earl  
Wilshire Bowl  
**MANTECA:**  
Kaiser, Fred  
**NORTH HOLLYWOOD:**  
Lohmuller, Bernard  
**OAKLAND:**  
DeAzevedo, Soares  
Fauset, George  
Morkin, Roy  
**OROVILLE:**  
Rodgers, Edw. T.,  
Palm Grove Ballroom.  
**PALM SPRINGS:**  
Hall, Donald H.  
**FERRIS:**  
McCaw, E. E., Owner,  
Horse Folies of 1946.  
**SACRAMENTO:**  
Cole, Joe  
Leingang, George  
**SAN DIEGO:**  
Miller, Warren  
Tricoli, Joseph, Oper., Playland.  
Young, Mrs. Thomas (Mabel),  
Silver Slipper Cafe.  
**SAN FRANCISCO:**  
Bramy, Al  
Brown, Willie H.  
Kabe, Ralph  
Rogers & Chase Co.  
Shelton, Earl,  
Earl Shelton Productions.  
Tanner, Joe (Henery)  
The Civic Light Opera Committee of San Francisco;  
Francis C. Moore, Chairman.  
**STOCKTON:**  
Sharon, C.  
**VALLEJO:**  
Rendezvous Club, Adeline Cota,  
Owner; James O'Neil, Mgr.  
**YREKA:**  
Legg, Archie

### COLORADO

**DENVER:**  
Goldfarb, Marvin, Bookers' License 1882, of the National Enterprises.  
Sarconi, Charles

### CONNECTICUT

**HARTFORD:**  
Kantrovitz, Clarence (Kay)  
Kaplan, Yale  
Kay, Clarence (Kantrovitz)  
Russo, Joseph  
Shayne, Tony  
**NEW HAVEN:**  
Nixon, E. C., Dance Promoter  
**NEW LONDON:**  
Johnson, Henry  
**WATERBURY:**  
Derwin, Wm. J.  
Fitzgerald, Jack  
**WEST HAVEN:**  
Patricelli, Alfred

### DELAWARE

**LEWES:**  
Riley, J. Carson  
**NEW CASTLE:**  
Lamon, Ed  
**WILMINGTON:**  
Allen, Sylvester, Operator,  
Odd Fellows Temple.  
Chippey, Edward B.  
Crawford, Frank  
Johnson, Thos. "Kid"  
Kaye, Al

### FLORIDA

**CORAL GABLES:**  
Hirliman, George A., Hirliman Florida Productions, Inc.  
**HALLANDALE:**  
Singapore Sadies  
**JACKSONVILLE:**  
Sells, Stan  
**MIAMI:**  
Evans, Dorothy, Inc.  
**MIAMI BEACH:**  
Amron, Jack, Terrace Rest.  
Hume, Jack  
Galatis, Pete, Manager,  
International Restaurant

Wit's End Club, R. R. Reid,  
Manager; Charles Leveson,  
Owner.  
**ORLANDO:**  
Wells, Dr.  
**PANAMA CITY:**  
Daniels, Dr. E. R.  
**SARASOTA:**  
Louden, G. S., Manager,  
Sarosita Cotton Club  
**STARBUCK:**  
Camp Blanding Rec. Center  
Goldman, Henry  
**TAMPA:**  
Junior Woman's Club  
Pegram, Sandra  
Williams, Herman  
**WEST PALM BEACH:**  
Walker, Clarence, Principal,  
Industrial High School.

### GEORGIA

**ATLANTA:**  
Herren, Chas., Herren's Evergreen Farms Supper Club.  
**AUGUSTA:**  
Kirkland, Fred  
Minnick, Joe, Jr.,  
Minnick Attractions.  
**SAVANNAH:**  
Hotel DeSoto Bellmen's Club  
**VALDOSTA:**  
Wilker, Lamar  
**VIDALIA:**  
Pal Amusement Co.  
**IDAHO**  
**COEUR D'ALENE:**  
Bon Air Club, Earl Crandall  
and Jesse Lachman, Owners  
and Operators.  
**LEWISTON:**  
Rosenberg, Mrs. R. M.  
**POCATELLO:**  
McNichols, James  
Reynolds, Bud

### ILLINOIS

**CHAMPAIGN:**  
Robinson, Bennis  
**CHICAGO:**  
All-American News, Inc.  
Birk's Super Beer Co.  
Brydon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Chicago Artists Bureau,  
License 468.  
Children's Health & Aid Soc.  
Club Plantation, Ernest Bradley,  
Mgr.; Lawr. Wakefield,  
Owner.  
Cole, Elsie, Gen. Mgr., and  
Chicago Artists Bureau, License  
468.  
Davis, Wayne  
Eden Building Corporation  
411 Club, The,  
Iley Kelly, Owner.  
Fine, Jack, Owner,  
"Play Girls of 1938".  
Fisc, Jack, Owner,  
"Victory Pollicies".  
Fitzgerald, P. M., Manager,  
Grand Terrace Cafe.  
Fox, Albert  
Fox, Edward  
Gentry, James J.  
Gluckman, E. M.  
Broadway on Parade.  
Hale, Walter, Promoter  
Markee, Vince  
May, Chester  
Miller, R. H.  
Novash, Sarge  
Roe, Sam  
Spichen, R. J., Amusement Co.  
Sistare, Horace  
Stanton, James B.  
Stoner, Harlan T.  
Tafan, Mathew,  
Platinum Blonde Revue  
Tafan, Mathew,  
"Temptations of 1941".  
Teichner, Chas. A., of  
T.N.T. Productions.  
Thomas, Otis E.  
Walton (Jones), Anna, Owner,  
Casa Blanca Lounge.

**EAST ST. LOUIS:**  
Davis, C. M.  
**EFFINGHAM:**  
Behl, Dan  
**FREEPORT:**  
Hille, Kenneth and Fred  
March, Art

### GALESBURG:

Clark, Horace G.  
**KANKAKEE:**  
Havener, Mrs. Theresa, Prop.,  
Dreamland.  
**LA GRANGE:**  
Haege, Robert  
Klass Club,  
LaGrange High School.  
Viner, Joseph W.

### PEORIA:

Betar, Alfred  
Humane Animal Assn.

### POLO:

Clem, Howard A.

### QUINCY:

Hammond, W.  
Vincent, Charles E.

### ROCKFORD:

Trocadero Theatre Lounge  
White Swan Corporation

### SPRINGFIELD:

Stewart, Leon H., Manager,  
Club Congo.

### STERLING:

Floch, R. W.

### WAUKEGAN:

Schneider, Joseph M.

### INDIANA

**EAST CHICAGO:**  
Barnes, J. L.  
**EVANSVILLE:**  
Adams, Jack C.  
Fox, Ben  
**FORT WAYNE:**  
Fisher, Ralph L.  
Mitten, Harold R., Manager,  
Uptown Ballroom.  
Reeder, Jack  
**INDIANAPOLIS:**  
Gentry, James J.  
Dickerson, Matthew  
Dickerson Artists' Bureau  
Harding, Howard  
Harris, Rupert, Greater United  
Amusement Service.  
Richardson, Vaughn,  
Fine Ridge Follics.

### MARION:

Horinc, W. S.  
Idle Hour Recreation Club

### MISHAWAKA:

McDonough, Jack  
Rose Ballroom  
Wetly, Elwood

### RICHMOND:

Newcomer, Charles

### ROME CITY:

Kintzel, Stanley

### SOUTH BEND:

DeLeury-Reeder Adv. Agency

### IOWA

**AUDUBON:**  
American Legion Auxiliary  
Hollenbeck, Mrs. Mary  
**BRYANT:**  
Voss, A. J., Manager,  
Rainbow Gardens.  
**CEDAR RAPIDS:**  
Alberts, Joe, Manager,  
Thornwood Park Ballroom  
Jurgensen, F. H.  
Watson, N. C.  
**DES MOINES:**  
Hughes, R. E., Publisher,  
"How a Unionist".  
LeMan, Art  
Iley, Eugene R.  
**EAGLE GROVE:**  
Orz, Jesse  
**IOWA CITY:**  
Fowler, Steve  
**MARION:**  
Jurgenson, F. H.  
**OTTUMWA:**  
Baker, C. G.  
**WHEATLAND:**  
Griebel, Ray, Mgr., Alex Park

### KANSAS

**KANSAS CITY:**  
White, J. Cordell  
**LEAVENWORTH:**  
Phillips, Leonard  
**MANHATTAN:**  
Stuart, Ray  
**TOPEKA:**  
Mid-West Sportsmen Assn.  
**WICHITA:**  
Bedinger, John

### KENTUCKY

**HOPKINSVILLE:**  
Steele, Lester  
**LEXINGTON:**  
Harper, A. C.  
Hise, Geo. H.  
Montgomery, Garnett  
Wilson, Sylvester A.

### LOUISVILLE:

Greenwell, Allen V., Prop.,  
Greenwell's Nite Club  
Greyhound Club  
Norman, Tom  
Oftutt, L. A., Jr.  
Shelton, Fred  
Walker, Norval  
Wilson, James H.  
**MIDDLESBORO:**  
Greene, Jimmie  
**OWENSBORO:**  
Cristil, Joe, Owner, Club 71  
**PADUCAH:**  
Vickers, Jimmie,  
Bookers' License 2611

### LOUISIANA

**ALEXANDRIA:**  
Green, Al, Owner and Oper.,  
Rivertide Bar.  
Smith, Mrs. Lawrence, Prop.,  
Club Plantation.  
Stars & Bars Club (also known  
as Brass Hats Club), A. R.  
Conley, Owner; Jack Tyson,  
Manager.  
**LAKE CHARLES:**  
Veltin, Tony, Mgr., Palma Club  
**NEW ORLEANS:**  
Hylsund, Chauncey A.  
Mitchell, A. T.  
**SHREVEPORT:**  
Adams, E. A.  
Farrell, Holland  
Hooper, J. W.  
Reeves, Harry A.  
Riley, Billy  
Williams, Claude

### MAINE

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

### MARYLAND

**BALTIMORE:**  
Alber, John J.  
Continental Arms,  
Old Philadelphia Road  
Delta Sigma Fraternity  
Demley, Emil E.  
Earl Club, Earl Kahn, Prop.  
Epstein, Henry  
Erod Holding Corporation  
Gambly's Nite Club,  
C. V. Wynn.  
Green, Jerry  
Lipsey, J. C.  
Mason, Harold, Prop.,  
Club Astoria  
Stage Door Casino  
White, David,  
Nation Wide Theatrical Agy.

**BETHESDA:**  
Hodges, Edwin A.  
**FREDERICK:**  
Rev. H. B. Rittenhouse

**OCEAN CITY:**  
Gay Nineties Club, Lou Belmont, Prop.; Henry Epstein, Owner (of Baltimore, Md.).

**SALISBURY:**  
Twin Lanterns,  
Elmer B. Dashiell, Oper.

**TURNERS STATION:**  
Thomas, Dr. Joseph H.  
Edgewater Beach.

### MASSACHUSETTS

**ALLSTON:**  
Spaulding, A. W.  
**ATTLEBORO:**  
Baker, C. G.  
St. Moritz Cafe  
**BOSTON:**  
Aquatic Shows, Inc.,  
also known as Water Pollics  
of 1944.  
Grace, Max L.  
Gray, Judd,  
Warmouth's Restaurant  
Lossac, William  
Mouzon, George  
Paladino, Rocky  
Snyder, Sam  
Sullivan, J. Arnold,  
Bookers' License 150.  
Walker, Julian  
Younger Citizens  
Coordinating Committee

**CAMBRIDGE:**  
Montgomery, A. Frank, Jr.

**DANVERS:**  
Batatini, Eugene

**FITCHBURG:**  
Bolder, Henry

**HOLYOKE:**  
Levy, Bernard W.,  
Holyoke Theatre.

**LOWELL:**  
Porter, R. W.

**NANTASKET:**  
Sheppard, J. K.

**NEW BEDFORD:**  
Rose, Manuel

### NORTH WEYMOUTH:

Pearl, Myrtle

### MICHIGAN

**BATH:**  
Terrace, The, Park Lakes  
**BATTLE CREEK:**  
Magel, Milton  
**BAY CITY:**  
Alpha Omega Fraternity  
Niedzielski, Harry  
Walther, Dr. Howard  
**DETROIT:**  
Adler, Caesar, and Hoffman,  
Sam, Oper., Frontier Ranch.  
Advance Theatrical Operation  
Corp., Jack Broder, Pres.  
Amnor Record Company  
Berman, S. R.  
Bibb, Allen  
Bologna, Sam, Imperial Club  
Bommarito, Joe  
Briggs, Edgar M.  
Cavanaugh, J. J., Receiver,  
Downtown Theatre.  
Daniel, James M.  
Downtown Casino, The  
Green, Goldman  
Johnson, Ivory  
Kosman, Hyman  
Malloy, James  
O'Malley, Jack  
Paradise Cave Cafe  
San Diego Club,  
Nono Minardo.  
Schreiber, Raymond, Owner and  
Oper., Colonial Theatre.

**FLINT:**  
Carpenter, E. M., Mgr.,  
Terrace Gardens.  
McClarin, William

**GRAND RAPIDS:**  
Huban, Jack

**ISHPEMING:**  
Andriachi, Peter, Owner,  
Venice Cafe.

**LANSING:**  
Hagen, Lester, Mgr.,  
Lansing Armory.  
Metro Amusement Co.  
Norris, Elmer, Jr.,  
Palomar Ballroom.  
Tholen, Gary  
Wilson, L. E.

**MARQUETTE:**  
Loma Farms, Mrs. Carl Tonelli

**McMILLAN:**  
Bodetto, Clarence, Mgr., Jeff's  
Menominee:  
Doran, Francis, Jordan College

**NORWAY:**  
Valencia Ballroom,  
Louis Zadra, Mgr.

**ROUND LAKE:**  
Gordon, Don S., Mgr.,  
Round Lake Casino.

**TRAVERSE CITY:**  
O-At-Ka Beach Pavilion,  
Al Lawson.

### MINNESOTA

**ALEXANDRIA:**  
Crest Club, Frank Gasmer  
**BEMIDJI:**  
Foster, Floyd, Owner,  
Merry Mixers' Tavern.  
**CALEDONIA:**  
Elton, Rudy  
**FAIRMOUNT:**  
Graham, H. R.  
**GARDEN CITY:**  
Conkling, Harold C.  
**GAYLORD:**  
Greco, O. M.  
**HIBBING:**  
Pitman, Earl  
**LIVERNE:**  
Bennett, J. W.  
**MORRIS:**  
Cosgrove, James  
**SPRINGFIELD:**  
Green, O. M.  
**ST. CLOUD:**  
Genz, Mike  
**ST. PAUL:**  
Fox, S. M.

### MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner,  
Pilot House Night Club.  
**GREENVILLE:**  
Pollard, Fleaord  
**JACKSON:**  
Perry, T. G.

### MISSOURI

**CAPE GIRARDEAU:**  
Gilksion, Lorace  
Mouglow Club  
**CHILLICOTHE:**  
Hawes, H. H., Manager,  
Woodmoor Gardens.

**KANSAS CITY:**  
Cox, Mrs. Evelyn  
Esquire Productions, Kenneth  
Yates, Bobby Henshaw.  
Fox, S. M.  
Holm, Maynard O.  
Theatrum, H. C., Asst. Mgr.,  
Orpheum Theatre.  
Wasson, Chas. C.

**LEBANON:**  
Kay, Frank  
**NORTH KANSAS CITY:**  
Cook, Bert, Mgr., Ballrooms,  
Windsor Beach.

**POPLAR BLUFFS:**  
Brown, Merle

**ROLLA:**  
Shubert, J. S.

**ST. JOSEPH:**  
Thomas, Clarence H.

**ST. LOUIS:**  
Caruth, James, Oper., Club  
Rhubarbiques, Cafe Society,  
Brown Bomber Bar.  
D'Agostino, Sam,  
Castle Ballroom.

**SIKESTON:**  
Boyer, Hubert

## MONTANA

**FORSYTH:**  
Allison, J.

## NEBRASKA

**COLUMBUS:**  
Moist, Don

**GRAND ISLAND:**  
Scott, S. F.

**KEARNEY:**  
Field, H. E., Mgr., 1733 Club

**LINCOLN:**  
Johnson, Max

**OMAHA:**  
Davis, Clyde E.  
Omaha Credit Women's Break-  
fast Club.  
Rosso, Charles

## NEVADA

**ELY:**  
Folsom, Mrs. Ruby

**LAS VEGAS:**  
Bon-Aire Club

**RENO:**  
Blackman, Mrs. Mary

## NEW JERSEY

**ARCOLA:**  
Corrison, Eddie  
White, Joseph

**ASBURY PARK:**  
Richardson, Harry  
Ryan, Paddy, Operator,  
Paddy Ryan's Bar & Grill.  
White, William

**ATLANTIC CITY:**  
Atlantic City Art League  
Danzler, George, Operator,  
Fama's Morocco Restaurant.  
Fama, George, Operator,  
Fama's Morocco Restaurant.  
Jones, J. Paul  
Lockman, Harvey  
Morocco Restaurant, Geo. Fama  
and Geo. Danzler, Oper.

**ATLANTIC HIGHLANDS:**  
Kaiser, Walter

**BLOOMFIELD:**  
Brows, Grant

**CAMDEN:**  
Towers Ballroom, Pearson Lesny  
and Victor Potamkin, Mgrs.

**CAPE MAY:**  
Mayflower Casino,  
Charles Anderson, Operator.

**CLIFTON:**  
Silberstein, Joseph L., and  
Eitelson, Samuel

**EATONTOWN:**  
Schert, Anthony, Owner,  
Dubonnet Room.

**LAKEWOOD:**  
Patt, Arthur, Mgr., Hotel Plaza  
Seldin, S. H.

**LONG BRANCH:**  
Rappaport, A., Owner,  
The Blue Room.

**LYNDHURST:**  
Dorando's, Salvatore Dorando

**MONTCLAIR:**  
Cas-Hay Corporation and Mont-  
clair Theatre, Thos. Haynes,  
James Costello.  
Three Crowns Restaurant

**MOUNTAINSIDE:**  
The Chatterbox, Inc.,  
Ray DiCarlo.

**NEWARK:**  
Carroll, Sonny, Owner,  
Sonny Carroll's Supper Club.  
Clark, Fred R.  
Coleman, Melvin  
Kruvant, Norman  
N. A. A. C. F.

Robinson, Oliver,  
Mammies Club.  
Santoro, V.  
Simmons, Charles  
Skyway Restaurant,  
Newark Airport Highway.  
Smith, Frank  
Stewart, Mrs. Rosemond  
Tucker, Frank

**PATERSON:**  
Marsh, James  
Piedmont Social Club  
Pyatt, Joseph  
Riverview Casino

**PRINCETON:**  
Lawrence, Paul

**SOMERS POINT:**  
Dean, Mrs. Jeannette  
Leigh, Stockton

**TARENTON:**  
Laramore, J. Dory

**UNION CITY:**  
Head, John E., Owner, and Mr.  
Scott, Mgr., Back Stage Club.

**W. COLLINGSWOOD HGTS.:**  
Conway, Frank, Owner, Frankie  
Conway's Tavern, Black  
Horse Pike.

## NEW MEXICO

**ALBUQUERQUE:**  
Mertz, Otis

**CLOVIS:**  
Deaton, J. Earl, Owner,  
Plaza Hotel.

## NEW YORK

**ALBANY:**  
Bradt, John  
Bologhino, Dominick, Owner,  
Trout Club.  
Flood, Gordon A.  
Kessler, Sam  
Laag, Arthur  
New Abbey Hotel  
New Goblet, The

**ARMONK:**  
Embassy Associates

**BINGHAMTON:**  
Bentley, Bert

**BONAVENTURE:**  
Class of 1941 of the  
St. Bonaventure College.

**BRONX:**  
Santoro, E. J.

**BROOKLYN:**  
Graymont, A. C.  
Harold Productions Corp.  
Johnson, Clifford  
Puma, James  
Rosman, Gus, Hollywood Cafe

**BUFFALO:**  
Christiano, Frank  
Erickson, J. M.  
Kaplan, Ken, Mgr.,  
Buffalo Swing Club.  
King, Geo., Productions Co.  
McKay, Louis  
Michaels, Max  
Nelso, Art  
Nelso, Mrs. Mildred  
Rush, Charles E.  
Shula, E. H.

**EASTCHESTER:**  
Starlight Terrace, Carlo Del  
Tulo and Vincent Formi-  
cella, Props.

**ELLENVILLE:**  
Cohen, Mrs. A.

**ELMIRA:**  
Goodwin, Madelyn

**GLENS FALLS:**  
Halfway House, Ralph Gottlieb,  
Employer; Joel Newman,  
Owner.

**HUDSON:**  
Baddy's Tavern, Samuel Gutto  
and Benny Goldstein.

**JAMESTOWN:**  
Lindstrom & Meyer

**KIAMESHA LAKE:**  
Mayfair, The

**LACKAWANNA:**  
Chic's Tavern,  
Louis Ciccarelli, Prop.

**LARCHMONT:**  
Morris, Donald  
Theta Kappa Omega Fraternity

**MT. VERNON:**  
Raphin, Harry, Prop.,  
Wagon Wheel Tavern.

**NEWBURGH:**  
Matthews, Bernard H.

**NEW LEBANON:**  
Donlon, Eleanor

**NEW YORK CITY:**  
Amusement Corp. of America  
Baldwin, C. Paul  
Ranrubi, M.  
Rooker, H. E., and All-Ameri-  
can Entertainment Bureau,  
Broadway Swing Publications,  
L. Frankel, Owner.

Campbell, Norman  
Carolina, A.  
Chiambrini & Co.  
Cohen, Alexander, connected  
with "Bright Lights".  
Cotton Club  
Currie, Robert W., formerly  
held Booker's License 2995.  
Davison, Jules  
Deaton Boys  
Dener & Dorshind, Inc.  
Lodge, Wendell P.  
Dyrruff, Nicholas  
Embree, Mrs. Mabel K.  
Evans & Lee  
Pine Plays, Inc.  
Pliashnik, Sam B.  
Foreman, Jean  
Potoobop, Inc.  
Pur Dressing & Dyeing  
Salesmen's Union.  
Clyde Oil Products  
Grant & Wadsworth and  
Casimir, Inc.  
Grisman, Sam  
Hirliman, George A., Hirliman  
Florida Productions, Inc.  
Immerman, George  
Joseph, Alfred  
Katz, George, Theatrical Prom.  
King, Gene  
Koch, Fred G.  
Koren, Aaron  
Leigh, Stockton  
Leonard, John S.  
Levy, Al and Nat, former own-  
ers, Merry-Go-Round (Bklyn).  
Lyons, Alton  
(also known as Arthur Lee)  
Makler, Harry, Mgr.,  
Folley Theatre (Brooklyn).  
Masconi, Charles  
Matlew, I.  
Maybohm, Col. Fedor  
Meerole, Ed. P.  
Miller, James  
Montello, R.  
Moody, Philip, and Youth  
Monument to the Future  
Organization.  
Murray, David  
New York Ice Fantasy Co.,  
Scott Chalfant, James Blis-  
zard and Henry Robinson,  
Owners.

Perli, Harry  
Phi Rho Pi Fraternity  
Prince, Hughie  
Regan, Jack  
"Right This Way",  
Carl Reed, Mgr.  
Rogers, Dick  
Rogers, Harry, Owner,  
"Frisco Follic".  
Rosencor, Adolph and Sykes,  
Oper., Royal Tours of Mexico  
Agency.  
Russell, Alfred  
Schulte, Ray  
Seidner, Charles  
Singer, John, former Booker's  
License 3326.  
Solomonoff, Henry  
South Sea, Inc.,  
Abner J. Rubien.  
"SO" Shampoo Co.  
Spencer, Lou  
Stein, Ben  
Stein, Norman  
Strauss, Walter  
Strouse, Irving  
Superior 25 Club, Inc.  
Wade, Frank  
Wee & Leventhal, Inc.  
Weinstock, Joe  
Wild Operating Co.  
Wiotzky, S.

**NIAGARA FALLS:**  
Panes, Joseph,  
connected with Midway Park.

**ONEONTA:**  
Shepard, Maximilian, Owner,  
New Windsor Hotel.

**PORT KENT:**  
Klages, Henry C., Owner,  
Mountain View House.

**ROCHESTER:**  
Genesee Electric Products Co.  
Goria, Arthur  
Lloyd, George  
Palisier, E. H.  
Valenti, Sam

**SCHENECTADY:**  
Gibson, John F.  
Magill, Andrew

**SOUTH FALLSBURG:**  
Seldin, S. H., Oper.,  
Grand View Hotel.  
Majestic Hotel, Messrs. Cohen,  
Kornfeld and Shore, Owners  
and Operators.

**SUFFERN:**  
Armstrong, Walter, Pres.,  
Country Theatre.

**SYRACUSE:**  
Peinglos, Norman  
Horton, Don  
Syracuse Musical Club

**TROY:**  
DeSina, Manuel

**TUCKAHOE:**  
Birnbaum, Murray  
Roden, Walter

**UTICA:**  
Moinjous, Alza.  
**VALHALLA:**  
Twin Palms Restaurant,  
John Masi, Prop.  
**WHITE PLAINS:**  
Brod, Mario  
Hechiras Corp., Reiz, Les  
**WHITESBORO:**  
Guido, Lawrence  
**YONKERS:**  
Colonial Manor Restaurant,  
William Babner, Prop.

## LONG ISLAND (New York)

**HICKESVILLE:**  
Seever, Manager,  
Hicksville Theatre.

**LINDENHURST:**  
Foz, Frank W.

## NORTH CAROLINA

**ASHEVILLE:**  
Pitmon, Earl  
Village Barn,  
Mrs. Ralph Overton, Owner.

**CAROLINA BEACH:**  
Palais Royal Restaurant,  
Chris Economides, Owner.

**CHARLOTTE:**  
Amusement Corp. of America,  
Edson E. Blackman, Jr.

**DURHAM:**  
Alston, E. W.  
Perrell, George  
Mills, J. N.  
Pratt, Fred

**FAYETTEVILLE:**  
Bethune, C. B.  
Matthews, John, Owner and  
Oper., Andy's Supper Club.  
The Town Pump, Inc.

**GREENSBORO:**  
Fair Park Casino and  
Irish Moran.

**HIGHPOINT:**  
Trumpeters' Club, The,  
J. W. Bennett, Pres.

**KINSTON:**  
Courie, E. F.

**RALEIGH:**  
Charles T. Norwood Post,  
American Legion.

**WALLACE:**  
Strawberry Festival, Inc.

**WILLIAMSTON:**  
Grey, A. J.

**WINSTON-SALEM:**  
Payne, Miss L.

## NORTH DAKOTA

**BISMARCK:**  
Coman, L. R.

## OHIO

**AKRON:**  
Brady Lake Dance Pavilion  
Pullman Cafe, George Subrin,  
Owner and Manager.  
Millard, Jack, Mgr. and Lessee,  
Merry-Go-Round.

**CANTON:**  
Holt, Jack

**CHILLICOTHE:**  
Ruberford, C. E., Mgr.,  
Club Bavarian.  
Scott, Richard

**CINCINNATI:**  
Anderson, Albert,  
Booker's License 2956.  
Black, Floyd  
Carpenter, Richard  
Charles, Alberta, of the Ezzard  
Charles Colosseum.  
Einhora, Harry  
Jones, John  
Kolb, Matt  
Lantz, Myer (Blackie)  
Lee, Eugene  
Overton, Harold  
Reider, Sam

**CLEVELAND:**  
Amata, Carl and Mary, Green  
Derby Cafe, 3314 E. 116th St.  
Dixon, Forrest  
Salabci, Frank J.  
Tustone, Velma  
Weisenberg, Nate, Mgr.,  
Mayfair or Euclid Casino.

**COLUMBUS:**  
Bell, Edward  
Bellinger, C. Robert  
Koury, Joseph, Owner,  
The Y. M. I. D. Club

**DAYTON:**  
Stapp, Philip B.  
Victor Hugo Restaurant

**DELAWARE:**  
Bellinger, C. Robert

**ELYRIA:**  
Cornish, D. H.  
Elyria Hotel

**FINDLAY:**  
Bellinger, C. Robert  
Wilson, Mr. and Mrs. Karl,  
Oper., Paradise Club.  
**KENT:**  
Sophomore Class of Kent State  
Univ., James Ryback, Pres.

**MARIETTA:**  
Morris, H. W.

**MEDINA:**  
Bradow, Paul

**OXFORD:**  
Dayton-Miami Association,  
William F. Drees, Pres.

**PORTSMOUTH:**  
Smith, Phil

**SANDUSKY:**  
Boulevard Sidewalk Cafe, The  
Burnett, John  
Wonderbar Cafe

**SPRINGFIELD:**  
Prince Hunley Lodge No. 469,  
A. B. P. O. E.

**TOLEDO:**  
Cavender, E. S.  
Frank, Steve and Mike, Own-  
ers and Mgrs., Frank Bros.  
Cafe.  
Dutch Village,  
A. J. Hand, Oper.  
Huntley, Lucius

**WARREN:**  
Windom, Chester  
Young, Lin.

**YOUNGSTOWN:**  
Einhora, Harry  
Lombard, Edward  
Reider, Sam

**ZANESVILLE:**  
Vennar, Pierre

## OKLAHOMA

**ADA:**  
Hamilton, Herman

**OKLAHOMA CITY:**  
Holiday Inn,  
Louis Strauch, Owner  
Louis' Tap Room,  
Louis Strauch, Owner,  
The 29 Club,  
Louis Strauch, Owner.

**TULSA:**  
Angel, Alfred  
Doros, John  
Goltzy, Charles  
Horn, O. B.  
Mayfair Club, John Old, Mgr.  
McHunt, Arthur  
Moana Company, The  
Shunston, Chief Joe  
Tate, W. J.  
Williams, Cargile

## OREGON

**ASHLAND:**  
Halaas, Kermit, Oper.,  
The Chateau.

**HERMISTON:**  
Rosenberg, Mrs. R. M.

## PENNSYLVANIA

**ALTIQUIPPA:**  
Cannon, Robert  
Guine, Otis  
Young Republican Club

**ALLENTOWN:**  
Conners, Earl  
Sedley, Roy

**BIRDSBORO:**  
Birdsboro Oriole Home Asso.

**BRADFORD:**  
Fizell, Francis A.

**BROWNSVILLE:**  
Hill, Clifford, Pres.,  
Triangle Amusement.

**BYRN MAWR:**  
Foad, Mrs. H. J. M.

**CANONSBURG:**  
Vlachos, Tom

**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Reading, Albert A.

**COLUMBIA:**  
Hardy, Ed.

**CONNELLY LAKE:**  
Yaras, Max

**EASTON:**  
Caticchio, E. J., and Matino,  
Michael, Mgrs., Victory Ball-  
room.  
Green, Morris  
Jacobson, Benjamin  
Koury, Joseph, Owner,  
The Y. M. I. D. Club

**ELMHURST:**  
Watro, John, Mgr.,  
Showboat Grill.

**EMPORION:**  
McNarney, W. S.

**ERIE:**  
Oliver, Edward

**FATEMOUNT PARK:**  
Riverside Inn,  
Samuel Otzenberg, Pres.  
**HARRISBURG:**  
Reeves, William T.  
Waters, B. N.

**KELAYRES:**  
Condon, Joseph

**LANCASTER:**  
Parker, A. E.

**LA FROE:**  
Yangling, Charles M.

**LEBANON:**  
Fishman, Harry K.

**MARSHALLTOWN:**  
Willard, Weldon D.

**MIDLAND:**  
Mason, Bill

**MT. CARMEL:**  
Mayfair Club, John Pogersky and  
John Balkat, Mgrs.

**NEW CASTLE:**  
Boudurant, Harry

**PHILADELPHIA:**  
Arcadia, The,  
International Rest.  
Beany-the-Bumas,  
Benjamin Pogelman, Prop.  
Bryant, G. Hodges  
Buback, Carl F.  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
Glas, Davey  
Hirst, Izzy  
McShain, John  
Philadelphia Fed. of Blind  
Philadelphia Gardens, Inc.  
Roche, Otto  
Stanley, Frank  
Street, Benny  
Wilder, Mr. and Mrs. Max

**PITTSBURGH:**  
Ananis, Flores  
Blandi's Night Club  
Ficklin, Thomas  
Sala, Joseph M., Owner,  
El Chico Cafe.

**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**READING:**  
Nally, Beraard

**RIDGEWAY:**  
Benigni, Silvio

**SHARON:**  
Marino & Cohan, former Oper.,  
Clover Club.

**STRAFFORD:**  
Poinsetta, Walter

**WASHINGTON:**  
Athens, Peter, Mgr.,  
Washington Cocktail Lounge.

**WEST LEBANETH:**  
Johnson, Edward

**WILKES-BARRE:**  
Cohen, Harry  
Kozley, William  
McKae, James

**YATESVILLE:**  
Bianco, Joseph, Oper.,  
Club Mayfair.

## RHODE ISLAND

**NORWOOD:**  
D'Antuono, Joe  
D'Antuono, Mike

**PROVIDENCE:**  
Allen, George  
Belanger, Lucian  
Goldsmith, John, Promoter  
Kronson, Charles, Promoter

**WARWICK:**  
D'Antuono, Joe  
D'Antuono, Mike

## SOUTH CAROLINA

**CHARLESTON:**  
Hamilton, E. A. and James

**GREENVILLE:**  
Allea, E. W.  
Bryant, G. Hodges  
Fields, Charles B.  
Goodman, H. E., Mgr.,  
The Pines.  
Jackson, Rufus  
National Home Show

**ROCK HILLS:**  
Rolan, Kid  
Wright, Wilford

**SPARTANBURG:**  
Holcomer, H. C.

## TENNESSEE

**Bristol:**  
Pinchurst Country Club,  
J. C. Bates, Mgr.

**CHATTANOOGA:**  
Daddy, Nathan  
Reeves, Harry A.

**JACKSON:**  
Clark, Dave

**JOHNSON CITY:**  
Watkins, W. M., Mgr.,  
The Lark Club.

## INTERNATIONAL MUSICIAN

**MEMPHIS:**  
Arkinson, Elmer  
Hulbert, Maurice

**NASHVILLE:**  
Carter, Robert T.  
Eckle, J. C.  
Harris, Rupert, Greater United  
Amusement Service.  
Hayes, Billie and Floyd,  
Club Zanzibar.

**TEXAS**

**ABILENE:**  
Sphinx Club

**AMARILLO:**  
Cox, Milton

**AUSTIN:**  
Franks, Tony  
Rowlett, Henry

**CLARKSVILLE:**  
Dickson, Robert G.

**DALLAS:**  
Carahan, R. H.  
Goldberg, Bernard  
May, Oscar P. and Harry E.  
Morgan, J. C.

**FORT WORTH:**  
Airfield Circuit  
Bowers, J. W., also known as  
Bill Bauer or Gret Bourke.  
Carahan, Robert  
Coo Coo Club  
Merritt, Morris John  
Smith, J. F.

**GALVESTON:**  
Evans, Bob  
Page, Alex  
Purple Circle Social Club

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Grigsby, J. B.  
Jeton, Oscar  
Merritt, Morris John  
Orchestra Service of America  
Reich, Bouldin  
Richards, O. K.  
Robinson, Paul  
World Amusements, Inc.  
Thomas A. Wood, Pres.

**KILGORE:**  
Club Plantation  
Mathews, Edna

**LONGVIEW:**  
Ryan, A. L.

**PALESTINE:**  
Earl, J. W.

**FORT ARTHUR:**  
Silver Slipper Night Club,  
V. B. Berwick, Mgr.

**SAN ANTONIO:**  
Thomson's Tavern,  
J. W. Leathy

**TEXARKANA:**  
Gant, Arthur

**TYLER:**  
Cillian, Max  
Tyler Entertainment Co.

**WACO:**  
Cramer, E. C., Peacock Club  
Williams, J. R.

**WICHITA FALLS:**  
Dibbles, C.  
Malone, Eddie, Mgr., The Barn

**UTAH**

**SALT LAKE CITY:**  
Allan, George A.

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**ALEXANDRIA:**  
Dove, Julian M., Capitol  
Amusement Attractions.

**LYNCHBURG:**  
Bailey, Clarence A.

**NEWPORT NEWS:**  
Kay, Bert, Owner, "The Barn"

**NORFOLK:**  
DeWitt Music Corp., U. H.  
Macey, Pres.; C. Coates, Vice-  
Pres.

**NORTON:**  
Pegram, Mrs. Emma

**ROANOKE:**  
Harris, Stanley  
Morris, Robert F., Mgr.,  
Radio Artists' Service.  
Wilson, Sol, Mgr., Royal Casino

**SUFFOLK:**  
Clark, W. H.

**WASHINGTON**

**TACOMA:**  
Dittbenner, Charles  
King, Jan

**WOODLAND:**  
Martin, Mrs. Edith

**WEST VIRGINIA**

**MUSKIEFIELD:**  
Brooks, Lawson  
Florence, C. A.  
Thompson, Charles G.

**CHARLESTON:**  
Brando, William  
Corey, LaBabe  
Hargrave, Paul  
White, R. L.,  
Capitol Booking Agency.  
White, Ernest B.

**FAIRMONT:**  
Carpenter, Samuel H.

**MORGANTOWN:**  
Leone, Tony, former manager,  
Morgantown Country Club.

**WISCONSIN**

**ALMOND:**  
Bernato, George,  
Twins Lake Pavilion.

**APPLETON:**  
Konzelman, E.  
Miller, Earl

**ARCADIA:**  
Schade, Cyril

**BARABOO:**  
Dunham, Paul L.

**BOWLER:**  
Reinke, John

**EAGLE RIVER:**  
Denoyer, A. J.

**GREEN BAY:**  
Franklin, Allen

**HIAFFORD JUNCTION:**  
Kiliaski, Phil., Prop.,  
Phil's Lake Nakomis Resort.

**JUMP RIVER:**  
Erickson, John, Mgr.,  
Community Hall.

**KESHENA:**  
American Legion Auxiliary  
Long, Matilda

**MADISON:**  
White, Edw. R.

**MALONE:**  
Kramer, Gale

**MERRILL:**  
Goetsch's Nite Club,  
Ben Goetsch, Owner.

**MILWAUKEE:**  
Cubic, Iva  
Thomas, James  
Weinberger, A. J.

**MT. CALVARY:**  
Sijack, Steve

**NEOPIT:**  
American Legion,  
Sam Dickerson, Vice-Com.

**RHINELANDER:**  
Kecall, Mr., Mgr.,  
Holly Wood Lodge.  
Khouri, Tony

**ROTHSCHILD:**  
Rhyner, Lawrence

**SHEBOYGAN:**  
Bahr, August W.  
Scilia, N.

**SLINGER:**  
Bus, Andy, alias Andy Buege

**STURGEON BAY:**  
DeFco, F. C.  
Larshid, Mrs. Geo., Prop.,  
Carman Hotel

**WAUSAU:**  
Vogl, Charles

**WYOMING**

**CASPER:**  
Schmitt, A. E.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvis, Ray C.  
Arcadia Ballroom, Edw. F.,  
Mesrole, Owner and Oper.  
Archer, Pat  
Berengert, A. C.  
Blue Mirror,  
Frank Caligore, Oper.  
Burroughs, H. F., Jr.  
Flagship, Inc.  
Prattone, James  
Furedy, E. S., Mgr.,  
Trans Lux Hour Glass.  
Hayden, Phil  
Hodgen, Edwin A.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Huie, Lim, Mgr., Casino Royal,  
formerly known as LaParce.  
Lynch, Buford  
McDonald, Earl H.  
Melody Club  
Moore, Frank, Owner,  
Star Dust Inn.  
O'Brien, John T.  
Reich, Eddie  
Ross, Thomas N.  
Smith, J. A.  
Trans Lux Hour Glass,  
E. S. Furedy, Mgr.

**CANADA**

**ALBERTA**

**CALGARY:**  
Dowsley, C. L.

**MANITOBA**

**WINNIPEG:**  
Hamilton Booking Agency

**ONTARIO**

**BRANTFORD:**  
Newman, Charles

**HAMILTON:**  
Dumbells Amusement Co.

**FORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Leslie, George  
Chin Up Producers, Ltd.,  
Roly Young, Mgr.  
Clarke, David  
Cockerill, W. H.  
Eden, Leonard  
Henderson, W. J.  
LaSalle, Fred.  
Fred LaSalle Attractions.  
Local Union 1452, CIO Steel  
Workers' Organizing Com.

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
DeSauteh, C. B.  
Horta, Jack, Oper.,  
Vienna Grill  
Sourkes, Irving

**QUEBEC CITY:**  
Sourkes, Irving

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

Al-Dean Circus, P. D. Freeland  
American Negro Ballet  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Ball, Ray, Owner,  
All-Star Hit Parade  
Bendorf, Clarence  
Bert Smith Revue  
Bigley, Mel. O.  
Baugh, Mrs. Mary  
Blake, Milton (also known as  
Manuel Blanke and Tom Kent).  
Blanke, Manuel (also known as  
Milton Blake and Tom Kent).  
Blaufox, Paul, Mgr., Fox Bee Gee  
Production Co., Inc.  
Brau, Dr. Max,  
Wagnerian Opera Co.  
Braunstein, B. Frank  
Bruce, Howard, Mgr.,  
"Crazy Hollywood Co."  
Bruce, Howard,  
Hollywood Star Doubles.  
Khouri, Harold  
Byrdon, Ray Marsh, of the  
Dan Rice 3-Ring Circus.  
Burns, L. L., and Partners  
Carr, June, and  
Her Parisienne Creations.  
Carroll, Sam  
Currie, Mr. and Mrs. R. C.,  
Promoters, Fashion Shows.  
Curry, R. C.  
Czapiewski, Harry J.  
Darragh, Don  
DeShon, Mr.  
Eckhart, Robert  
Edmonds, E. E.,  
and His Enterprises  
Farrance, B. F.  
Fechan, Gordon P.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade".  
Pitakee, Darrel  
Foley, W. R.  
Fox, Sam M.  
Freeland, F. D., Al-Dean Circus  
Freeman, Jack, Mgr.,  
Follies Gay Parade  
Fritch, Joe C.  
Gardiner, Ed., Owner, Uncle Ezra  
Smith's Barn Dance Frolics.  
George, Wally  
Grego, Pete  
Hanover, M. L., Promoter  
Hendershott, G. B.,  
Fair Promoter.  
Hoffman, Ed. F.,  
Hoffman's 3-Ring Circus.  
Horan, Irish  
Hyman, S.  
International Magicians, Produc-  
ers of "Magic in the Air".  
Johnson, Sandy  
Johnson, Clifford  
Katz, George  
Kauncoaga Operating Corp.,  
P. A. Schitzel, Sec.  
Kane, Lew, Theatrical Promoter  
Kent, Tom (also known as  
Manuel Blanke and Milton  
Blanke).  
Kessler, Sam, Promoter  
Keyes, Ray  
Kimball, Dude (or Romaine)  
Kosman, Hyman  
Kosta, Oscar  
Larson, Norman J.

Lasky, Andre, Owner and Mgr.,  
Andre Lasky's French Revue.  
Lawton, Miss Judith  
Lester, Ann  
Levin, Harry  
London Intimate Opera Co.  
Magee, Floyd  
Maurice, Ralph  
Maxwell, J. E.  
McCaw, E. E., Owner,  
Horse Follies of 1946.  
McFryer, William, Promoter  
McKay, Gail B., Promoter  
McKinley, N. M.  
Meyer, Harold  
Miller, George E., Jr., former  
Bookers' License 1129.  
Monmouth Co. Firemen's Assn.  
Monoff, Yvonne  
Mother, Woody (Paul Woody)  
Mosko, Maurice  
Muelter, Otto  
Nash, L. J.  
New York Ice Fantasy Co., Scott  
Chalfans, James Blizard and  
Henry Robinson, Owners.  
Ouellette, Louis  
Platinum Blond Revue  
Plumley, L. D.  
Richardson, Vaughan,  
Pine Ridge Follies  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rogers, Harry, Owner,  
"Prisco Follies"  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Schulte, Ray  
Shawitch, Vladimir  
Singer, Leo, Singer's Midgets  
Smith, Ora T.  
Snayder, Sam, Owner,  
International Water Follies  
Stone, Louis, Promoter  
Sullivan, Peter  
Taffan, Mathew  
Temptations of 1941  
Thompson, J. Nelson, Promoter  
Todd, Jack, Promoter  
Travers, Albert A.  
"Uncle Ezra Smith Barn Dance  
Frolic Co."

Ward, W. W.  
Waltner, Marie, Promoter  
Welch Finn and Jack Echenack,  
Theatrical Promoters.  
White, Jack,  
Promoter of Style Shows.  
Wiley, Walter C., Promoter of the  
"Jitterbug Jamboree".  
Williams, Cargile  
Williams, Frederick  
Wolfe, Dr. J. A.  
Woody, Paul (Woody Mosher)  
Yokel, Alex, Theatrical Promoter  
"Zorine and Her Nudists"

**NEW JERSEY**

**MONTCLAIR:**  
Montclair Theatre and Cas-Hay  
Corp., Thomas Haynes, James  
Castello.

**NEW YORK**

**NEW YORK CITY:**  
Apollo Theatre (42nd St.)  
Jay Theatres, Inc.

**LONG ISLAND (New York)**

**HICKSVILLE:**  
Hicksville Theatre

**OHIO**

**CLEVELAND:**  
Metropolitan Theatre  
Emanuel Stutz, Oper.

**PENNSYLVANIA**

**HAZLETON:**  
Capitol Theatre,  
Bud Irwin, Mgr.

**PHILADELPHIA:**  
Apollo Theatre  
Bijou Theatre

**TENNESSEE**

**KNOXVILLE:**  
Bijou Theatre

**VIRGINIA**

**BUENA VISTA:**  
Rockbridge Theatre

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Universal Chain Theatrical  
Enterprises.

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically  
as to States and  
Canada

**CALIFORNIA**

**LOS ANGELES:**  
Paramount Theatre

**MASSACHUSETTS**

**BOSTON:**  
E. M. Loew's Theatres

**HOLYOKE:**  
Holyoke Theatre, B. W. Levy

**MICHIGAN**

**DETROIT:**  
Colonial Theatre, Raymond  
Schreiber, Owner and Oper.

**GRAND RAPIDS:**  
Powers Theatre

**MISSOURI**

**KANSAS CITY:**  
Main Street Theatre

**ILLINOIS**

**CHICAGO:**  
Blackstone Hotel  
Palmer House  
Stevens Hotel  
MATTOON:  
U. S. Grant Hotel  
STERLING:  
Moore Lodge, E. J. Yeager,  
Gov.; John E. Bowman, Sec.

**IOWA**

**BOONE:**  
Mines' Hall

**DUBUQUE:**  
Julica Dubuque Hotel

**KANSAS**

**WICHITA:**  
Shadowland Dance Club, Gage  
Brewer, Owner and Oper.

**LOUISIANA**

**BATON ROUGE:**  
Bombardiers Club  
Elix Club

**NEW ORLEANS:**  
Happy Landing Club

**MARYLAND**

**ELETON:**  
Tom Howard's Tavern, Tom  
Howard, Owner, Booth's Vil-  
lage.

**MASSACHUSETTS**

**FALL RIVER:**  
Paris, Gilbert

**MICHIGAN**

**DOUGLASS:**  
Tara Cafe,  
C. W. Koning, Owner.

**FLINT:**  
Central High School Audi.

**INTERLOCHEN:**  
National Music Camp

**ISHPEMING:**  
Casino Bar & Night Club,  
Ralph Doto, Prop.

**FLORIDA**

**MIAMI:**  
Columbus Hotel

**MIAMI BEACH:**  
Coronado Hotel  
Tazem Hotel

**TAMPA:**  
Grand Orpheum, Oscar Leon Mgr.  
Rainbow Tavern,  
Nick Brown, Prop.

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

## PARKS, BEACHES AND GARDENS

Playland Park, Rye, N. Y.

## BANDS ON THE UNFAIR LIST

Fort Cralo Band & Drums Corp.,  
Rensselaer, N. Y.  
Libertyville Municipal Band,  
Harry White, Dir., Mundelein,  
Illinois.  
Southern Pacific American Legion  
Post Band, San Francisco, Cal.  
Southern Pacific Club Band,  
San Francisco, Calif.  
Spencer, Robert (Bob) and his  
Band, Midland, Mich.  
Wuerli's Concert Band,  
Sheboygan, Wis.

## ORCHESTRAS

Alexander, Landon, Orchestra,  
Baton Rouge, La.  
Baer, Stephen S., Orchestra,  
Reading, Pa.  
Brewer, Gage, and his Orchestra,  
Wichita, Kan.  
Burian, Lorraine, and her Orches-  
tra, Friendship, Wis.  
Capps, Roy, Orchestra,  
Sacramento, Calif.  
Cole, George, and his Orchestra,  
Westfield, Mass.  
Davis, R. L., and his Orchestra,  
Pano Robles, Calif.  
Downs, Red, Orchestra,  
Topeka, Kan.  
Drotning, Charles, Orchestra,  
Stoughton, Wis.  
Green, Red, Orchestra,  
Wichita, Kan.  
Kryl, Bohumir, and his Symphony  
Orchestra.  
Lee, Duke Doyle, and his Orches-  
tra, "The Brown Bombers",  
Poplar Bluff, Mo.  
Marin, Pablo, and his Tipica Or-  
chestra, Mexico City, Mexico.  
Nevechels, Ed., Orchestra,  
Monroe, Wis.  
O'Neil, Kermit and Ray, Orches-  
tra, Westfield, Wis.

## INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphaneti-  
cally arranged in States,  
Canada and Mis-  
cellaneous

## CALIFORNIA

**RIVERSIDE:**  
The Auditorium

**SAN BERNARDINO:**  
Sierra Park Ballroom,  
Clark Rogers, Mgr.

**SANTA BARBARA:**  
City Club

**SAN JOSE:**  
Castello, Billy (Pop Eye)

**STOCKTON:**  
Cushing's Thrill Circus, Frank  
Cushing and Marjorie Bailey.  
San Joaquin County Fair

## CONNECTICUT

**HARTFORD:**  
Buck's Tavern,  
Frank S. DeLucco, Prop.  
Kid Kaplan Grill

**NORWICH:**  
Wonder Bar

**PLYMOUTH:**  
Plymouth Inn,  
Wm. Viaconti, Owner.

## FLORIDA

**MIAMI:**  
Columbus Hotel

**MIAMI BEACH:**  
Coronado Hotel  
Tazem Hotel

**TAMPA:**  
Grand Orpheum, Oscar Leon Mgr.  
Rainbow Tavern,  
Nick Brown, Prop.

**MARQUETTE:**  
Johnston, Maria M.  
**MUNTING:**  
Corktown Bar  
**NEGAUNEE:**  
Hotel Bar,  
Napoleon Villa, Prop.

**NEBRASKA**

**OMAHA:**  
Whitney, John B.

**NEVADA**

**TONOPAH:**  
West, George

**NEW JERSEY**

**ATLANTIC CITY:**  
Hotel Lafayette  
Knights of Columbus Hotel and  
Grille.  
**CLIFTON:**  
Boeckmann, Jacob  
**JERSEY CITY:**  
Ukrainian National Home  
**NEWARK:**  
Dodgers Grill

**NEW YORK**

**BUFFALO:**  
Hall, Art  
Williams, Buddy  
**LOCKPORT:**  
Eagles' Temple  
**MECHANICVILLE:**  
Cok, Harold  
**MT. VERNON:**  
Studio Club  
**STRACUSE:**  
Club Royale  
**YONKERS:**  
Polish Community Center

**NORTH CAROLINA**

**LELAND:**  
Chatterbox Club,  
W. H. Brew, Owner.

**OHIO**

**CONNEAUT:**  
MacDowell Music Club  
**GREENVILLE:**  
Union City Country Club,  
Chester Seaman, President.

**OKLAHOMA**

**OKLAHOMA CITY:**  
Jake's Cow Shed, Willard Ham-  
phries and Jack Samara,  
Mngs.  
Orwig, William, Booking Agent  
**VINITA:**  
Rodeo Association

**PENNSYLVANIA**

**BRACKENRIDGE:**  
Nick Taverna

**CARBONDALE:**  
Cerra Hotel (also known as  
Amaze Nite Club).  
**DUNMORE:**  
Charlie's Cafe,  
Charlie DeMarco, Prop.  
**NEW KENSINGTON:**  
Radio Station WEPA

**PHILADELPHIA:**  
Municipal Convention Hall  
**PITTSBURGH:**  
Flamingo Roller Palace,  
J. C. Navari, Oper.  
New Penn Inn, Louis, Alex and  
Jim Passarella, Props.

**ROULETTE:**  
Brewer, Edgar, Roulette House  
**SCRANTON:**  
Keyser Valley Com. House,  
Vincent Farrell, President.

**SOUTH CAROLINA**

**COLUMBIA:**  
University of South Carolina

**TENNESSEE**

**MEMPHIS:**  
Burns, Hal  
**NASHVILLE:**  
Hippodrome

**TEXAS**

**CORPUS CHRISTI:**  
Continental Club  
**PORT ARTHUR:**  
DeGrasse, Lebert  
**PORT WORTH:**  
Hilarity Club

**UTAH**

**NORTH OGDEN:**  
Chic-Chick Night Club,  
Wayne Barker, Prop.

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louise Risk, Opera.

**WISCONSIN**

**COTTAGE GROVE:**  
Cottage Grove Town Hall,  
John Galvin, Oper.  
**GRAND MARSH:**  
Patrick's Lake Pavilion,  
Milo Cushman.

**NEW LONDON:**  
Norris Spencer Post, 263,  
American Legion.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Star Dust Club,  
Frank Moore, Prop.

**CANADA**

**ALBERTA**

**EDMONTON:**  
Lake View Dance Pavilion,  
Cooking Lake.

**ONTARIO**

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.  
**PORT STANLEY:**  
Melody Ranch Dance Floor

**QUEBEC**

**AYLMER:**  
Lakeshore Inn  
**MONTREAL:**  
Harry Feldman  
Tic-Toc Cafe and Louis Dettner  
**MONTREAL (Lachine):**  
Compo Company

**SASKATCHEWAN**

**SASKATOON:**  
Kirkbeck, Paul

**MISCELLANEOUS**

Cushings Thrill Circus, Frank  
Cushing and Marjorie Bailey,  
Davis, Oscar

**THEATRES AND PICTURE HOUSES**

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MISSOURI**

**ST. LOUIS:**  
Fox Theatre

**CANADA**

**MANITOBA**

**WINNIPEG:**  
Odson Theatre

**FIFE AND DRUM CORPS**

Fort Cralo Band & Drum Corps,  
Rensselaer, N. Y.

**FOR SALE**—Twenty dance orchestras, back numbers, many out of print, shipped anywhere in United States, express collect, for 50 cents (stamps) to defray expense of ads, packing, typing labels, etc.; no list. Musician, 422 Northwest South River Drive, Miami 36, Fla.

**FOR SALE**—Cello, genuine Carlo Giuseppe Testore, Milan, 1690 (Moglic); three certified Italian Violas, Arist Cavalli, Cremona, 1923 (Hill); Luigi Fabri, Venice, 1800 (Hill); Joannes Gagliano, Naples, 1801 (Wurlitzer). Berger, 165 East Ohio, Chicago, Ill.

**FOR SALE**—Three Cellos, Gasparo da Salo, Ferdinando Gagliano and modern French Cello; will eventually exchange the Da Salo for half-size Italian or French Double Bass. Michael Lamberti, 30 Van Ness Ave., Rutherford, N. J. Phone: Rutherford 2-3023-J.

**FOR SALE**—Library of high-class standard Brass Band Music; catalogued; also instruction books for cornet and saxophone (Arbans, The World Methods, and other standard works; large size); in good condition. Mrs. William B. Marsh, 1846 Union St., Schenectady 8, N. Y.

**FOR SALE**—King Trumpet, sterling silver bell, S. P.; Coan sterling silver Flute; Pan-American Flute; Raymond Clarinet; Selmer Clarinet, Art. G sharp, Low Eb; Holton Trombone; used Drum Set; write for information. E. J. Wenzlaff, 119 East 12th St., Fond du Lac, Wis.

**FOR SALE**—Drum Set, complete; includes 2 Tom Toms, A. Zildjian Cymbals; all accessories; white pearl; excellent condition. Marc Loder, 250 West 88th St., New York 24, N. Y.

**FOR SALE**—Gibson Double Neck, fifteen-string, Guitar and case, with or without amplifier. Al Quartermont, 10929 West Well St., Milwaukee 13, Wis.

**FOR SALE**—Bb Clarinet, French Selmer, Full Boehm System, wood; just overhauled and in perfect condition; no checks or cracks; French style case; a very fine Clarinet; price, \$225. Charles M. Brabbin, 1428 Eighth St., Alameda, Calif.

**FOR SALE**—String Bass, swell back, powerful tone and quality, in excellent condition; also fine Bass French Bow. Musician, 666 Rhineland Ave., Bronx 60, New York, N. Y.

**AT LIBERTY**

**AT LIBERTY**—French Hornist, experienced symphony and opera, desires full symphony position; references furnished; would prefer a season to work in conjunction with engineering position. Edward B. Northrup, 929 South St., Toledo, 8, Ohio.

**AT LIBERTY**—Drummer, colored, desires position, steady or single; read and fake; latest outfit; member Local 802; any size combination. George Petty, Apt. 20, 502 West 151st St., New York 31, N. Y. Phone: Aldubon 3-8455.

**AT LIBERTY**—Drummer, experienced on dance and Latin-American rhythms; want to locate in south or far west; age 30; 13 years in the business. Roger C. Jones, 5 Jackson Terrace, Breesehold, N. J.

**AT LIBERTY**—All-round Pianist, member Local 802; also plays organ; open for engagement; wishes to locate in Philadelphia, Pa.; former member Local 77. Harry L. Forman, Hotel Mansfield Hall, 226 West 50th St., New York 19, N. Y. Phone: Columbus 5-5070.

**WANTED**

**WANTED**—Harp, will pay cash; address K. Attil, 1030 Bush St., San Francisco 9, Calif.

**WANTED**—Irish Harp; Bassoon; state best cash price; might consider trading in my Selmer Clarinet and/or Haynes Flute. Karl J. Schultz, 2269 Hayes St., San Francisco 17, Calif.

**WANTED**—Selmer Tenor and Baritone Saxophones, balanced action; phone or write. Mark Edginger, Apt. 32, 2758 Bronx Park East, Bronx 67, New York, N. Y. Phone: OLlinville 5-9093.

**WANTED TO BUY**—Voight and Geiger Bass Violin, three-quarter size; thin model; send all details and best price. Perry Dring, 24 South-west 19th Ave., Miami 36, Fla.

**WANTED**—CC (double C) Alexander Tubas, in good condition; would consider medium bore King (rotary valve) or large bore York; they must be CC Tubas. Oscar P. LaGasse, 10004 Vernon Road, Huntington Woods, Mich.

**WANTED**—Private party wishes to purchase fine Flute and Piccolo; what have you. Box B, International Musician, 39 Division St., Newark 2, N. J.

**FOR RENT**

**FOR RENT**—Hammond Novachords; write or phone. Phil Bennett, 106 Lorraine Ave., Upper Montclair, N. J. Phone: MOnclair 3-2127.

**Statement of the Ownership, Management, Circulation, Etc., Required by the Act of Congress of August 24, 1912, and March 3, 1933.**

Of International Musician, published monthly at 39 Division Street, Newark 3, N. J., for October 1, 1948. State of New Jersey }  
County of Essex }

Before me, a notary public in and for the State and County aforesaid, personally appeared Leo Cluesmann, who, having been duly sworn according to law, deposes and says that he is the editor of the International Musician, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Leo Cluesmann, Newark 2, N. J.  
Editor: Leo Cluesmann, Newark 2, N. J.  
Managing Editor: None.  
Business Managers: None.

2. That the owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern its name and address, as well as those of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 570 Lexington Avenue, New York 22, N. Y.; C. L. Bagley, vice-president, 408 South Spring St., Los Angeles 13, Calif.; Leo Cluesmann, secretary, 39 Division St., Newark 3, N. J.; Thomas F. Gamble, treasurer, Box B, Astor Station, Boston 23, Mass.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is 145,000.

LEO CLUESMANN.

Sworn to and subscribed before me this 19th day of September, 1948.

MELVIN L. PERRY,

Notary Public of New Jersey.

(SEAL)

My commission expires February 8, 1948.

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Joseph Cranner has the task of hand mounting alto clarinets; here he gauges tone holes



Vernon Berger, of the research department, measures the inside of a Bb clarinet barrel



Karl Wright, expert tool maker, puts finishing touches on a form tool for trumpet mouthpieces

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Orville Johnston, assistant foreman of woodwind assembly, checks an unmounted saxophone



Pleasant Klinger is found by the camera as he takes signatures for clarinet mouthpieces



Russell Kogerrele, engineering department, checks bass clarinet bell assembly fixture

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