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Affairs of the Federation

\$200,000 WORTH OF FREEDOM

A \$200,000 check contributed by President Petrillo for the purchase of a security bond launched the nation-wide United States Treasury Security Bond Drive on April 13th at the Hotel Statler, Boston. Unable to be present in person, President Petrillo sent the following telegram to those assembled at the bond-launching dinner:

It is a keen disappointment that I am unable to be present tonight as you leaders of labor and industry in Massachusetts help launch the nation's security loan drive. But it is a privilege to assure you through the able president of the Boston Musicians' Union, Mr. Ralph Scott, that we of the American Federation of Musicians are with this drive with heart and brain and pocketbook.

The security loan drive is aptly named. It offers more than dollar security. It affords opportunity to invest in a security of a deeper and more lasting value—the freedom of free men, free trade unions and a free economic system—to preserve these priceless values against the ideologies that would destroy them. Every man and woman and every organization such as ours that participates in this treasury loan is buying a share of freedom unlimited.

We of the American Federation of Musicians recognize our stake in the security of our Republic. As part of the labor movement, we have especially vivid realization of the benefits of liberty. We hope that the full support of the security loan drive by the great American unions will further demonstrate to men everywhere our determination to defend our liberty from those philosophies that threaten our, and the world's, security and peace.

Mr. Chairman: It is with unusual pleasure that I have asked Mr. Scott to present to you on behalf of the Federation our check for a \$200,000 investment in security.

JAMES C. PETRILLO.



A jet-propelled Paul Revere, bearing an A.F.M. check for \$200,000 worth of Security Loan Bonds, takes off from Boston for Washington, D. C. Wishing the pilot luck while two costumed "Reveres" look on, is Ralph C. Scott, President of the Boston Musicians' local, who represented President Petrillo at the Boston launching of the Treasury drive, April 13th.

The President's Message

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS:

Dear Sirs and Brothers:

First, I want to thank the locals and members for being so patient in the television situation. I am enclosing herewith wage scales and conditions governing the employment of musicians in television stations owned and operated by the four major radio networks, National Broadcasting Company, American Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System.

This was one of the most difficult wage situations we have ever faced. Our problem was to set a decent wage scale without hampering the progress of an infant industry that the public has long awaited. Nobody on either side of the table had adequate statistics about employment possibilities in television. For these reasons both the broadcasters and the Federation agreed that the term of the contract would be necessarily short, so that the contract in effect would be an experimental one, and at its termination both sides would be in a position to rectify any inequalities. The contract will begin May 1st, 1948, and terminate in six months, at which time we will get together again and look at facts and be guided accordingly.

In addition to the wage scales and working conditions, the agreement also allocates certain jurisdictions on television to the Federation and others to the locals:

The Federation retains jurisdiction over all types of telecasts, both local and network, as well as local and network remotes, for all television stations owned and operated by the four major networks, regardless of where these stations may be located.

Network telecasts, either from a studio or by remote control, whether coming from stations owned by the networks or locally owned, fall within the jurisdiction of the Federation.

Hence, all locals will be governed by the national television scale for all chain telecasts emanating from their jurisdictions.

Locals, on the other hand, have jurisdiction to negotiate television contracts for local studio telecasts and local remote telecasts on all television stations located in their jurisdictions not owned and operated by the four major networks.

As pointed out before, this agreement is of an experimental nature and is sent to you for your information and guidance.

At the present time there are some 300,000 television sets in the United States, as compared

with 66,000,000 radio sets. This represents an increase of 100,000 sets since the last time I reported to you. With many new manufacturers entering the field, this figure will be increased rapidly. When more sets are available to the public, advertisers will be willing to expend more money for telecasts, which in turn will mean more money for the musicians.

The companies have agreed with us that no provision of the agreement will act as a precedent, so that any condition which proves to be objectionable will be corrected when a new agreement is made.

Your local is now free to negotiate contracts with your locally owned television stations for local television broadcasts and local remote telecasts. This, of course, includes the right to promulgate wage scales and working conditions for the above-mentioned types of telecasts. Your local is free to permit your staff radio orchestra to play for television programs. It is possible that you can trade this privilege for more men or for better wages and working conditions.

The Federation will welcome any suggestions or recommendations from any local on television. We expect at the termination of the six-month agreement to be in a position to better understand the conditions under which union musicians will work in television, as well as have a better idea as to what wages to promulgate. Then we will be in a position to draw up a contract that will be stable and fundamental.

I should also like to advise you of the recent negotiations completed with the networks with respect to FM and AM. The Federation has agreed with the networks that they may broadcast network cooperative programs (cooperative programs are shows that have more than one sponsor). We have also agreed to permit networks to duplicate AM chain programs on FM. Your local, however, is given full jurisdiction to either permit or deny the duplication of programs on AM and FM for your own local broadcasts. This matter is left entirely in your hands. You are privileged, if you think it benefits your local, to permit this duplication and trade it for more men or for better wages and working conditions.

If there is any portion of this letter that is not clear, you are perfectly free to call or write the President's office for clarification.

Fraternally yours,

JAMES C. PETRILLO,
President.

JCP:NMH

April 30, 1948

INTERNATIONAL MUSICIAN

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TELEVISION SCALES

LOCAL TELEVISION BROADCAST: The basic minimum union scale for local television broadcasts shall be 66 2/3% (2/3) of the applicable local radio scale for the largest local radio stations of the local in whose jurisdiction the telecast takes place.

Musicians engaged on a weekly basis shall be paid 66 2/3% (2/3) of the applicable local weekly radio scale for the largest local radio stations, of the local in whose jurisdiction the telecast takes place. If such men are used on AM, they must receive pro-rata the AM rate instead of the above rate for each day of such use.

This is not to be construed as to interfere with the established practice of radio stations paying certain key men over and above the basic scale, nor does it in any way prejudice the right of Federation members as individuals to demand wages in excess of the minimum scale.

NETWORK TELEVISION BROADCAST: The basic minimum union scale for network television broadcasts shall be 75% (3/4) of the applicable network radio scale of the local in whose jurisdiction the telecast takes place.

Musicians engaged on a weekly basis shall be paid 75% (3/4) of the applicable weekly network radio scale of the local in whose jurisdiction the telecast takes place. If such men are used on AM, they must receive pro-rata the AM rate instead of the above rate for each day of such use.

This is not to be construed as to interfere with the established practice of radio stations paying certain key men over and above the basic scale, nor does it in any way prejudice the right of Federation members as individuals to demand wages in excess of the minimum scale.

USE OF RADIO STAFF MUSICIANS ON TELEVISION: Where radio staff musicians are used for television programs (television only), such men shall be paid their full radio rates.

REHEARSAL PRICE: Rehearsal price shall be 66 2/3% (2/3) of the applicable local radio rehearsal scale for the largest local radio stations, or 75% (3/4) of the applicable network radio rehearsal scale of the local in whose jurisdiction the telecast takes place.

LIVE AUDITION (NOT ON AIR): Same as comparable local rate.

HARMONICA PLAYERS ELIGIBLE FOR MEMBERSHIP

The eligibility of harmonica players for membership in the Federation was discussed by the International Executive Board at its meeting in January. Section 1 of Article XV provides that: "Performers on musical instruments of any kind who render musical services for pay are classed as professional musicians and are eligible for membership, subject to the laws and jurisdiction of the A. F. of M." Under this by-law the Board holds that harmonica players are eligible for membership. LEO CLUESMANN, Secretary.

For the Four Radio Networks and Their Owned and Operated Stations Only

MAKE-UP AND/OR COSTUMING: Musicians called in for costuming or make-up for either dress rehearsal, or telecast, must be paid \$3.00 for each such service. In no event shall they be called in more than one hour prior to telecast or rehearsal, so that the make-up and/or costuming time shall be consecutive with the rehearsal or telecast. It is understood that musicians may be required to wear tuxedos or business suits for no additional fee.

TERM: These scales shall remain in effect for a period of six months beginning May 1, 1948, and terminating October 31, 1948.

FILM: It is agreed that networks may record telecast programs on film during a live telecast. It is understood that the film will not be used at any time for any purpose except to make it available for telecast by television stations affiliated with the network at the time of the original telecast. These film programs will not be telecast more than once over any key or affiliate station. Film may also be retained by the network for file purposes. It is agreed that no musical part of the sound track or pictures of musical performances by Federation members on the film will be extracted or dubbed and/or used for any other purpose except as described herein.

Because of the continued interest in the sound track, the networks agree that they will not at any time license, lease, lend, give, sell, utilize, or in any way whatsoever authorize the use, in whole or in part, of the music sound track containing the recorded music made by members of the Federation, or scenes or shots containing pictures of members of the Federation performing on musical instruments or conducting, except

for reference file purposes and one-shot uses for delayed telecast purposes for affiliates at the time of telecasts only, without written permission and authorization first obtained from the American Federation of Musicians. Where a program is filmed for the purpose of shipping it to affiliated stations for telecast purposes, the network telecast rate must be paid to musicians.

REMOTES (LOCAL AND NETWORK):

During the six-month period mentioned above, the Federation will permit the networks to telecast special public events, where the musicians perform incidentally and are not in any way featured as part of that event, such as sporting events, fights, basketball, hockey, football games, parades and political conventions, at no additional wages for the musicians.

All other remotes, such as hotels, cafes, concerts, recitals, symphony orchestras, operas, theatres, ballrooms, taverns, etc., rates to be determined by the Federation.

DUPLICATION: Where radio programs are played simultaneously over television by staff men and/or extra outside men playing single engagements, and are sponsored over television, the musicians playing such programs must receive \$7.50 per program in addition to their radio scale.

Where radio programs are played simultaneously over television by staff men and/or extra outside men playing single engagements, on a sustaining basis over television, the musicians playing such programs must receive \$3.75 per program in addition to their radio scale.

NONE OF THE ABOVE SHALL ESTABLISH ANY PRECEDENT.

TO BE DISCUSSED AT A LATER DATE:

Film—repeats

- right to re-use films made especially for television on television (affiliates only) (problem of filmed commercial announcements)
- above use for non-affiliates, additional charge to be made
- right to buy film for television

MIAMI MAKES NEWS

A series of twelve "ads" run in Miami papers by Paul Wolfe, Business Representative of Local 655 of that town, are acquainting its citizens with the preferability of this type of music over the "canned" variety. Brother Wolfe amplifies his campaign, moreover, by stamping all letters emanating from his office with the slogan, "Patronize Live Music". As he puts it, "When you stop to consider that every piece of mail that goes through the post office of any size is handled by at least ten people who see this little 'ad', plus the person that the piece of mail is addressed to and anyone else that may happen to see the envelope after the piece of mail has reached its destination, then the significance of such a stamp is apparent.

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THE GRASSROOTS TUNE UP

During the next nine months the A. F. of M. will spend \$1,736,721.62 through its Recording and Transcription Fund to provide free music in veterans' hospitals and other institutions, public parks and auditoriums, juvenile delinquency programs and other public service projects throughout the United States and Canada, an appropriation which will exceed by \$300,000 the money spent in 1947. Figures talk, but a few instances may be even more articulate in pointing out the extent of this service.

We see, then, the young folks turning out for a gala dance in Waco, Texas; a "freedom train" concert being presented in Fall River, Massachusetts; five hundred boys and girls attending Monday evening dances in Winona, Minnesota; patients in the Veterans Administration Hospital in Murfreesboro, Tennessee, dancing to music with fifty young ladies from neighboring towns serving as partners; a nine-piece orchestra play-



Members of Los Angeles Local 47 . . .

ing for the Juvenile Delinquency Society in Los Angeles; thirteen Muskegon orchestras being heard in the Community Chest drive; the Memorial Hospital in Cassadaga, New York, putting on a concert for its veterans; the ex-service women of the Calgary Branch of the Canadian Legion giving a dance in honor of the "Stampede Queen".

And so the list goes with, in 1947, 2,328 veterans' hospitals serviced throughout the United States and Canada, 2,384 other institutions, 2,611 teen-age dances, 143 symphony performances, 1,394 concert performances, 1,764 military band concerts, and 140 parades—all made possible by Fund allocations. Many towns which have never had music before now have a band on tap for parades, have orchestral series playing during the winter and park concerts presented during the summer. The Federation's program last year was praised by the Veterans' Administration, government officials across the country, and charitable organizations as a noteworthy public service.

Having heard and enjoyed, the audiences are not slow in voicing their gratitude: "The concert given to 2,100 students was greatly appreciated" (Principal, Alameda, California, High School); "The library concerts' popularity has

grown with each event" (Chief librarian, San Francisco Public Library); "Our gratitude for the five-piece group, four strings and one piano, which played at the Crippled Children's Hospital!" (Rehabilitation Director, Saint John's Sanitarium, Springfield, Illinois); "The Dover local gave the patients at the New Jersey Mental Hospital an utterly joyous afternoon" (member of the Board); "Our patients have shown their pleasure by tumultuous applause at the conclusion of these programs" (Director, Recreation, Halloran Hospital, Staten Island, New York); "Fine contribution to the recreation life of Tulsa's citizens" (Chamber of Commerce); "The boys at Veterans' Hospital, Muskogee, Oklahoma, have been raving about your program" (Hospital director); "In behalf of thousands of teen-agers of Indianapolis we wish to thank you" (Teen Supervisor, Indianapolis).

When at the Army's McCornack General Hospital in Pasadena, and at the V. A.'s Birmingham Hospital (1,500 beds) in Van Nuys, California, word got around that concerts might be suspended, such an uproar went up among the patients as to convince the most doubtful of the indispensability of the live music entertainment. "You mean music for the wounded's going to stop? Lord, that would ruin this hospital . . ." "Ya go crazy just layin' in this bed . . . Somep'n's gotta be done!" . . . "That live music makes all the difference. There's nothing like having musicians come in and play right by your bed." The photographs on this page were sent to the editors by the veterans themselves, in the hopes that they would bring in more live music. "Here's some negs I shot myself about five months ago . . . Sure hope they help to keep the musicians coming."

But these examples, for all their pointing to artistic enrichment and human enjoyment brought about through the Fund, cannot begin to paint the whole picture. For this one needs to know the trends of the past twenty-five years—orchestras in hill-country restaurants, in grass-land nightclubs, in prairie dance-halls putting away their instruments and disappearing into the night of oblivion while juke boxes take over, of pits in theatres emptied of their men and music, of concert halls standing idle. One needs to hear the sign-off of one orchestral project after another—"this town's too small to support an orchestra" . . . "We can't manage the deficit another year" . . . "Sorry, but there's no prospect for musicians in this town . . ." One needs to hear of Sam Jones and Jed Wilson and Pete Sloan who just couldn't make a go of it in the home town as musicians and either applied at the local factory for a job or migrated to metropolitan centers already glutted with talent. One needs to know of our country as a land that invented the assembly line and the "one-a-minute" slogan but somehow let slip from the picture man's craving for beauty and the means of satisfying it.

Knowing this, one can view with new eyes the sight of one town after another twinkling into musical visibility through the help of the

Fund, first with, say, a four- or five-piece ensemble to provide music for a young people's get-together, then a real concert—"first we've had in these parts in twenty-odd years"—and finally an honest-to-goodness orchestra made up of fellow-citizens. Knowing this, one can realize what it means for the townfolk to discover that music, to live, must be fashioned on the home ground, must be a part of the very soil, must come out of the citizens' hearts and minds.

Added incentive to the championship of small-town enterprises is the fact that allocations from the Fund are made on a per capita basis to the Federation's 700 locals, with the amount adjusted to avoid disproportionate spending in the three areas of greatest membership—New York, Chicago, and Los Angeles. This year each local is scheduled to receive \$9.40 per member for the first 5,000 members and \$1.78 per member thereafter.



Entertain Patients in Veterans' Hospitals

Viewed in this aspect, the Fund becomes the means toward a renaissance of music appreciation designed to re-educate America in the merits of live music. For don't think for a minute that the \$1,736,721.62 to be expended in the coming nine months is the sum total of the money figuring in this enterprise.

Again and again sounds the note of a town's taking over, once the concert series has been originated, the band organized, dances started. Each dollar rolls up, snow-ball-wise, dollar on dollar, which an artistically aroused community willingly contributes, once it has come to know the joy of music performed on the spot. Jersey City, Milwaukee, Wilmington (Delaware), Chester (Pennsylvania), Portland (Oregon) have entered into a co-sponsorship agreement with the locals. The Fund often initiates a series of concerts which local citizenry continues. From Little Rock, Arkansas, comes word, "We are following up your successful series with a group of community sings. The crowd has been so pleased with the band concerts I thought it would be nice to continue a Sunday night program through the summer." In Montclair, New Jersey, four concerts were put on by the Fund with the understanding that the town itself thereafter would finance

(Please turn to page twenty-three)

INTERNATIONAL MUSICIAN

Music Festivals

A VALLEY which has lain under snow and ice gains, with its greenery and flow of brook, throngs flocking into its fields, converging on its pavilion—folk come from hundreds of miles' radius to hear for a brief period music denied them through the winter months. A town too large to be called country, but too small to support an orchestra or hold in its orbit its native artists digs out from the bleakness of a winter of merely relayed music and pools its resources for a week of the finest in music performed in its own town hall. For weeks previous to this banquet of the best, the townsfolk live in a turmoil of preparation, scurrying from house to house, chatting in groceries, holding bazaars in churches, attending discussion groups. In the great metropolises, where musically inclined inhabitants have relished Wagner, sampled Strauss and feasted on Bach throughout the year, there is felt the need for specialized productions to sum up a season, to provide a flourish, to set a new pace.

Thus, in three different categories, as a focal point for cultural endeavor in rural districts, as a concentration of effort in small communities, as a climax to the music season in large cities, the musical festival comes into being.

The Berkshire Festivals in Tanglewood, Massachusetts, most outstanding perhaps among the rural enterprises, is the goal for folk from all over the United States and Canada who wish to refresh mind and personality through the experience of great music beautifully rendered. Music lovers who, some seven thousand of them, assemble at this Mecca, lose sense of differences in temperament, as well as social and philosophical antagonisms, in their mutual enjoyment of music. Founded in 1934, the Berkshire Festivals have become a symbol of America's awakening culture, her staunch resolve to be worthy of her newly-won name as the center of the world's music.

Serge Koussevitzky, motivating force of this enterprise, has made it his concern that the musical offering be not only satisfying but stimulating. "Peter Grimes" was composed for Tanglewood and had its first American per-

formance by the opera department in August of 1946. During the current year in the course of the Festival's run from July 18th to August 8th, Piston's Third Symphony, Shostakovich's Fifth Symphony, Stravinsky's "Oedipus Rex", and his "Petrouchka", and Mahler's Second ("Resurrection") Symphony are to be presented—these in addition, of course, to the more conservative fare.

The Festival has expanded through the years to comprise also the Berkshire Music Center with a six-week session July 5th to August 15th. Initiated by Dr. Koussevitzky in 1940, it is sponsored by the Boston Symphony Orchestra. This year Dr. Koussevitzky is its director and Aaron Copland its assistant director.

BACH'S GENTLE SWAY

Perhaps because his music bespeaks serenity and spiritual triumph over life's petty janglings, Bach is most often chosen as the composer of our festivals. This year no fewer than five—in Bethlehem, Pennsylvania, in Berea, Ohio, in Carmel, California, in Waco, Texas, and in Winter Park, Florida—are being held in Bach's name.

The forty-first annual festival of the Bach Choir of Bethlehem, Pennsylvania, held on May 14th and 15th with Ifor Jones its conductor and the B minor Mass the climax of its events, began in 1907 as the Bach Choir of mixed voices under the direction of Dr. J. Frederick Wolle, who led it for twenty-six years. On his death the directorship passed into the hands of Bruce Carey and then into those of Dr. Jones, who this season completes his tenth consecutive year in this capacity. But these items do not begin to tell the story of the Festival. For in this little town, a sort of musical Oberammergau of America—even its name connotes music since it was suggested by a hymn sung in its first log cabin on Christmas Eve, 1741—music has been the symbol and the sustenance of its inhabitants for over two hundred years.

In 1787 at the Moravian Seminary in Bethlehem a little twelve-year-old girl wrote with her quill pen, "Here I am taught music, both vocal and instrumental. I play the guitar twice a day; am taught the spinet and the piano-forte and sometimes play the organ. After we are in bed, one of the ladies, with her guitar and voice, serenades us to sleep." When these lines were written the musical tradition in that little town was already half a century old and the complete orchestra it supported already regularly giving first playings of symphonies in America. By 1756 had been formed Bethlehem's trombone choir which even to this day announces the opening of the Bach Festivals by playing from the belfry of the church. Benjamin Franklin at about this period tells of having been delighted with the music performed there. By 1900 the B minor Mass—its performance an annual event now—was first given in its entirety. As an

institution which has made America known and loved everywhere for its contribution to musical culture, the Bach Festival is sponsored by patrons living in the far corners of the globe.

The Baldwin-Wallace Bach Festival held in Berea, Ohio, this year—the sixteenth of its existence—is choral in character and religious in import. Held June 4th and 5th, its four concerts present, through Bach's Passion music and cantatas, the period in Christ's life from his Crucifixion to his Resurrection and the two Sabbaths thereafter.

BEAUTY OF SIGHT AND SOUND

The Eleventh Annual Carmel (California) Bach Festival will be held from July 19th to 25th in surroundings where the visitors may assimilate along with the music the smell of sea and pine trees and the glitter of ocean sands. The conductor, Gastone Usigli, will lead the chorus of sixty, comprised of merchants, housewives, ranchers, students and shopkeepers from Carmel and the nearby towns of Monterey and Pacific Grove, and the orchestra of forty-five, in a program including the B minor Mass and the Brandenburg Concerti.

"Gentlemen, old Bach is here!" With these words the Rev. I. P. Paulson opened the first Bach Festival in Waco, Texas, in March of 1945. This year, its fourth, held on March 19th and 20th, was the climax to a preparatory period which galvanized the entire community. In the past three years the Festival has been not only a spiritually rewarding enterprise but one which is self-supporting with even a surplus with which to start plans for the next year. During the week before the Festival studio recital programs are given at which every music teacher in the town features her pupils in smaller Bach works. Plays are given based on the life and works of Bach. Luncheons, art exhibits and

(Please turn to page thirty-five)



Air view of Music Shed at Tanglewood



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Subjects

HARPSICHORDISTS

GUITARISTS



SUSAN REED, Ballad Singer



SYLVIA MARLOWE, Classics and Jazz



ANDRE SEGOVIA, Virtuoso of the Guitar

Iva Kitchell ... Dance soloist with the New York Philharmonic Symphony at the Pop Concert, May 12th.

Soul in Search

"I Will Go Into the Fertile Fields"

Iva Kitchellova: The Bird

Ivan Kitchelloff: The Hunter



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Dance Band Round-up . . .

Trends are usually unmistakable things. Not so in the field of popular music. While Cab Calloway, Raymond Scott, Frankie Masters, Glen Gray and others break up their big bands for a fling at combo-heading or disc-jockeying, Stan Kenton continues to pile up as impressive a list of jazz concert grosses as has been seen since the days of Woodrow Herman's last great Herd.

While everyone claims the "road is dead", a metropolitan club is the "only place to play, man", seven spots fold in Los Angeles, New York's Fifty-second Street falls heir to a horde of G-stringers, and bands like Sam Donahue's score unbelievable draws in towns like East Brain, Michigan.

While "new" music, "progressivism", hits an all-time high, attendance-wise, while such "bop" singers as Mel Torme, Ella Fitzgerald influence an entire vocal school, "Four Leaf Clover" rears its time-honored (?) head, and the Eddie Peabody's bid fair to inherit the music business.

Is nothing substantial enough to stand up and be counted . . . and be found in the same category tomorrow? You bet!

Fun Comes Back

Entertainment is the thing. Music, or rather the amusement world as a whole, may not see its immediate way clear to a resurrection of four-a-day vaudeville, but one thing's for certain: from here on the funny hats, or perhaps novelty of a more subtle sort, is THE thing.

Evidence: Raymond Scott is currently innovating a series of "visual" performances: tongue-in-cheek pantomime; sheer satirical mimicry, set to the tune of such Scottish tone poems as a "Subway Far From Ireland"; bassist Chubby Jackson has gathered a truly all-star aggregation, including Georgie Auld, Bill Harris, Shelly Manne, Howard McGhee and Lou Levy . . . all stellar musicians, who, believe it or not, are indulging nightly in such parodies as Chubby's "Evolution of Music", a bitterly raw dissection of the more commercial characteristics associated with Harry James' vibrato, Stan Kenton's height.

Take-Offs

Kenton's band, at the same time, is flavoring its "serious" presentations with more than a smattering of old-fashioned burlesque. And of course Spike Jones' way with small armament is legend.

The point? This trend IS unmistakable. The era of pure jazz music, and jazz music alone, is harkening to a death knell of sorts. It needn't, and hasn't, given up entirely . . . not at all. It can still be played with the fervor of the twenties, or the futuristic concept of the 1980s, but it has realized that its sole hope for preservation lies in "gimmicks": an occasional verbal pie-in-the-face; a whole-hearted injection of the humor it once was so proud of; a dilution of Joe Millerism.

Video Curves

And not a few of the converts to burlesque antics have television's full meaning in mind. Come video screens in the manses of the Middle Class the dour baton waver won't have a chance in competition with Ray Scott's melody line performing Balinese temple dances.

Jazz has earned its degree as an American folk art. It has been imitated, assimilated in symphonic form, criticized and analyzed until blue in the clef. Now that it's accepted, its devotees want something more. Scemingly, they would like to know more about the personalities of its players. And above all, they are getting a little sick of this restriction of jazz to sanctified halls. Where, they are beginning to ask, is the laughter of Scott Fitzgerald's "jazz era"? Why so somber? they question.

The answer is every working musician's own. In it lies the "where next" for jazz.

West. Los Angeles ballroom and club operators are moaning about high guarantees vs. no business. The Palladium has been mulling over the use of local bands and cutting name stays from six to four weeks. San Francisco hotel men claim too-high band fees have resulted in names laying hostel omelets, to the point of forcing a return to local talent. Could this be another trend?

Jimmy Dorsey has re-formed in Hollywood, debuting at TD's Casino Gardens. Cezar's was destroyed by fire in March. Capitol has waxed two sides by a vocal group. Booker Harry Schooler's use of non-union orks continues.

Northwest promoters are very happy. One-nighters for Herman, Kenton, Bencke and Louis Jordan have been paying off . . . heavily.

Midwest. Chicago is in the doldrums. Clown-type units (Mike Riley, Tiny McDaniels) have taken over choice Loop spots, but the Hotel Sherman's reactivated College Inn policy spells



Ted Straeter and His Band at Le Directoire, New York's Newest Night Club.

possible relief. Latest Inn package, sporting Kay Starr, Herbie Fields, and Meade Lux Lewis, drew reassuringly. Jimmy McPartland, after joining the Glaser fold, is working on an all-star unit for backing when he returns to action. Concerts continue to pay. Kenton, Sarah Vaughan and Frankie Laine hit the Civic Opera jackpot in April with Count Basie and Lionel Hampton due this month.

East. Television is making inroads fast in New York City bars, grills, taverns and just plain joints. The Street, though having slipped a few months ago to a new "no talent" low, finally righted itself, booted out a disc jockey act at one club, and has set about procuring some decent musical talent again.

South. The Club Bali, in Washington, D. C., and the Bengasi, seem to make out in spite of the "recession". Memphis continues to fight its non-ending battle: censor-minded city officials vs. jazz-minded promoters, record salesmen and theatre owners. New Orleans' National Jazz Foundation is prepping for its usual spring and summer concert series. Louis Armstrong has been set for at least one.

HIT TUNES OF THE DAY

A FELLA WITH AN UMBRELLA	Feist
AT A SIDEWALK PENNY ARCADE	Robbins Music
ALL DRESSED UP WITH A BROKEN HEART	E. B. Marks
BAMBA-SAMBA	Alfred Music
BATS IN YOUR BELFRY	Capitol Songs
BETTER LUCK NEXT TIME	Feist
CINCINNATI	George Simon Music Co.
DOWN THE WELL	Sam Fox Publishing Co.
FOOL THAT I AM	Mutual Music Co.
GHOST OF A CHANCE	American Academy of Music
I'LL MAKE UP FOR EVERYTHING	Peter Maurice Music
I'D GIVE A MILLION TOMORROWS	Oxford Music Co.
I'VE ONLY MYSELF TO BLAME	Jefferson Music Co.
I'M A LONELY PETUNIA	Rytvoc Music
LOVE IS SO TERRIFIC	Mellin Music
LOVE OF MY LIFE	T. B. Harms
LAROO, LAROO, LILLI BOLERO	Shapiro-Bernstein Music
MONEY, MONEY, MONEY	Mills Music
MY GAL IS MINE ONCE MORE	Crawford Music
MY SIN	Chappell & Co.
MANANA	Barbour-Lee Music
MOONLIGHT IN VERMONT	Capitol Songs
ON AN ISLAND WITH YOU	Miller Music
PASSING FANCY	Broadcast Music
SATURDAY DATE	Southern Music Co.
SPRING IN SEPTEMBER	Leeds Music
SHAUNY O'SHEA	Chappell & Co.
SIERRA MADRE	Remick
TOOLIE, OLLIE, DOOLIE	Charles K. Harris
TELL ME A STORY	Laurel Music
TAKIN' MISS MARY TO THE BALL	Miller Music
WHAT'LL I DO	Irving Berlin Music Co.
WHO PUT THAT GLEAM IN YOUR EYES?	Stuart Music
WHY DOES IT RAIN ON SUNDAY?	Johnstone Music Co.
YOU TURNED THE TABLES ON ME	Movietone Music
YOU CAN'T BE TRUE, DEAR	Biltmore Music Co.

Speaking of Music...

Just about the liveliest and wittiest dance music heard around New York during April was Stravinsky's *Dances Concertantes*, conducted by the composer himself at an all-Stravinsky program given by the Chamber Art Society at the Town Hall on April 11.

Man Meets Woman. From the opening movement, a humorous march, the suite is a treatment in ballet style of a ballroom episode—or at least that is what suggests itself as the story behind the music. Suppose a witty, engaging woman and a humorous and seasoned gallant have been booked on a blind date by their mutual friends. Since blind dates generally turn out dumb, each of the parties is agreeably surprised at how handsome, polished, and nimble the other is. They start the evening with a barrage of banter and persiflage, as they promenade in the grand march. After the second movement, when they start to come to terms, one can imagine the lady telling a friend in the powder room, "He talked himself up, and I talked myself up, and we had a wonderful time." By the time the couple do the *pas de deux*, it's really a one-step, and they're making beautiful music together. The suite ends with a recapitulation of the march, its carnival hurdy-gurdy melodies now stepped up to polished high comedy.

Some of the sound effects in this finale suggest Gershwin's street noises in "An American in Paris," but Stravinsky handles them in far

different fashion, integrating the folksy touches, Petrouchka-style, into the precise, finished form which is his trademark.

Free From Echo. What strikes one most about Stravinsky's music, in listening to a lot of it in the course of a month, is that he never repeats himself. He does not echo his earlier works. Each one is a fresh creation, without reminiscence. To be sure, there is a Stravinsky-tone. He puts his stamp on everything he writes. Yet he eschews romantic individualism, regarding it as a musical sin. Actually, he is no more impersonal than Flaubert was. There is the same concision, the same economy of means, the habit of saying what he has to say and then stopping. Each part of a work is brief, but not dense.

If these traits are what is meant by neo-classicism, then Stravinsky is a neo-classicist. He is astringent but not dry. He keeps within self-chosen limits, and has no thirst for the infinite. He likes high life and good company, and writes for these circles. But his work is robust and vigorous. His musical wit, not evident in his writing or his conducting, is tonic enough to free him from any turn toward musical snobbery.

Musical Handy-Man. In fact, he is not too proud. He writes movie sound-track music, and has borrowed from himself to cook up a juke-box tune. He was quite willing to write a ballet suite for the elephant dance in Billy Rose's *Jumbo*. If elephants are to dance, he will do the score for them. That the elephants did not

like his music worried him not at all. Perhaps they were too used to the strains of a steam calliope. So far as Stravinsky is concerned, that part of the musical public which is addicted to the calliope style of music, and hence doesn't like his, can keep to its wallow. He would tell them not to boast of their ignorance, but to go remedy it.

That a large part of the public for serious music takes to him is shown by the impressive list of his ballets performed during the month of April by the various companies: Apollo, Petrouchka, the Firebird, Renard, Orpheus, the Elegie, etc.

Once Over Lightly. Stravinsky is well aware, however, that he is always far enough ahead of the procession in his pure music, so that it requires several hearings to take it in. He played twice the short symphony for wind instruments which was premiered on the Chamber Art Society program. On first hearing it was a little like listening for the first time to a patch of Joyce's *Finnegan's Wake*. The notes, chords, and progressions were those customary in the modern idiom, but the phrasing and compounding were new. Woodwind experts in the audience seemed to find it greatly to their taste, and the repeat performance was a bona fide encore.

Anti-Romantic. The second half of the program, conducted with fine shaping power by Robert Craft, musical director of the Chamber Art Society, included the 1929 Capriccio for Piano and Orchestra, and the 1940 Symphony in C. Ella Kassinan at the piano played the capriccio with nimble wit and elegance, never falling into whimsy. The smaller forces—there were just twenty-four instrumentalists—brought Stravinsky's intent into bold relief. His music gains when it is heard with these more limited forces, the more in this case because every player in the group was close to virtuoso level, the horns in particular being superb.

The Symphony in C, which was receiving its New York premiere, is full of surprises which come on the listener without any sense of shock, or any feeling that the composer is straining for novelty. The quality of musical mind in evidence in this work is of the highest order; the heart and senses are not brought equally into play, which is a loss for those who want to feel cosy in the presence of music. But they can find plenty of sentiment in the nineteenth century repertory—and in present-day music which has a hangover from the romantics. Stravinsky's heart, though not his notation, lies rather with the great eighteenth century masters, and with the French seventeenth century modes. In his dramatic ventures, indeed, he finds his antecedents in French classical tragedy, with its high rhetorical passion, and its static, sculptural rendering of the climactic moments of human destiny.

Opera-Oratorio. Four performances of Stravinsky's "Oedipus Rex" were given at the Juilliard School of Music from April 21st to 27th. While the work, first performed in 1927, is more commonly heard in concert form, the Juilliard presentation was an effective fusion of opera and oratorio. With a minimum of dramatic action, force and impact were added to the powerful and brilliant musical score.

Classic simplicity was the keynote of the production. This was brought to focus in the striking stage set which was in a unique pyramid



IGOR STRAVINSKY CONDUCTING A REHEARSAL

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formation. Starting in the pit with part of the orchestra, the pyramid extended up through the woodwind section seated on the stage, to a raised platform where the main action was centered, and beyond this to the male chorus arranged in graduated tiers. A ramp built out in a semi-circle beyond the orchestra pit was used by the narrator. In keeping with the classic tradition were the costumes and Greek masks of the chorus.

The Latin libretto lends dignity and depth to the music, and enables the listener to concentrate on the music itself rather than on words or their meaning. The narrative, translated from French into English by E. E. Cummings, has direct force. And the Stravinsky music, while deliberately avoiding emotionalism, nevertheless proves to have great dramatic power.

Stravinsky achieves his finest climax by silence. Oedipus at the close of the opera wanders, blinded, across the ramp. Just before he is out of sight the music comes to a complete and awesome stop. The audience held this same silence for what seemed a full minute after the curtain had gone down.

The performance of both the principals and chorus was highly commendable, and special mention should be given to Edgar Schenkman, conductor of the orchestra, and to Frederic Cohen, stage director. This presentation will long be remembered for its originality and high quality.

Coda. If one had to sum up, after hearing a good part of Stravinsky's corpus of work, one might quote Landor on Dryden:

Though never tender or sublime,
He wrestles with and conquers time.
But Goethe gives the better verdict:
Compression's the first sign of a master.

—S. S. & D. C.

Maggie Teyte's Melisande

A highlight of the opera season was the performance of the Debussy opera, "Pelleas et Melisande," presented by the New York City Opera Company. In her first American performance as "Melisande," Maggie Teyte brought to the role a depth of understanding and a beauty of portrayal seldom achieved by a performer. Just rounding the bend of sixty, she realized in this performance an ambition of thirty-five years' standing, namely to appear in the United States in this role. Four decades ago, as an ethereal wisp of a girl, she shared honors with Mary Garden in creating the role at the Opera Comique in Paris. Then she received instructions directly from the opera's composer, Debussy. "For nine months we worked on it," she says, "every day for two hours. Never once did he correct me, but subtly he indicated to me the elusive line of the music." Long noted for her outstanding performance of the music of Debussy, she proved to be a brilliant actress as well as a sensitive musician. Mack Harrell interpreted the role of Golaud with fine insight, as did Norman Scott the part of Arkel. Though Norman Scott, as Pelleas, was not equal to these three, he nevertheless gave a good performance, and has a voice of pleasing quality.

Of outstanding merit was the orchestra, under the direction of Jean Morel. Since the opera is unique in the close relationship of its vocal and instrumental score, much is demanded of the

instrumentalists, and the demand was superbly met.

The one jarring note was the set, which, with its stark outlines and bleak appearance, seemed little in keeping with the character of the opera.

Axe Murder Ballet

A new ballet, "Fall River Legend," which had its world premiere at the Metropolitan Opera House on April 22nd, 1948, centers around the famous Lizzie Bordon case, an American "thriller" for more than fifty years. While the ballet does not attempt to follow the lines of that fearful story, departs, in fact, radically from its gruesome history, still it explores with tearing realism the passions that lead to a violent resolution in what might otherwise have been an ordinary life. In little less than a half-hour, blithe childhood, early tragedy, smothering fear, light-hearted love, consuming hate and utter desolation are portrayed in as moving a modern dance sequence as we have witnessed.

The rocking-chair episode, with its implications of evil inbreeding in a closed-in New England sitting room, the incubus step-mother, the symbol of the scarf, the looming axe—these



MORTON GOULD

represented with the explicitness that only an Agnes de Mille can portray—make it an unforgettable presentation.

The music of Morton Gould implements the story and the stage action admirably, with its interweaving of New England hymns and fugueing tunes—none are given literally—and its accentuation of the stage effects. Only once does sound become predominant—and this rightly so—at the clang of cymbals when the accused comes out of the cottage after the murdering.

WEILL STORY IN INTERNATIONAL MUSICIAN BRINGS OPERA PREMIERE

The article on Kurt Weill by H. W. Heinsheimer which appeared in the March issue, with an announcement of Mr. Weill's new folk opera, "Down in the Valley," was responsible for a first performance of that work. Ernst Hoffmann, the conductor of the University of Indiana Orchestra, saw the item and got in touch with the publishers, G. Schirmer, to obtain performing rights for the university. The opera will be presented there in July under the musical supervision of Dean Wilfred Bayn, and under the conductorship of Ernst Hoffmann. Mr. Weill will be present at the performance.

Public Relations in Action

What public relations is and how it works and what to do about it has, for the first time in the brief history of the public relations profession, been stated forthrightly, in simple language, but in comprehensive detail in a single book.

The art of public relations is so stated in *Public Relations at Work* by Herbert M. Baus, that any reader can understand the subject and



what is more, follow it as a practical guide to indicate how public relations applies to his own picture. For example, careful study by musicians of this new book published by Harper & Brothers, New York City, can give a real insight into the benefits of public relations and how to apply them to the music profession.

Herbert M. Baus This means to you, the musician, how to tell more people about yourself, your band, your musical organization.

Advertising Age, leading advertising trade publication, had this to say about Baus' new book:

"Outstanding aspect of the volume is the linkage between theory and practice. Avoiding most of the abstruse terminology which appears frequently in public relations treatises, Mr. Baus follows the formula of making a simple statement of principle and following it with a concrete example, naming names, dates and companies.

"As a result, the executive who has never quite been able to put his finger on what public relations will, can or could do, now has available a volume with a concise, well-written answer."

Herbert M. Baus has been practicing public relations in Los Angeles, New York and Washington since his graduation from UCLA in 1936.

Baus started work on *Public Relations at Work* when he was an Army Air Forces public relations officer in New York City in 1944. He interviewed scores of the nation's foremost public relations practitioners, trade publication editors, national association executives and executives of major national business concerns located in the New York area.

For five years Baus was publicity director of the Los Angeles Chamber of Commerce and was later promotion director and general manager of the Downtown Business Men's Association of Los Angeles. For two years he has operated his own business as a public relations counselor from his offices now located at 672 West Washington Blvd. In addition he conducts an evening lecture course on public relations at University of Southern California.

He is the author of an earlier book, *Publicity: How to Plan, Produce and Place It*, published by Harper & Brothers.

Baus is well known to many members of the Los Angeles Musicians Association because of his affiliation with the 370th Army Air Forces Band for a brief period at the San Bernardino Army Air Field in 1943.

KELLY SHUGART,
Public Relations Director,
Local 47, Los Angeles, Calif.

Thirteen Critics in the Kremlin

WHEN Andrew Fletcher of Saltoun said, "Let me write the songs of a country, and I care not who makes it laws," he reckoned without the commissars in the Kremlin. They are acting like radio sponsors. Having turned amateur music critics, they are now making laws by decree telling Russian composers how to write their music—and how *not* to write it.

Since the commissars can, like sponsors, cut musicians off the payroll, and can also throw them into jail, the composers have submitted with great haste and have agreed to produce to order. And it's a very tough order. Zhdanov, Stalin's right-hand man, is also an amateur pianist. Stalin is an old hand at music criticism, having put Shostakovich in the doghouse back in 1936 for an opera, *Lady Macbeth of Minsk*, which was not thought edifying musical fare for the common people.

Off With Their Heads! In the present purge Shostakovich has been deprived of his post as head of the Moscow Conservatory; Khachaturian has been kicked out of the presidency of the Union of Soviet Composers, and has been further castigated because his recantation of musical error was not fervent enough. All the top composers have been advised that their work is "ideologically incorrect, inexpressive, poor, inharmonious, and muddled."

All Out of Step With Joe. This time it seems that Prokofiev and his confreres have been deviating from the musical party line by writing in the decadent idiom of the West. Since Prokofiev, along with Stravinsky and Hindemith,

Music by Law

has been the pattern-maker for twentieth century musical modes, and since he started composing quite a while before Lenin got off the train at the Finland station, the critics in the Kremlin have been a long time catching him out at imitating himself. Maybe their musicologists have been in arrears on the compilation of musical measurements, and have just got around to checking Prokofiev for atonalities, dissonances, and the like. Or maybe the commissars need a new musicologist.

Corn For Export. Certainly their scouts beyond the Iron Curtain have misled the commissars about the music of the West. If Russia needs more folksy music, there is plenty to be had here, from what gives over the air, in the movies, and along Tin Pan Alley; and if there is any taller musical corn than grows on the BBC programs, discriminating musical listeners in the West have yet to hear it. If Stalin wants folksy and traditional music, he can import plenty from the West. The total volume of notes written in the popular idiom far surpasses the modest amount of our advance-guard music which apparently sounds cacophonous to the commissars' delicate ears.

Experiment Is Not Decadence. It is true that devotees of serious composition think of Stravinsky, Hindemith, Ives, Honegger, Schuman (William), Copland, Lambert, Grimes, Milhaud, and company as chief fashioners of modern

music. But what is decadent about them? Their music has force. It is vigorous and sometimes harsh. It is not repetitive, as decadent work is; nor does it linger on Baudelairean symbols, or luxuriate in Byzantine decoration. Actually, it runs rather to the spare and laconic, virtues that even Marxists might admire. Some of its wit is as sardonic as Stalin's own.

Policing the Artists. One can make due allowance for the commissars' decree as one more incident in the long battle between Slavophiles (isolationists who tout nationalist values) and Westernizers—a struggle that was already far advanced in the time of Dostoyevsky and Turgenev. And no doubt Zhdanov and Beria, the head of the secret police, recall that Russian criticism in the nineteenth century was the chief carrier of subversive propaganda against the Czar, since the censors were too dumb to catch the critics out. Hence the commissars are properly wary of what happens in the field of aesthetic doctrine and practice. They know the boys, in the wayward and impulsive fashion of creative artists, may slip one over if they aren't watched.

Freedom Comes First. With all due deference to the self-appointed critics in the Kremlin, Western composers are still apt to prefer putting up with a sponsor's vagaries or enduring a college president's whims, rather than having a commissar breathing down their necks while they write.

There is one moral here for musicians, however. While they're writing—or playing—the country's songs, they'd better also take some interest in who makes its laws.

Live Music an Aid to Business

In the April 24th issue of "The New Yorker" magazine is an article telling of the employment of a Hammond organist at the 86th Street Branch of the Manhattan Savings Bank in New York City. She plays from noon to three P. M., five days a week and Friday evenings from five to eight, and has been employed in this capacity since August of 1946.

The other branches of the bank have "canned" music, but the president of the bank has decided that live music would be more effective in this branch, which is in the Yorkville section (formerly the location of Local 802). The senior officer of the branch reports that there has been a wonderful increase in new accounts in the last eighteen months.

The article also shows how the live organist can change the program to make it suitable for whatever is happening at the moment, a procedure which of course is impossible with music that is piped in from some distant point.

This is just another indication that live music, if properly exploited, has untold advantages over the canned variety.

While on this subject, a paragraph from the Bulletin of Local 586, Phoenix, Arizona, is right to the point:

"One of our very large Phoenix banks is providing music during the day through the

medium of mechanical reproduction. Could it be for the purpose of placating irate customers who must stand in line to be served, or to soothe the shattered nerves of the employees and make the long day less tiresome?

"Whatever the reason, we know that music has definite therapeutic qualities tending to reduce the effects of fatigue. Perhaps by the time this is proved true to the satisfaction of management, some way will be found to convince the employer that live music will serve that purpose better than recordings and, in addition, the em-

ployed musicians would undoubtedly become depositors in that bank as well as good customers of the merchants in the community, who in turn would become depositors in that bank, and eventually it would be darned good business for everyone."

This might indicate a trend which could prove beneficial to the members of the Federation.

Music Helps Business. What this all adds up to is that as businessmen become aware of the drawing power of live music, they will bring it into play as the most animated kind of advertisement. And musicians who follow trends in the entertainment world will be on the alert to do a better marketing job—whether in the city, or the country. As our dance-band correspondent notes, in the night-club field music aggregations which put some comedy into their acts are now preferred. In the New England area, professionals are in demand who can play both salon and dance style.

In the summer months, at resorts, when people are in vacation mood, they will welcome a shift from the same old round of mechanical music, and will welcome the chance to watch live players in action.

—The Editors.

Union Musicians Run Hotel

The Lake Park Hotel at Asbury Park, New Jersey, is run entirely by union musicians. It has five stories with elevator, a beautiful night club in the basement and a main dining-room accommodating 300 persons. Located on the corner of Seventh and Park avenues, it is just three blocks from the Berkeley-Carteret Hotel and Convention Hall. The Anchor Room in the basement portrays the hold of an old-time pirate ship and is completely equipped with Hammond organ, bandstand, amplifiers, ships' bells, portholes and authentic ships' furnishings.

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Symphonic Season's Sign-off

During the season about to come to a close, symphony orchestras have proved most enterprising both in variety of works played and in the number of premieres offered. Christos Vriionides, conductor of the Town of Babylon (New York) Symphony, likes to reverse normal program procedure by having only one European piece and all the rest American. "An American Overture", by Grant Fletcher, the work chosen to celebrate the fifteenth anniversary of the Duluth Symphony Orchestra, was performed by that organization under the direction of Joseph Wagner April 23rd. Two world premieres were presented by the New York Philharmonic-Symphony in the past season: Krenek's Symphony No. 4, and Siegmeister's Symphony No. 1. Three American premieres found a place on their programs: Honegger's "Jeanne d'Arc au Bucher", Khachaturian's "Russian Fantasy" and Mahler's Symphony No. 6 in A minor. Lowndes Maury's "Waltz Rhapsody", "the expression of a young man's well-being on a particular day in Spring, 1942, in the city of San Francisco", was the appropriate offering of the first Spring concert of the Kern Philharmonic Orchestra at Bakersfield, California.

Other memorable premieres have been William Grant Still's "Archaic Ritual", by the Cleveland Orchestra; Harl McDonald's "Saga of the Mississippi"—dealing with the rise of the river from its primeval sources—by the Philadelphia Orchestra; Samuel Barber's "Knoxville, Summer of 1915"—presenting tonally a nostalgic family scene—by the Boston Symphony; Edwin Gershefski's "Half-Moon Mountain"—built around the story of Gil Pitt, hardy mountaineer who lived eighty years in a shack in the Ramapo Mountains—by the Spartanburg Symphony, and Guerra Peixe's First Symphony, by the Montreal Sinfonietta.

Concerts Curious

Ideas have been sprouting in other directions, too. A percussion concert presented by the

Northwest Sinfonietta (Minneapolis) during the season just closed deserves an editorial clash of cymbals. Gerster, Bartok, Horst, Varese, Russell, Nowack and Slonimsky figured as composers on its program. Henry Denecke, tympani, was soloist as well as conductor of part of the program. In the Suite by Slonimsky, the typewriter was played by Glenn Cooke. The Northwest Sinfonietta was founded four years ago and has given almost one hundred concerts throughout the United States—only one of them a percussion concert, however.

It took St. Louis to think up the scheme of combining a symphony concert with a fashion presentation. Vladimir Golschmann conducting his eighty-five-piece orchestra in the pit while a fashion show of sumptuous proportions was modeled on the huge satin-draped stage proved as felicitous artistically as it was successful financially. (Patrons paid \$25 for two admissions, and Diamond Horseshoe Box holders paid \$100 for four chairs.) The "fashion symphony" was sponsored by the St. Louis Fashion Group in cooperation with the St. Louis Symphony Society. Proceeds from sale of tickets and program space went to the Symphony Maintenance Fund.

On May 13th some sixty-odd physicians, members of the Doctors' Orchestral Association of New York City, laid aside their stethoscopes, their scalpels and their hypodermics, and took out of their wrappings the less ominous violins, flutes and horns of their *alter egos* to present a concert quite as health-giving in its way as the services of their daytime profession. Introduced at the concert was the orchestral suite composed by a colleague, Dr. Herman M. Parris, entitled, "The Hospital", and containing nine short descriptive sections that take a young woman through an appendectomy. One section is entitled "Pre-Operative Prayer". Says their conductor, Ignace Strasfogel, "It is a source of great satisfaction to help such devoted music lovers achieve that release which comes only to those who perform the music themselves."

Soloists' Contribution

Soloists have as usual proved magnets of considerable force. The dramatic soprano, Selma Kaye, gave the closing concert of the New Jersey Symphony Orchestra just that extra fillip. The program, conducted by Samuel Antek, was broadcast over WNJR in Newark. At another of the season's "lasts", the April 29th concert of the Kenosha Symphony Orchestra, Richard Dzerwonky, conductor, presented the pianist, Shirley Effenbach. Jennie Tourel appeared as soloist last month with the San Francisco Symphony under the direction of Pierre Monteux in Mahler's "Das Lied von der Erde". Maggie Teyte was soloist in the opening concert of the Carnegie Pops Series, in New York, on May 1st. Mischa Mischakoff was soloist with the N. B. C. Symphony Orchestra at its concert on May 8th,

playing with Carlton Cooley, viola, the Symphony Concertante for Violin and Viola by Mozart.

Baton Shuffling

As usual the close of the season sees the usual shuffling of batons—a few sad relinquishments, a few joyous acquisitions. With proper pride the Houston Symphony Society announces the appointment of Efreim Kurtz as music director and permanent conductor of that orchestra. Mr. Kurtz, who has during the past five years conducted the Kansas City Symphony Orchestra, is assisting that organization in choosing his successor. Saul Caston, who has headed the Denver Symphony Orchestra for the past three years, has recently signed a contract to continue in that position for three years more. In 1948-49 he will take the orchestra on a tour of the Rocky Mountain region.

"It is not without deep concern and heartache that I shall come to part with an orchestra to which I have devoted twenty-five years of my life and am bound by a quarter of a century of uninterrupted work and artistic achievement", said Dr. Serge Koussevitzky in tendering his resignation last month (to take effect at the close of the 1948-49 season) as conductor of the Boston Symphony Orchestra. Stated Henry B. Cabot, President of the Trustees, in his reply, "The Trustees have asked me to express for all of them their regret that the time is so near at hand for the conclusion of the most brilliant leadership and the most devoted service which the orchestra has ever enjoyed from anybody. . . . You have given so generously of your great and courageous spirit which has made possible joy and happiness to hundreds and thousands of hungry and appreciative audiences all over the world. . . . Our heartfelt thanks and God bless you always."

Charles Muench, the Parisian conductor, has been invited to succeed Dr. Koussevitzky, in the orchestra's 69th session which begins October, 1949.



MISCHA MISCHAKOFF
Soloist with the N. B. C. Orchestra



SAMUEL ANTEK
Conductor of the New Jersey Symphony

Newspaper Ownership of Radio

ONE-FOURTH the radio stations in the country, among them many of the highest-powered outlets and biggest revenue-producers, are owned wholly or in part by newspaper publishers. This tie-in has come to the fore again in the present hearings reopening the 1940 Mayflower Decision, in which the Federal Communications Commission forbade any station owner to use his wave-length to advocate personal editorial views. The FCC said:

"... Radio can serve as an instrument of democracy only when devoted to the communication of information and the exchange of ideas fairly and objectively presented. A truly free radio cannot be used to advocate the causes of the licensee... In brief, the broadcaster cannot be an advocate. Freedom of speech on the radio must be broad enough to provide full and equal opportunity for the presentation to the public of all sides of public issues. Indeed, as one licensed to operate in a public domain, the licensee has assumed the obligation of presenting all sides of important public questions, fairly, objectively and without bias. The public interest, not the private, is paramount."

Now the National Association of Broadcasters, together with many of their advertisers, are putting on a strenuous campaign to get the FCC to modify this famous ruling. The spokesmen for the networks and stations have rested their case largely on an analogy between freedom of the press, and freedom of the air. They claim the radio station is like the newspaper—and indeed one might suspect from the overlapping ownership that there is often a strong resemblance, both in news policies and in the tone of comment. The NAB and its spokesmen claim that any limitation on the station owner is a violation of free speech and free press.

The People Own the Wave-Lengths

ACTUALLY, it may be noted, the station owner does not "own the wave-length." It belongs to the whole people. The station owner merely has the use of it under a license which runs for three years. At the end of that period, the owner must prove to the Commis-

sion that he has carried out the promises he made in his application and has provided a program structure which has served "the public interest, convenience, and necessity."

Hence, what the station operator actually owns—and this includes the newspaper publisher who owns stations—is the physical equipment with which he broadcasts. So far as the wave-length is concerned, and the actual air waves, he is theoretically a trustee for the people of the United States. As former President Hoover put it, "The ether is a public medium, and its use must be for public benefit. The use of radio channels is justified only if there is public benefit. The dominant element for consideration in the radio field is, and always will be, the great body of the listening public, millions in number, country-wide in distribution."

Along with the onslaught on the Mayflower Decision, some station owners are trying to prevent the FCC from getting information about station operations, especially about their profits, which have often run as high as 100% a year for the last few years.

The hearing time by the FCC so far has been mostly taken up by the radio industry presenting its case. In opposition there have been a few appearances of AFL, CIO and church groups.

Federation Testimony

VERY strong testimony was given by Richard H. McCann, president of Local 802, A. F. of M. He spoke frankly on the point that the station owners and their big advertisers desire that "... they be free to use their broadcast facilities to support the candidacies of their friends and the principles they regard most favorably," all in the name of free speech and free press. McCann continued, "Concerning those who raise this cry, we say 'The voice is Jacob's voice but the hands are the hands of Esau.' For while they speak in dulcet tones of the First Amendment and its great guarantees of free speech and a free press, their real aim is to tighten the monopolistic control which big business now has on every medium of communications."

"Big business dominates every existing medium of communication—newspapers, radio, motion pictures, magazines, and books. As a result, these media are already disproportionately freighted with the ideas, doctrines, prejudices and propaganda of big business. The demand of broadcasters that they be permitted to increase this already overheavy, one-sided load is nothing less than a demand that they be permitted to violate with impunity their obligation as 'common carriers of public discussion.' The demand must be rejected."

Except for these scattered and sporadic appearances by a few interested members of the public, the hearings have for the most part been dominated by professional lobbyists, paid to represent the views of the radio industry. The FCC, it has been felt, would welcome a widespread expression of opinion by the public on the question as to maintaining the present well-established methods of check against editorializing by station owners, at the same time guaranteeing equal access to the airways for all shades of opinion.

Just because a man is financially powerful enough to own or control a big radio station is no reason that he should have preferential access to radio time.

News on Bargaining Issues

ANOTHER closely similar issue arises in connection with newspaper ownership of radio stations. A newspaper in possession of a radio station can editorialize as it pleases in regard to any issue that affects the radio industry.

Will such a newspaper in the interests of fair play try to hold the scales even, even though its interests as a radio station owner are involved? How far newspapers enjoying this dual ownership of the two powerful media of communication in their area have followed the rules of fair play wherever union bargaining was involved—this may be left to the readers to judge.

Certainly members of the Federation will want to know just which radio stations are owned by newspapers in their area.

RADIO STATIONS OWNED BY NEWSPAPERS

ALABAMA

WPFS—Alexander City
WHMA—Anniston
WSGN—Birmingham
WEBJ—Brewton
WAGF—Dothan
WGNH—Gadsden
WSFA—Montgomery

ARIZONA

KOY—Phoenix
KYCA—Prescott
KCNA—Tucson
KTUC—Tucson

ARKANSAS

KFSA—Fort Smith
KXAR—Hope
KTHS—Hot Springs
KLRA—Little Rock

CALIFORNIA

KERN—Bakersfield
KPAS—Benning
KXO—El Centro
KIEM—Eureka
KMJ—Fresno
KGNB—Hanford
KLAC—Hollywood

KDON—Monterey

KLX—Oakland
KROW—Oakland
KOCB—Ontario
KDNW—Oroville
KGEW—Oroville
KFBK—Sacramento
KSDJ—San Diego
KYA—San Francisco
KSJO—San Jose
KSMO—San Mateo
KUSM—San Mateo
KTM—San Rafael
KTMS—Santa Barbara
KSCO—Santa Cruz

KCOY—Santa Maria

KSRO—Santa Rosa
KWG—Stockton
KTKC—Visalia
KHUB—Yreaville
KSYC—Yreka

COLORADO

KVOR—Colorado Spgs.
KLZ—Denver
KFKA—Greeley
KLMR—Lamar
KCSJ—Pueblo

CONNECTICUT

WTHT—Hartford
WSTC—Stamford
WCLR—Torrington
WBRY—Waterbury

DELAWARE

WDEL—Wilmington
WILM—Wilmington

FLORIDA

WMUY—Coral Gables
WDNB—Daytona B'ch
WJHP—Jacksonville

WIOD—Miami

WQAM—Miami
WTMO—Ocala
WHOO—Orlando
WDLF—Panama City
WCOA—Pensacola
WCNH—Quincy
WTSP—St. Petersburg
WDAE—Tampa
WFLA—Tampa

GEORGIA

WALB—Albany
WDEC—Americus
WGAU—Athens

WCOR—Atlanta
 WSB—Atlanta
 WMGR—Bainbridge
 WBHF—Carterville
 WGBA—Columbus
 WMJM—Cordoba
 WMOC—Covington
 WSGC—Elberton
 WGGG—Gainesville
 WKLY—Hartwell
 WLAG—La Grange
 WNEX—Macon
 WMVG—Millersville
 WCOH—Newnan
 WLAQ—Rome
 WSFT—Thomaston
 WRQN—Vidalia
 WAYX—Waycross

IDAHO

KVNI—Blackwell Is.
 Coeur d'Alene
 KBID—Burley
 KBIO—Burley
 KCID—Caldwell
 KIFI—Idaho Falls

ILLINOIS

WJBC—Bloomington
 WBYS—Canton
 WDWS—Champaign
 WAAF—Chicago
 WGN—Chicago
 WIND—Chicago
 WJJD—Chicago
 WLS—Chicago
 WDN—Danville
 WSOY—Decatur
 WGN—Egion
 WGIL—Galesburg
 WKAN—Kankakee
 WILP—LaSalle
 WEEK—Peoria
 WMBD—Peoria
 WTAD—Quincy
 WROK—Rockford
 WHBF—Rock Island
 WCVS—Springfield

INDIANA

WTRC—Elkhart
 WKJG—Fort Wayne
 WIBC—Indianapolis
 WIRE—Indianapolis
 WSBT—South Bend
 WAOV—Vincennes

IOWA

KBUR—Burlington
 KCRG—Cedar Rapids
 KRNT—Des Moines
 KSO—Des Moines
 KDTH—Dubuque
 KFJB—Marshalltown
 KGL—Mason City
 KSCJ—Sioux City
 KTRI—Sioux City
 KWWL—Waterloo

KANSAS

KSOK—Arkansas City
 KGNO—Dodge City
 KTSW—Emporia
 KVGB—Great Bend
 KIND—Independence
 KCKN—Kansas City
 KSEK—Pittsburg

KSAL—Salina
 KTOP—Topeka
 WIBW—Topeka
 KFH—Wichita

KENTUCKY

WLB—Bowling Green
 WKCT—Bowling Green
 WCTT—Corbina
 WHAS—Louisville
 WKTM—Mayfield
 WOMI—Owensboro
 WKYB—Paducah
 WVLR—Versailles

LOUISIANA

WJBO—Baton Rouge
 KSIG—Crewley
 KVOL—Lafayette
 WTPB—New Orleans
 KRUS—Ruston
 KWKH—Shreveport

MAINE

WFAU—Augusta
 WCOU—Lewiston
 WGAN—Portland
 WGUY—Portland

MARYLAND

WBAL—Baltimore

MASSACHUSETTS

WCOP—Boston
 WHDH—Boston
 WBET—Brockton
 WSAR—Fall River
 WHYN—Holyoke
 WNBW—New Bedford
 WBEC—Pittsfield
 WOCB—W. Yarmouth
 WTAG—Worcester

MICHIGAN

WELL—Battle Creek
 WHFB—Benton Harbor
 WJBK—Detroit
 WJLB—Detroit
 WWJ—Detroit
 WHDF—Calumet
 WDBC—Escanaba
 WBBC—Flint
 WHTC—Holland
 WDMJ—Marquette
 WOAP—Owosso
 WTHH—Port Huron
 WSOO—Sault Ste. Marie

MINNESOTA

KATE—Albert Lea
 KBUN—Bemidji
 WDSM—Duluth
 WEBC—Duluth
 WEVE—Eveleth
 WMFG—Hibbing
 WTCN—Minneapolis
 KFAM—St. Cloud
 WHLB—Virginia
 KWNO—Winona

MISSISSIPPI

WROX—Clarkeville
 WCB—Columbus
 WJCU—Columbus

WMOX—Columbus
 WCMA—Corinth
 WJQS—Jackson
 WBMC—Mason
 WCOC—Meridian
 WELO—Tupelo
 WQBC—Vicksburg

MISSOURI

KFRU—Columbia
 KREI—Farmington
 KHMO—Hannibal
 KWOS—Jefferson City
 WMBH—Joplin
 WDAF—Kansas City
 KBOA—Kennett
 KWOC—Poplar Bluff
 KFEQ—St. Joseph
 KSD—St. Louis
 KKOK—St. Louis
 KGBX—Springfield
 KWTO—Springfield

MONTANA

KMFR—Great Falls
 KRJF—Miles City

NEBRASKA

KFAB—Lincoln
 WJAG—Norfolk
 KOWH—Omaha

NEVADA

KOH—Reno
 KWRN—Reno

NEW HAMPSHIRE

WLOB—Claremont

NEW JERSEY

WBAB—Atlantic City
 WHOM—Jersey City
 WNJR—Newark
 WHNM (FM)—New Brunswick

NEW MEXICO

KOB—Albuquerque
 KAVE—Carlsbad
 KTRC—Santa Fe
 KSIL—Silver City

NEW YORK

WABY—Albany
 WMBO—Auburn
 WBYN—Brooklyn
 WLBB—Brooklyn
 WBEN—Buffalo
 WEBR—Buffalo
 WENY—Eimira
 WENE—Endicott
 WGLN—Geneva Falls
 WKTD—Glens Falls
 WMSA—Massena
 WGNV—Newburgh
 WEVD—New York
 WINS—New York
 WOV—New York
 WQXR—New York
 WHLD—Niagara Falls
 WHDL—Olean
 WDOS—Osonota
 WKIP—Poughkeepsie

WHCC—Rochester
 WRUN—Rome
 WFAS—White Plains

NORTH CAROLINA

WGWR—Asheboro
 WISE—Asheville
 WWNC—Asheville
 WDNC—Durham
 WGAI—Elizabeth City
 WBBO—Forest City
 WBIG—Greensboro
 WGBR—Goldboro
 WHKY—Hickory
 WHPE—High Point
 WHBS—Huntsville
 WTSB—Lumberton
 WNAO—Raleigh
 WCBC—Rocky Mount
 WSTP—Sallisbury
 WHOH—Shelby
 WHCC—Waynesville
 WENC—Whiteville
 WGNV—Wilmington
 WSJS—Winston-Salem

NORTH DAKOTA

WDAY—Fargo
 KVNW—Grand Forks

OHIO

WAKR—Akron
 WHKK—Akron
 WICA—Ashabula
 WTRF—Bellair
 WHBC—Canton
 WCO—Cincinnati
 WKRC—Cincinnati
 WSAI—Cincinnati
 WHK—Cleveland
 WBNS—Columbus
 WHKC—Columbus
 WHIO—Dayton
 WING—Dayton
 WPAV—Portsmouth
 WIZE—Springfield
 WTOP—Toledo
 WWST—Wooster
 WFMJ—Youngstown
 WKBN—Youngstown
 WHIZ—Zanesville

OKLAHOMA

KWHW—Altus
 KVSO—Ardmore
 KDOK—Durant
 KCRC—Enid
 KBIX—Muskogee
 WKY—Oklahoma City
 KVLH—Paul Valley
 KGF—Shawnee
 KBFI—Stillwater
 KOME—Tulsa
 KTHO—Wewoka

OREGON

KWIL—Albany
 KAST—Astoria
 KOOS—Coos Bay
 KRUL—Corvallis
 KUIN—Grants Pass
 KFLW—Klamath Falls
 KOOS—Marshfield
 KYJC—Medford
 KALE—Portland
 KGW—Portland
 KRNR—Roseburg

PENNSYLVANIA

WSAN—Allentown
 WGPA—Bethlehem
 WCMR—Bloomsburg
 WESB—Bradford
 WESA—Charleroi
 WCED—DuBois
 WEST—Easton
 WHP—Harrisburg
 WKBO—Harrisburg
 WHUN—Huntington
 WJAC—Johnstown
 WGAL—Lancaster
 WMRF—Lewistown
 WCAU—Philadelphia
 WFIL—Philadelphia
 WCAE—Pittsburgh
 WWSW—Pittsburgh
 WEEU—Reading
 WRAW—Reading
 WQAN—Scranton
 WISL—Shamokin
 WVPO—Stroudsburg
 WKOK—Sunbury
 WRAK—Williamsport
 WORK—York

RHODE ISLAND

WJAR—Providence

SOUTH CAROLINA

WAIM—Anderson
 WTMA—Charleston
 WFBC—Greenville
 WFRN—Orangeburg
 WORD—Spartanburg
 WFIG—Sumpter

SOUTH DAKOTA

KABR—Aberdeen
 KDSN—Aberdeen
 WNAX—Yankton

TENNESSEE

WLAR—Athens
 WOPI—Bristol
 WBDG—Dyersburg
 WTJS—Jackson
 WETB—Johnson City
 WNOX—Knoxville
 WMVA—Martinsville
 WMC—Memphis
 WNAK—Nashville

TEXAS

KRBC—Abilene
 KVL—Alpine
 KGNC—Amarillo
 KNOW—Austin
 KRIC—Beaumont
 KBST—Big Spring
 KWHI—Brenham
 KWBD—Brownwood
 KRLD—Dallas
 WFAA—Dallas
 KRDD—El Paso
 WBAF—Fort Worth
 KGKO—Fort Worth
 KGAF—Gainesville
 KREL—Goose Creek
 KHBR—Hillsboro
 KPRC—Houston
 KTRH—Houston
 KFYO—Lubbock
 KTRF—Lufkin
 KVMR—McAllen
 KVKM—Monahans

KOSA—Odessa
 KRIG—Odessa
 KPND—Pampa
 KPLT—Paris
 KIUN—Pecos
 KGKL—San Angelo
 KTSB—San Antonio
 KKOX—Sweetwater
 KTEM—Temple
 KCMC—Texarkana
 KTFS—Texarkana
 KTBB—Tyler
 KVVO—Vernon
 WACO—Waco
 KRGV—Weslaco

UTAH

KSUB—Cedar City
 KLO—Ogden
 KALL—Salt Lake City

VIRGINIA

WPIK—Alexandria
 WDVA—Danville
 WGH—Newport News
 WTAR—Norfolk
 WPUV—Pulaski
 WRNL—Richmond
 WDBJ—Roanoke
 WSL—Roanoke
 WPIC—Sharon

WEST VIRGINIA

WHIS—Bluefield
 WBLK—Charleston
 WCHS—Charleston
 WVVW—Fairmont
 WSAZ—Huntington
 WLOG—Logan
 WAJR—Morgantown
 WPAR—Parkersburg
 WBRW—Welch

WISCONSIN

WATK—Antigo
 WBAU—Eau Claire
 KFIZ—Fond du Lac
 WJPG—Green Bay
 WCLO—Janesville
 WIBA—Madison
 WLIN—Merrill
 WISN—Milwaukee
 WTMJ—Milwaukee
 WRJN—Racine
 WJMC—Rice Lake
 WHBL—Sheboygan
 WDSM—Superior
 WSAU—Wausau

WYOMING

KVOC—Caspar
 KFBC—Cheyenne
 KRAL—Rawlins

WASHINGTON

KWLK—Longview
 KOMW—Omak
 KNOP—Port Angeles
 KHQ—Spokane
 KNEW—Spokane
 KVAN—Vancouver

WASHINGTON, D. C.

WINX—
 WMAL—
 WNAJ—
 WOL—

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THE VIOLIN

Views and Reviews

By SOL BABITZ

NEW PUBLICATIONS

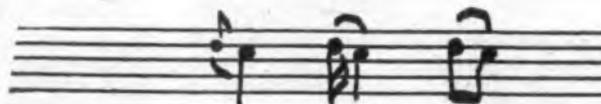
W. A. MOZART, "Eighteen Sonatas and Allegro" for Violin and Piano. Original Version (Urtext) Pub. by E. F. Kalmus.

THE publication of a new edition of the most important violin sonatas of Mozart is always an event of interest; the publication (or reprinting) of the original text of these sonatas is an event of the first magnitude. Kalmus earns our gratitude for making available to us a text which is about as close to the original as we can get today. I am certain that this text does not follow the manuscript 100 per cent for the following reasons: 1. Discrepancies with the Complete Works edition are about evenly divided as to matters of taste; 2. Occasional bowings are "un-Mozartish." The following (upper bowing) for example is uncharacteristic and does not agree with the piano phrasing near the end of the movement (lower).



3. On page 64 are two asterisks with parentheses, which refer to nothing. These I am sure are not Mozart's, and I am saddened at the thought of ubiquitous editors who can crawl even into "urtexts" to torture us. Until facsimiles of the manuscript are available this edition is the next best thing; and infinitely preferable to the spoon-fed "editions" with their endless fingerings, bowings, crescendos, metronome marks and other indications. Freed from these gratuitous embellishments the pages of this edition look as clear as the music sounds. Every serious violinist should discard his "edited" version in favor of the Kalmus.

However, before discarding the crutches of the edited versions, the serious violinist must be certain that his education in the interpretation of 18th century music is adequate for the task. The average violinist of the 20th century when he sees "A" in the following:



A, Orig. B, Wrong. C, Correct

plays it as in "B" instead of as in "C." A careful study of the basic books of Dolmetsch and Dannreuther, or at least the "Grove's Dictionary" articles on *Ornamentation* are necessary before unedited music can be played properly.

Another advantage of the Kalmus edition is the fact that it has three works, K. 372, 403 and 404, which are missing from the average edition. Unfortunately K. 296, which the Schirmer edition has, is missing. Missing also are the Variations K. 359 and 360 which are in the second Carl Flesch edition of Peters.

The indexing is superior to that of most editions which follow the fancy of the editor instead of the Koehler number. A minor nuisance in the Kalmus reprint are misprints in about half of the piano index.

W. A. MOZART "Six Sonatas for Violin and Piano" (K. 26, 27, 28, 29, 30 and 31) Composed in The Hague in 1765. Kalmus.

Of equal importance to the musical world is Kalmus' reprinting of these charming piano pieces with violin accompaniment which Mozart wrote at the age of nine. A note by the publisher claims that these sonatas were never before printed outside of the Complete Works edition. How-

(Continued on page thirty-five)

INTERNATIONAL MUSICIAN

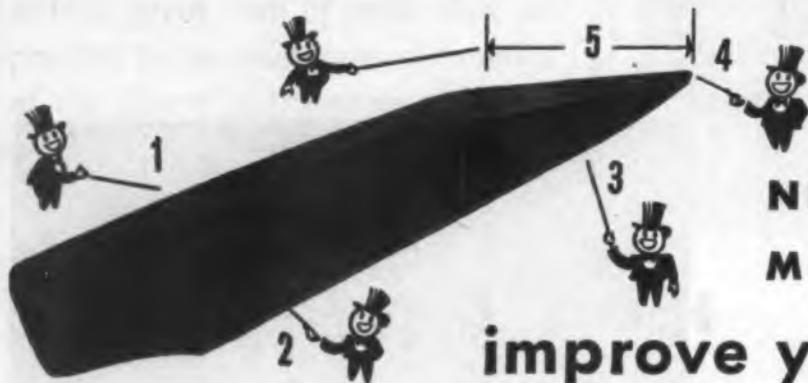
JACK H

AND HIS GIBSON



The Joe Mooney Quartet are drawing "raves" from audiences . . . and from the critics too, and Jack Hotop and his Gibson come in for their share of the applause. Smooth, easy action and brilliant response make Gibson the choice of artists who demand perfection in their guitars. Try a Gibson and note the difference!

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KALAMAZOO MICHIGAN



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- 1** Stepped-up resonance due to thin-walled design moulded from vibrant new material.
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THE quickest way to give added character to your reed playing is to switch to a set of Runyon Matched Bite Mouthpieces. They work five ways to give added zest to your tone—relaxed ease of blowing—and faultless balance. No other mouthpiece will do so much for your playing. Leading professionals from coast to coast have switched to Runyons. Developed and perfected by Chicago's famed teacher of professionals, Santy Runyon. Ask your local music dealer to let you try a Runyon today. **FOR FREE CATALOG** of newest instrument accessories, address Dept. I-56.



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Crystal
Mouthpieces



Speedex
Polishes
and Swabs



Runyon
Mouthpieces



Magnitone
Ligature



Selmer-Clark
Batons

The 1947 Recording Fund Outlay

GRASSROOTS

(Continued from page seven)

two more concerts. In Atlanta, Georgia, symphony concerts are now given regularly for the first time in that city's history. The owner of a theatre there, hearing of the Fund's offer, donated his theatre, and the city agreed to enter into a co-sponsorship of the concerts, presenting one for every one financed by the Fund. So each dollar put into musical enterprise by the Fund starts a chain reaction, the effects of which can not be computed by any means within the statistician's scope.

For another matter must be made clear: this live music which Denville and Stringtown and Liberty Center are hearing for the first time is no fiddling and tooting of amateurs slipping in under the lax wires of charity. It is the sort of music people want to hear—good music expertly performed by proficient musicians whose only limitation has heretofore been lack of opportunity. The Fund is a releaser of fettered talent, the stimulator of inhibited creativeness, the champion of the live musicians threatened by near extinction by the growth of canned music.

Without the least doubt, to thousands of proficient instrumentalists — long-standing members in the Federation—the Fund stands for a means toward helping to earn a decent living, a way to bring home enough money of a Saturday night to buy that once-a-week chicken or steak, to put good clothes on the children's backs, perhaps even to buy that washing machine for the wife. It means putting aside something regularly for that summer vacation for the whole family. It means, in short, the difference between slaving and living.

And, lest you forget—this financing comes from a fund created by royalties paid on records and transcriptions under an arrangement with recording companies. Under the Taft-Hartley Act, new contracts stipulating such royalty payments may not be entered into after Dec. 31, 1947. If the act is not revised or annulled, therefore, these concerts and all they mean to America's musical culture will be a thing of yesterday—gone with the whirlwind of anti-labor propaganda.

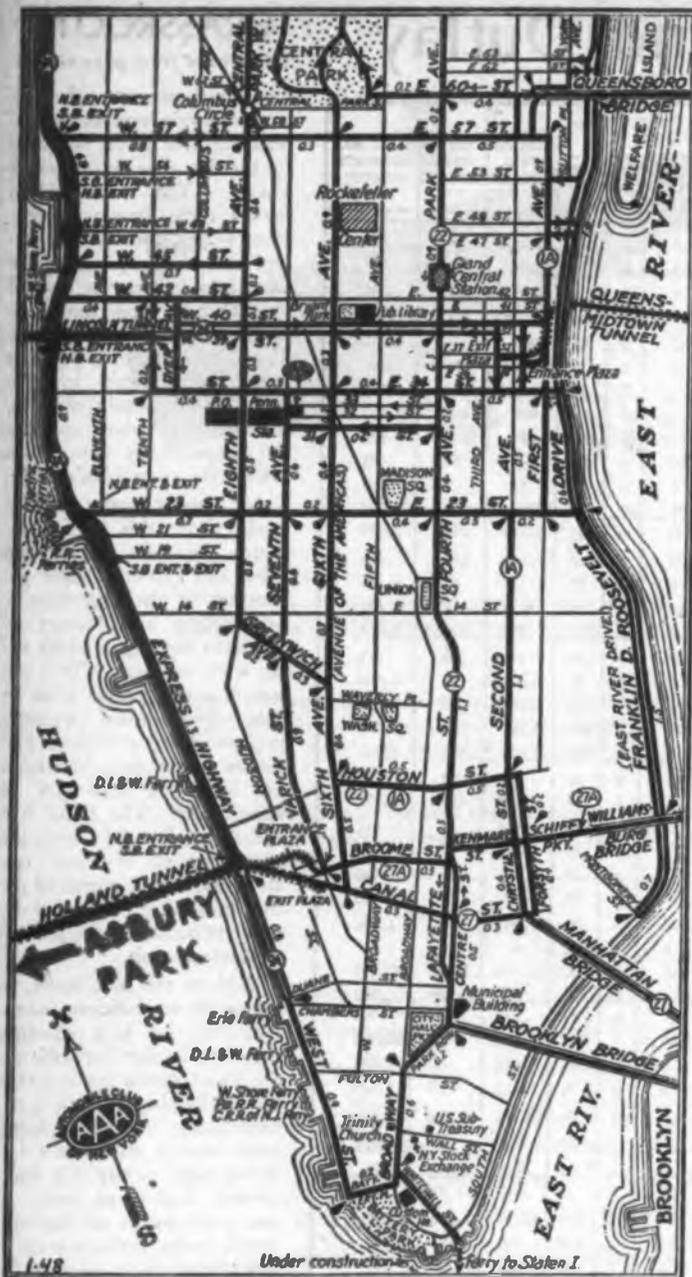
STATE	AMOUNT SPENT IN STATE	LOCALS PARTICIPATING	PERFORMANCES GIVEN IN RESPECTIVE CATEGORIES										SIDE MEN UNITS EMPLOYED	LEADER UNITS EMPLOYED	TOTAL NO. UNITS EMPLOYED
			VET. HOSP. UNITS	OTHER INSTITUTIONS	TEEN AGE DANCERS	SYMPONY ORCH. OVER 60 MEN	CONCERT PERFORM. UNDER 60	MILITARY BAND CONCERTS	PARTY AGENCIES	TOTAL PERFORMANCES					
1 ALABAMA	3,873.00	5	12	16	2	0	14	1	1	48	422	48	470		
2 ARIZONA	5,483.75	2	6	1	23	0	1	5	0	36	492	40	532		
3 ARKANSAS	2,219.00	1	0	0	3	0	0	6	0	9	276	10	286		
4 CALIFORNIA	165,751.99	25	488	151	178	20	100	74	15	1026	10742	877	11,639		
5 COLORADO	10,811.31	5	1	2	23	2	13	20	0	61	943	49	992		
6 CONNECTICUT	30,637.64	14	18	53	96	1	14	49	1	232	3,771	276	4,049		
7 DELAWARE	2,184.00	1	1	0	10	0	0	5	0	16	244	13	257		
8 DIST. COLUMBIA	14,791.07	2	101	9	76	0	9	2	0	197	861	149	1,010		
9 FLORIDA	17,123.95	9	17	22	23	5	10	32	0	109	1,781	132	1,883		
10 GEORGIA	6,622.96	5	2	0	4	3	3	10	0	22	995	26	621		
11 IDAHO	620.00	2	0	1	4	3	4	0	0	9	52	7	59		
12 ILLINOIS	123,996.03	46	166	140	139	8	129	171	19	772	12,077	796	12,873		
13 INDIANA	32,306.37	16	32	42	111	1	13	56	0	255	3,713	260	3,973		
14 IOWA	83,344.92	12	34	14	67	0	66	29	0	210	2,693	155	2,848		
15 KANSAS	8,995.99	7	5	1	27	0	19	6	0	58	1,155	67	1,222		
16 KENTUCKY	6,882.74	3	13	27	11	0	7	12	0	70	735	68	803		
17 LOUISIANA	12,477.75	5	39	46	12	0	23	3	0	125	995	116	1,111		
18 MAINE	3,575.08	3	4	19	4	0	5	7	0	39	474	39	513		
19 MARYLAND	16,723.24	4	5	2	35	9	18	5	9	74	1,524	76	1,600		
20 MASSACHUSETTS	68,718.75	28	186	144	97	8	64	138	7	644	8,288	606	8,894		
21 MICHIGAN	66,172.58	16	57	49	51	18	18	107	7	307	4,583	254	4,837		
22 MINNESOTA	42,395.81	13	22	13	156	7	26	19	0	263	2,573	226	2,799		
23 MISSISSIPPI	1,533.43	3	14	8	0	0	0	0	0	22	171	22	193		
24 MISSOURI	32,718.00	10	76	87	16	0	60	27	2	268	2,940	232	3,172		
25 MONTANA	3,955.68	7	0	9	29	0	0	12	0	30	517	48	565		
26 NEBRASKA	10,674.00	4	0	0	11	4	1	13	0	49	865	41	906		
27 NEVADA	4,870.76	4	6	0	12	0	4	1	1	38	502	28	530		
28 NEW HAMPSHIRE	4,156.20	3	5	2	5	0	5	9	0	26	677	33	710		
29 NEW JERSEY	56,335.49	14	33	56	102	1	71	102	6	371	4,698	296	4,994		
30 NEW MEXICO	0	0	0	0	0	0	0	0	0	0	0	0	0		
31 NEW YORK	199,726.49	39	208	589	218	4	164	146	10	1339	12,772	1,221	13,993		
32 NORTH CAROLINA	2,783.92	4	4	5	4	0	20	5	0	38	283	36	319		
33 NORTH DAKOTA	2,672.12	2	8	1	16	0	0	1	1	27	278	27	305		
34 OHIO	89,045.05	34	72	167	255	2	99	114	1	710	13,004	702	13,706		
35 OKLAHOMA	8,922.00	3	12	1	6	0	1	4	0	24	642	40	682		
36 OREGON	12,243.92	5	0	3	19	8	1	3	0	34	1,413	36	1,449		
37 PENNSYLVANIA	161,637.74	48	119	147	328	17	174	241	25	1,051	16,251	1,024	17,275		
38 RHODE ISLAND	9,748.24	3	7	20	37	0	16	5	2	87	899	85	984		
39 SOUTH CAROLINA	1,039.12	5	0	1	0	0	0	5	1	7	191	8	199		
40 SOUTH DAKOTA	4,055.00	5	0	3	4	0	1	19	0	27	690	27	717		
41 TENNESSEE	12,456.05	5	43	40	35	0	0	12	0	130	1,272	134	1,406		
42 TEXAS	27,025.25	11	50	29	27	0	62	15	4	187	2,366	174	2,540		
43 UTAH	5,610.24	2	3	13	0	0	2	8	4	2	544	15	559		
44 VERMONT	0	0	0	0	0	0	0	0	0	0	0	0	0		
45 VIRGINIA	6,479.17	4	21	15	14	0	2	4	0	56	607	60	667		
46 WASHINGTON	28,248.65	12	61	20	31	0	25	31	10	178	2,566	146	2,712		
47 WEST VIRGINIA	11,076.80	7	10	15	18	8	37	29	4	121	1,680	92	1,772		
48 WISCONSIN	54,763.26	29	81	299	199	9	54	90	6	738	6,819	620	7,439		
49 WYOMING	1,514.65	4	20	2	29	0	1	5	3	60	501	50	551		
50 ALASKA	0	0	0	0	0	0	0	0	0	0	0	0	0		
51 HAWAIIAN ISLANDS	1,362.00	1	5	17	0	0	2	0	0	24	143	25	170		
			CANADA												
52 ALBERTA	1,653.25	2	10	0	7	0	2	3	0	22	264	15	279		
53 BRITISH COLUMBIA	7,226.90	2	1	3	2	2	2	13	0	23	743	27	770		
54 MANITOBA	4,728.90	2	15	2	0	0	4	3	0	24	499	35	534		
55 NEW BRUNSWICK	0	0	0	0	0	0	0	0	0	0	0	0	0		
56 NOVA SCOTIA	1,000.00	1	0	0	8	0	1	0	0	9	157	10	167		
57 ONTARIO	33,755.94	13	206	50	6	13	16	68	1	340	4,370	394	4,764		
58 QUEBEC	12,627.50	2	25	7	1	0	1	14	0	48	909	30	939		
59 SASKATCHEWAN	1,236.90	2	4	1	0	0	2	5	0	12	190	12	202		
TOTAL		81,444,700.06	518	2,328	2,384	2,611	143	1,394	1,764	140	10,764	141,435	10,047	151,482	

1948 CONVENTION

Convening in Asbury Park, New Jersey, on Monday, June 7th, at two o'clock, the fifty-first annual convention of the American Federation of Musicians will hold its sessions in the Convention Hall, on the Boardwalk. The Berkeley-Carteret Hotel will be the official headquarters, where the meetings of the International Executive Board and Convention committees will be held.

An over-pass spanning Ocean Avenue leads directly from the Berkeley-Carteret Hotel to the Boardwalk and Convention Hall, and the other hotels housing the delegates are equally convenient. Since Asbury Park's main avenues widen out to two hundred feet as they approach the beach, parking is no problem to those who are driving. The whole set-up is so designed as to allow the delegates to get to the meetings in the quickest possible time.

In short, Asbury Park is a city so designed as to promote efficient dispatch of convention business.



(Courtesy of Automobile Association of America)

Motoring to Asbury Park will prove a rewarding experience. Though the roads are among the most frequented in the United States, their traffic is so well regulated that no inconvenience is suffered. Moreover they are laid through countryside as beautiful as any in the United States.

Each of the many approaches to Asbury Park provides memorable vistas. Pennsylvania with its rugged mountains and deeply scooped valleys—all traversed with excellent highways—offers a scenic treat to the motorist. Traveling up from the South along the Atlantic coast, the tourist finds the coastal roads, with the ocean's blue expanse on the one side and the low-lying hills on the other, inexhaustibly inviting.

It is sixty-one miles from Columbus Circle in Manhattan to Asbury Park by the recommended route on above ways, about a two-hour drive. From Midtown Manhattan drive west to Express Highway (9A) along Hudson River. Continue south of West 14th Street to the entrance of the Holland Tunnel. The best approaches from the east are via Broome Street or Canal Street, which converge near the entrance to the Holland Tunnel. Drive under the Hudson and follow the signs to the Pulaski Skyway, U. S. 1, which crosses above Jersey City streets to Newark.



CONVENTION HALL WHERE THE MEETINGS WILL BE HELD



THE BOARDWALK LOOKING NORTH

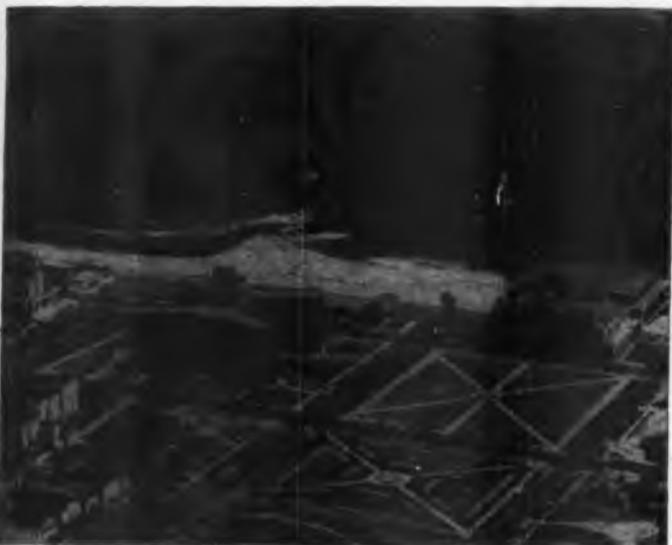
INTERNATIONAL MUSICIAN

ASBURY PARK, N. J.

The Convention Hall lies directly on the Boardwalk, its great windows to the east looking over the ocean. With the central arena in the auditorium 120 by 100 feet, it holds, with the balconies, 4,000 comfortably. The acoustics are excellent and the public address system well engineered. Everything is planned to dispatch convention business with the greatest efficiency.

Asbury Park offers almost unlimited recreational possibilities: fishing, canoeing and rowing in the fresh water lakes near by, motoring on the highways, which are among the most picturesque in the United States, horseback riding on the excellent bridle paths through the adjacent woods, tennis, golf, badminton.

Live talent shows of the first order are presented in the Asbury Park Casino, and during the Convention week billings are of an unusually high order.



AIR VIEW OF THE BERKELEY-CARTERET HOTEL



THE POWER PLANT AND WESLEY LAKE



(Courtesy of Automobile Association of America)

From this point proceed on U. S. 1 to approximately eight miles south of Elizabeth. From here turn left on State Highway 35, being sure to skirt Perth Amboy. Continue on No. 35 through Red Bank and Eatontown, New Jersey. When you are about five miles south of Eatontown, turn left to Asbury Park. The sign-post directions throughout the whole route are explicit and unmistakable. The trip is a safe one, since traffic is carefully directed in one-way channels.

To the north of the city one passes some of the show-places and estates of the nation's wealthy industrialists and financiers. In a ride through the Highlands, the towering skyline of New York harbor, with the massed skyscrapers of the Wall Street and midtown areas, may be viewed.

Within the city itself, every thoroughfare is laid out according to a meticulous plan. The broad avenues, north-south and east-west, run at right angles to each other. However, monotony is avoided through the fact of their varying in depth, those nearer the waterfront being wedge-shaped, that is, widening out as they near the ocean.

INTERNATIONALLY
FAMOUS SAXOPHONIST

Sigurd Rascher

BRINGS NEW CONCEPTION OF
SAXOPHONE ARTISTRY ON U. S. TOUR



Mr. Sigurd Rascher with his Buescher Aristocrat. Coming from Swiss and English parentage, but now an American citizen, Mr. Rascher had his early education in Germany, studying clarinet. Then he turned to the saxophone, and first toured Europe with jazz orchestras until he became convinced that the saxophone had a place as a serious concert instrument. He has played with over a hundred orchestras and in innumerable recitals where works of Debussy, Bach, Dvorak, Schubert, Brahms, Schuman, and Kreisler are given a new interpretation. Mr. Rascher extends the range of his Buescher saxophone to 4 octaves.

Appearances arranged
by Lucious Dryer
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BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky, Conductor

Boston **EVENING-TRANSCRIPT** — "Rascher sensitive artist . . . Saxophone has greater range of color, dynamics and pitch than supposed possible."

Boston **GLOBE** — "Rascher's saxophone as agile as coloratura soprano . . . Extraordinary technique . . . Musicianship phrasing . . . Revelation to audience."

Boston **POST** — "Rascher enthusiastically received . . . Virtuoso of the first rank. Musician of taste and sensibility."

DETROIT SYMPHONY ORCHESTRA, Victor Kolar, Conductor

Detroit **FREE PRESS** — "Rascher's tone and use of pizzicato established the saxophone as a virtuoso instrument."

Detroit **NEWS** — "Rascher can play a pizzicato that must be heard to be believed."

NEW YORK PHILHARMONIC ORCHESTRA, John Barbirolli, Conductor

New York **SUN** — "First virtuoso of saxophone to stand out in front where the fiddlers and singers have stood. Make no mistake about it, Rascher is an artist."

New York **TRIBUNE** — "Rascher gives convincing impression of interpretative musicianship. Remarkable fluency, skill and full warm tone."

WASHINGTON NATIONAL SYMPHONY, Hans Kindler, Conductor

Washington **STAR** — "Rascher superb artist . . . Saxophone program one of rare beauty. Beautiful tone . . . Artistic moulding of phrases."

Washington **TIMES-HERALD** — "Rascher's flashes of technical display were breath-taking."

HAS HIGHEST PRAISE FOR BUESCHER

"In the attempt to faithfully render the music of the great masters, my Buescher saxophone is an indispensable associate. It seems to me, that the builders of this saxophone have come nearer to the inventor's (Adolphe Sax) ideal, to incorporate in it the flexibility of the strings, the variety of color of the woodwinds, and the power of the brasses, than other instrument makers. Needless to mention the technical perfection."

(Signed) Sigurd M. Rascher

It is inconceivable, until you hear him, that a saxophone can be played with the unique artistry of Sigurd Rascher. Yet every Buescher saxophone at your dealer's has all the capabilities for such supreme expression. A Buescher will pace you to the top of the saxophone musicianship.



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MATCHED SETS
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Over Federation Field

By CHAUNCEY A. WEAVER

THE ATTIC

*High under the eaves,
 And dusky with dust,
 A litter of papers,
 A glitter of rust,
 Where rain on the shingles would
 softly fall
 Thru long afternoons that I still recall,
 What booty, what beauty, of boyhood
 dwell,
 Less hoped for than fancied; less seen
 than felt!
 For booty: the treasure
 Of venturesome tales
 Where pirates of bookland
 With flying sails
 And bright cutlasses that flashed in
 the sun
 Their sworn foes sighted, and sea-fights
 won.
 (Strange, the careers of scoundrel and
 rover
 Small hearts in an attic's gloom live
 over!)
 For beauty: swift visions
 Of splendor and gold
 Known but to the young
 And not to the old—
 The wonders and marvels a new mind
 mints
 When life's all morning, all rainbow
 tints,
 And a myriad day dreams bloom and
 soar
 Ere Time's key, turning, has locked
 the door!
 Now, echoing lumber
 And ruin's own,
 That room exists
 In memory alone;
 But oh, while it lasted, and ah, while
 its joys
 Illumined the breast that is only a
 boy's,
 The role of that attic what throne
 could rival,
 When not even thrones are sure of
 survival!*

—LISTER ALWOOD.

If members of the American Fed-
 eration of Musicians are interested
 in reading and studying and absorb-
 ing the fundamental principles of
 the Petrillo case now being weighed
 and analyzed in the crucible of pub-
 lic opinion—then by all means let
 them peruse, meditate and central-
 ize their minds on the article ap-
 pearing in the March issue of the
 International Musician entitled
 "New Light on an Age-Old Problem
 —Man vs. Machine," by Milton
 Diamond, possessor of one of the
 finest legal minds radiating from
 the membership of the American
 bar. It is a masterpiece and well
 worthy of scrapbook preservation.

Our observation is that when Can-
 adian musicians undertake some-
 thing they do that something in a
 large way. For example, we have
 before us a copy of the London
 (Ontario) Echo, in which Local 279,
 A. F. of M., prepared for a note-
 worthy celebration of its forty-fifth
 anniversary. Organized February
 1, 1902, it was known as the London
 Musical Protective Association. On
 February 10, 1903, it became the
 London Musicians' Union. As a
 feature of the celebration no less
 than thirteen orchestras, compris-

ing one hundred and thirty musi-
 cians, provided inspiration for
 those desiring to dance after wit-
 nessing the big parade. The Echo
 devotes an entire page of its great
 edition to London musicians and
 musical interests. Besides the news
 story there are thirteen advertise-
 ments representing music dealers
 on the same page. The story itself
 is a detailed review of the evolu-
 tion of band and orchestra music in
 the United States and Canada; the
 evolution in musical instruments,
 and a review of the battles and crus-
 ades it has been necessary to wage
 in order to reach the state of tri-
 umphal progress which the present
 era has realized. On another page
 in the same issue the Echo points
 out that the American Federation
 of Musicians, during the last four
 months of 1947, spent the sum of
 \$3,400 from their transcription and
 recording fund with the London
 Musicians' Union, providing musi-
 cal entertainment for hospital pa-
 tients in London and adjacent lo-
 calities. The committee on arrange-
 ments, and acting under President
 E. W. Horner, included Lionel
 Thornton, Bern Conway, A. G.
 Lemery, F. E. Johnston, James
 Hastie, Max Kerr, Murray Hopper
 and Bernie Venuta. We congratu-
 late Local 279. In the enterprise
 shown, and in the public apprecia-
 tion demonstrated, the organization
 has established an historic land-
 mark which will insure the success
 of similar achievements in days to
 come.

*Greetings to May;
 So long on her way,
 But really arriving on time!
 We hope she will linger,
 With Robin, sweet singer,
 As that's what makes Spring
 so sublime!*

We are in receipt of a most inter-
 esting letter from Ernie Roark of
 Los Angeles, California, containing
 as Exhibit "A," as lawyers are wont
 to say, a photograph of the house in
 the city of Denver, Colorado, in
 which Joseph and Gisela Weber
 were united in marriage on Septem-
 ber 22, 1891. That Denver home,
 Roark reports, is still in the finest
 condition and could not now be pur-
 chased for several times the original
 cost. That scene of the Weber nup-
 tials, in its beauty and stability,
 seems to have been intended to
 typify the extended, beautiful and
 happy matrimonial career of that
 couple who then and there set sail
 upon the voyage which has been a
 blissful passage. Countless friends
 hope it will continue for years to
 come. Thank you, Brother Roark!
 Long may Joe and Gisela live to
 enjoy their present California home.

Our recent contact with Local 114,
 Sioux Falls, South Dakota, revealed
 the following official personnel:
 President and Business Agent,
 A. K. Bailey; Vice-President, Ver-

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Just try hard to be willin'
To see how it will help you—
A jab of penicillin.*

Southern Conferences of the A. F. of M. cover a wide expanse of territory, but are always well attended. The latest had delegates from Birmingham, Atlanta, Columbus, Savannah, Daytona Beach, Jacksonville, Miami, St. Petersburg, Orlando, New Orleans, Shreveport, Tulsa, Chattanooga, Memphis, Nashville, Austin, Houston, Dallas, San Antonio, and Newport News.

The Conference was held in the Ansley Hotel, at Atlanta, Georgia; those attending were guests of Local 148.

Vice-President E. E. Stokes, of Houston, presided. President E. D. Graham's plane was grounded so that it was impossible to reach the scene of official business on schedule time.

Delegate Roy Singer was named sergeant-at-arms, which insured the maintenance of perfect order.

President W. J. Harris, of the Texas State Federation of Labor, discussed the various anti-labor bills which are threatening the activities of organized labor. In face of the existing situation Harris advised every one interested in the cause of labor to get into politics.

Roy Singer discussed the political situation in Miami. Delegate Stigler of Daytona Beach brought up the subject of printing the unfair list in the Journal, and suggested that it might be better to send the lists separately, with the Reports from the Locals, so as not to advertise the location of the unfair places.

Delegate Morrison of Chattanooga discussed the Petrillo hearing in Washington, which debate was participated in by several members.

National Executive Officer John W. Parks of Dallas advised a careful study of the Lea bill.

The matter of stand-by orchestras was brought to the floor by Delegate Thlemonge.

After a general discussion of various issues an adjournment was taken until the following afternoon, Sunday.

The general trend of the discussion showed a keen, up-to-date appreciation of pending problems by the delegates. The Petrillo administration was endorsed. The Conference expressed its gratitude to

Local 148 for the fine hospitality displayed. From every standpoint the Conference was deemed a success.

Wallace Philley, the penetrating pundit of Valparaiso, Indiana, explodes a reverberating firecracker in the hallowed precincts of the Chicago Sun:

Approximately \$500,000 of the recording fund accruing to the American Federation of Musicians last year was spent to bring "live" music to the many hospitals which are taking care of wounded and sick ex-service men. To those forgotten men staring at blank walls this meant much.

The Taft-Hartley Act stops this fund.
—Chicago Sun.

*The Taft-Hartley Bill
Is a nauseous pill,
Which the public is now asked to
swallow;
From the looks of the frown,
The pill won't go down—
So, Plutocrats—back to your
wallow!*

Another long-respected and highly distinguished California bandmaster has been called to his final reward. Charles H. Cassasa, Sr., passed away at his home in Redwood City on February 3, 1948. James G. Dewey gives a comprehensive review of his notable career.

Cassasa had outlived the traditional Biblical threescore years and ten by nineteen years, having reached the ripe old age of eighty-nine. He began his musical career as bandmaster of the First Regiment Band of California in 1883. He organized his first concert band in 1888, and, dating from this year, Cassasa's Band played at the old Mechanics' Fair several seasons. He was the official bandmaster of the Midwinter Fair in 1894 and also at the Panama-Pacific Exposition in 1915. He directed the Golden Gate Park Band for many years, and held this position until his retirement in 1925.

When the visiting concert bands of Gilmore, Liberati, Innes, Creator and Sousa came to San Francisco, Cassasa would always see that they were given the hospitality and social reception that has made San Francisco famous. Cassasa was always an active member and did much, in the formative days of our organization, to formulate many of our laws and policies, along with the other pioneer members of his time.

Charley served as committee man, as member of the Board of Directors, and finally had conferred on him the high honor of president. In all these activities he gave signal service to our union.

By nature he was a kindly man, and by his deeds in behalf of his fellow men, a good man; and now that The Infinite Wisdom has erased the name of Charles H. Cassasa from the membership roster of Local 6, we trust his soul will rest in peace. *As requit, Charley.*

To his bereaved widow and family we extend our sincere sympathy.

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Detroit triumvirate,
Still hold Local 6 fancy
And make up a winning slate.*

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We'll cross the threshold soon of fragrant June;
When Nature's voices sound in perfect tune;
And to that music delegates then will rove—
On to that touch of Fairy Land called Ocean Grove.

Thanks again to our valued friend Wallace Phillely of Valparaiso for exhoming the following:

The cynic is one who never sees a good quality in a man, and never fails to see a bad one. He is the human owl vigilant in darkness and blind to light, mousing for vermin, and never seeing noble game. The cynic puts all human actions in two classes—openly bad and secretly bad.

—Henry Ward Beecher.

All of which recalls the doggerel to wit:

Said a great Congregational Preacher,
To a hen "you're a very fine creature,"
Who, when she heard that,
Laid an egg in his hat
And thus did the hen reward Beecher.

It is an old *don mot*; but ever as welcome as the breath of Spring.

An eight-year-old Italian boy has come to this country to conduct orchestras. The distinguished British Symphony conductor, Sir Thomas Beecham, is reported to have called this an "outrage," saying that "the child should be in a kindergarten sucking a lollipop."

The child conductor's manager replied to Sir Thomas by quoting from Beecham's biography in an encyclopedia, "At the age of ten he founded an amateur orchestra, when, though but a mere boy, he showed a complete knowledge of the scores and command of the orchestra."

With this pre-factual introduction the Des Moines Register proceeds to editorialize as follows:

Quite so. But we are inclined to agree with Conductor Beecham. It is one thing for a youngster to know scores and conducting—it happens occasionally in the case of gifted youngsters whose parents may have no wish to exploit them. It is even reasonable for such youngsters to found amateur orchestras, as Beecham did.

It is quite another thing for an eight-year-old's talents to be exploited to the point of having him presume to conduct professional orchestras and to go on international tours for that purpose. Such orchestras are made up of adult musicians who, while all may not possess the youngster's precocity, at least have years of training and experience and maturity behind them. With this in mind, it is actually presumptuous to put before them a conductor who, for all his potentials, can be nothing more than the child he is.

Emotional maturity and knowledge of what the composer wants his music to say are the factors which lift conducting out of mere technical note-following. Without them even a 50-year-old conductor can never be more than mediocre.

This reduces the whole spectacle of little eight-year-old Ferruccio Burco's conducting tour to a farce which will do the cause of good music no good and will certainly do less than that for the boy.

Conceding that there might be a modicum of merit to the Register's thesis—there is a query we are moved to propound:

If the immortal Wolfgang Amadeus Mozart had been restricted to a lollipop teen-age existence—is it still probable that the enchantment which comes from the rendition of the dulcet tones of "The Marriage of Figaro," "Don Giovanni," and "The Magic Flute" would nevertheless be available for modernistic enchantment and delight? Mozart

was carried to "an unknown grave" at the age of thirty-five years. If confined to fifteen years of lolly-popping—there is serious doubt that a music-loving age would have enjoyed the compositional enrichment which is the inheritance of today.

Frank Coleman, young Canadian conductor, is an example of international achievements in music. Apart from being of mixed parentage himself, in France early during his life, and a student of Pierre Monteux, eminent French conductor, Mr. Coleman is currently directing six broadcasts to Central and South America of Canadian and Latin-American music. The series includes important performances such as the Symphony No. 1 by Guerra Peixe of Brazil, the "Homage to Garcia Lorca" by Silvestre Revueltas, and works by other Latin-Americans such as Netto, Silqueira, Guarneri, Williams, Villa-Lobos, Holguin, Castillo and leading Canadian composers.

Another example which Mr. Coleman affords is the willingness and enterprise which a new conductor must have to direct a wide variety of ensembles, to take and make any opportunity. Our brilliant Canadian confere has led mixed choruses, military bands, is still a bandmaster for the Royal Canadian Air Force, and has conducted summer concerts, little symphony, and a variety of work connected with opera, ballet and drama. Canadian music, and unusual repertoire such as the current series, represents only another step in the untiring efforts of this young musician, who is also one of the enthusiastic supporters of Local 406 in Montreal.

Shakespeare must have been born with a passionate love of music in his soul. It is equally apparent that he eyed an individual who was not thus blessed with suspicion. For example, in "The Merchant of Venice," Act V, Scene I, he enshrines the latter class in the following unforgettable panning through the medium of rhetorical denunciation:

The man that hath not music in himself;
Nor is not moved with concord of sweet sounds;
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night;
And his affections dark as Erebus—
Let no such man be trusted.

In the wide realm of the natural world there are countless types of harmonious expression ever present. In the Book of Job, Chapter 37, Verse 8, we find the expression, "When the morning stars sang together; and all the Sons of God shouted for joy!" What a forcible suggestion that this was designed to be a happy world! Then there is the solemn moaning of the deep blue sea, a dirge-like monotone capable of lulling one to sleep. How dull and drab this old world would be if the robin, the blue bird and the meadowlark should cease their singing! Perhaps the Bard of Avon was unduly harsh toward the non-musically inclined. The lesson of this striking output of poetic lore should be: Those of us who cherish the rapture incidental to the world in which we live should be ever ready to defend and promote the art of music.

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Minutes of Mid-Winter Meetings

OF THE
International Executive Board
Of the American Federation of Musicians

January 14th - 27th, 1948, Inclusive

570 Lexington Avenue
New York, N. Y.
January 14, 1948

The meeting is called to order by Vice-President Bagley at 2:00 P. M.
Present: Bagley, Cluesmann, Gamble, Parks, Hild, Kenin, Clancy, Murdoch, Weber and Weaver.
Absent: President Petrillo, who is attending Federal Court in Chicago at which the verdict was announced pronouncing him not guilty of violating the Lea Act.

Case 448, 1946-47: Complaint of Local 38, White Plains-Port Chester, N. Y., that Local 540, Mt. Vernon-New Rochelle, N. Y., is erroneously assuming jurisdiction over the Loyal Inn, Post Lodge and Bonnie Briar Country Club, Mamaroneck, N. Y., which town is in the jurisdiction of Local 38, is considered. Jack A. Solito, Nick Marraffino, Joe Fried, Henry Staehle, Ralph Guarino and Thomas J. Minichino appear for Local 540, and Ralph Foster, James Mundy and Irving Rosenberg (attorney) appear for Local 38. The entire situation is explained by the representatives and the matter is discussed with the Board. The representatives retire.

Action on the matter is laid over until later in the meeting.

Case 1382, 1946-47: Reopening of Case 383, 1946-47—Claim of member Marita Navedo against the Kingsley Arms Hotel, Asbury Park, N. J., and Louis Levinson, owner, and M. M. Garfinkel, employer, and the Russ Lyons Agency, New York, N. Y., bookers, for \$3,000.00 alleged to be due through breach of contract, is considered. Mr. Levinson, President David Huggins of Local 399, Asbury Park, N. J., and Murry Friedman appear in reference to the matter, in which case the claim was allowed against the hotel.

Mr. Levinson explains his connection with the matter and requests reconsideration. The parties retire.

The matter is laid over.

The appeal of Paul J. Schwarz, Ray Peters, J. Martin Emerson, Edw. S. McGrath, Dorothy C. Coe Lipke, Jack Allyn and James Nichols from an action of the Board of Directors of Local 161, Washington, D. C., in finding them guilty of violation of their obligations as officials of that local is considered.

Paul J. Schwarz, Harry J. Hart, Edw. J. McGrath, Mrs. Dorothy Coe Lipke, Ray Peters, James Nichols, Jack Allyn and J. Martin Emerson, appellants, appear, together with Toby Tyler, Robert J. Bradley, Lee Hardesty, Chauncey Cooper, Al Yurdin and Jimmy Santmyer, on

behalf of the local, and Al Manning, complainant.

The testimony is read. Defendants Harth and Schwarz present reasons for claiming the charges are illegal. Statements are also made by Mrs. Lipke, Jack Allyn, J. Martin Emerson, Edw. S. McGrath, Robert J. Bradley, Al Yurdin, Ray Peters, Al Manning and James Nichols.

After the hearing, which lasted several hours, the Board decided to grant each side five minutes more to sum up.

The matter is laid over to the next session.

The session adjourns at 10:00 P. M.

570 Lexington Avenue
New York, N. Y.
January 15, 1948

The Board reconvenes at 2:00 P. M., Vice-President Bagley in the chair.

Absent: President Petrillo, who is conferring with representatives of the broadcasting companies.

The Board discusses the appeal from the action of the Board of Directors of Local 161. The matter is gone over.

After a full discussion it is on motion made and passed decided to sustain the appeal and declare the trial null and void.

The discussion of the trial developed the fact that some funds were not handled strictly in accordance with local and Federation laws. However, there was no evidence of intentional wrong-doing and the funds were entirely accounted for. It is recommended by the Board that all money transactions be performed in a manner that will avoid criticism.

It is also recommended that the constitution and by-laws of the local be revised so as to cover all the usual situations which may arise in a local.

The session adjourns at 5:00 P. M.

Barclay Hotel
New York, N. Y.
January 19, 1948

The Board reconvenes at 2:00 P. M., Vice-President Bagley in the chair.

Absent: President Petrillo, who is conferring with the radio industry and representatives of Locals 47, Los Angeles, Calif., and 802, New York, N. Y.

Secretary Cluesmann reads a letter containing a request for a char-

INTERNATIONAL MUSICIAN

ter for a local of the Federation in Bermuda.

It is decided that Executive Officer Murdoch and Secretary Cluesmann explore the situation further.

Resolution No. 35, which was referred to the International Executive Board by the 1947 Convention in Detroit, Mich., is now considered.

The matter is laid over until later in the meeting.

A petition from members of Local 802, New York, N. Y., with regard to doubling by musicians employed in radio stations is now considered.

The matter is discussed and the Board decides that the subject matter is one of local autonomy and entirely within the jurisdiction of the local.

A letter from Secretary Renard of Local 205, Green Bay, Wis., suggesting a uniform method in keeping records for leaders who are now considered employers is discussed.

The matter is referred to the Secretary.

Treasurer Gamble reports an increase in the per capita tax of the American Federation of Labor and the Trades and Labour Congress of Canada.

The request of delegates of Local 802, New York, N. Y., to the 1947 Convention to have the same rule that applies to symphony orchestras wherein the local has jurisdiction over the price on the road apply to grand opera is considered. The matter is discussed.

The Board decides not to concur in the request.

Case 468, 1947-48: Request of Local 40, Baltimore, Md., for permission to reinstate Julius Sokolove, in which a National Reinstatement Fee of \$1,000.00 was fixed, and request of Sokolove for a reduction of the fee is considered.

On motion made and passed the Board reaffirms its former decision.

The session adjourns at 5:45 P. M.

Statler Hotel
Washington, D. C.
January 20, 1948

A conference between the International Executive Board and the broadcasting companies, together with representatives of Locals 47, Los Angeles, Calif., and 802, New York, N. Y., is called at 3:00 P. M. President Petrillo acts as chairman of the meeting. Present are:

For the broadcasting companies: Mark Woods and Joseph A. McDonald (ABC), Frank Mullen, Charles Denny, L. E. Showerman and Sidney N. Strots (NBC), Joe Ream, Howard Hausman and Earl Gammons (CBS), Hudson Eldridge, Charles V. Wayland and Everett L. Dillard (Continental Chain, FM), Theodore C. Strelbert and Robert D. Swezey (WOR-Mutual), Bill Bailey (FM Association), Leonard H. Marks (FMA, General Counsel).

For the A. F. of M.: C. L. Bagley, Leo Cluesmann, J. W. Parks, Oscar F. Hild, Herman D. Kenin, George V. Clancy, Walter M. Murdoch, Joseph N. Weber, Harry J. Steeper

(Assistant to the President), A. Rex Riccardi (Assistant to the President), Clair E. Meeder (Assistant to the President), H. P. Liehr (Assistant to the Treasurer), J. W. Gootee (Supervisor, Recording and Transcription Fund).

For Local 47: John teGroen, (Vice-President), Phil Fischer (Radio Representative), H. C. Green (Executive Board).

For Local 802: Richard McCann (President), Samuel Suber (Vice-President), Charles R. Iucci (Secretary), Joseph G. Lindwurm.

The entire radio situation is discussed, including FM broadcasting and television. President Petrillo explains that the Federation is concerned with the effect of these installations on the employment opportunities of members of the Federation.

The conference adjourns at 6:15 P. M.

Shoreham Hotel
Washington, D. C.
January 20, 1948

The Board reconvenes at 8:30 P. M. President Petrillo in the chair.

All present.

Matters of interest to the Federation are discussed.

The meeting adjourns at 12 midnight.

On January 21st and 22nd the entire International Executive Board attends hearings to investigate the A. F. of M. and President Petrillo by the Committee of Education and Labor of the House of Representatives.

570 Lexington Avenue
New York, N. Y.
January 23, 1948

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

All present.

Case 481, 1947-48: Appeal of member David Freed of Local 802, New York, N. Y., from an action of that local in rejecting his resolution regarding the establishment of an Employment Quota System is considered. The appeal and answer are read.

The matter is discussed and laid over until later in the meeting.

The petition of members of Local 802, New York, N. Y., requesting reconsideration of an action of the International Executive Board with reference to Caterers' and Concessionaires' recommendations is considered. The matter is thoroughly discussed.

On motion made and passed the Board reaffirms its previous action.

The Board discusses the eligibility of harmonica players for membership in the Federation. Section 1 of Article XV provides that: "Performers on musical instruments of any kind who render musical services for pay are classed as professional musicians and are eligible for membership, subject to the laws and jurisdiction of the A. F. of M." Under this by-law the Board holds

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that harmonica players are eligible for membership.

The complaint against President Black of Local 70, Omaha, Neb., is considered. The matter is discussed. It is decided to hold the matter in abeyance pending future developments.

President Petrillo reports that the lease on the President's office in New York is about to expire.

On motion made and passed he is authorized to negotiate a new lease. The application for reinstatement of Walter Welke in the Federation is considered.

On motion made and passed it is decided to permit his reinstatement without any additional National Reinstatement Fee.

The request of Local 196, Champaign, Ill., for permission to reinstate Austin J. McDowell is considered.

On motion made and passed it is decided to permit his reinstatement without any additional National Reinstatement Fee.

Case 604, 1946-47: Reopening of Case 685, 1945-46: Claim of member Newell E. Silver against the Mount Lawn Ballroom, Newcastle, Ind., and Stanley W. Harding, manager, for \$4,800.00 alleged to be due through breach of contract, is considered. The discussion develops the fact that the establishment is no longer under the control of Harding.

Therefore, on motion made and passed it is decided to remove the establishment from the National Defaulters List. However, Harding will be retained thereon.

Case 494, 1947-48: Charges preferred by member Fred C. Hochstuhel against member Peter Conforti of Local 349, Manchester, N. H., for alleged unethical conduct in connection with his position as Delegate to the 1947 Convention is considered.

On motion made and passed it is decided to expel Conforti from membership in the Federation.

Case 371, 1947-48: Charges preferred by A. F. of M. against President Marker, Secretary Hughes and Delegate Brown of Local 599, Greenville, Ohio; and order to Local 599 to show cause why allowance paid to delegates to which the local was not entitled should not be returned to Federation, and to show cause why charter of Local should not be revoked, is considered. The case is read.

After a discussion it is on motion made and passed decided that the local be ordered to return the amount paid by the Federation for one delegate at the Conventions of 1940 and 1942.

On motion made and passed it is decided that members Marker, Hughes and Brown be found guilty of misconduct.

On motion made and passed it is decided that these members be declared ineligible to be elected and act as delegates to any Convention of the A. F. of M. for at least two years.

Case 448, 1946-47, controversy of Locals 38 and 540 in a jurisdictional matter which was laid over from a previous session is now considered.

On motion made and passed it is decided that the Loyal Inn, Post Lodge, Bonnie Briar Country Club, are within the jurisdiction of Local 540.

The request for a reopening of Case 1382, 1946-47, is again considered.

On motion made and passed it is decided that the matter be again reopened.

Resolution No. 35 is again considered. On motion made and passed the following is adopted:

Article X, Section 59:
"Members employed on a weekly engagement in any local jurisdiction shall not play another engagement in any other local jurisdiction if, in either of said local jurisdictions, playing said other engagement is prohibited by a quota, job spreading, or six day a week law."

This is to take effect March 1, 1948.

Case 481, 1947-48, appeal of member David Freed, is again considered. The matter is laid over to a future meeting of the Board.

Herman Steinichen, Secretary of Local 148, Atlanta, Ga., appears and requests information as to Federation requirements as to what officers are necessary to conduct the affairs of a local. He explains the situation existing in a certain local in his state.

The matter is referred to President Petrillo.

The session adjourns at 11:30 P. M.

570 Lexington Avenue
New York, N. Y.
January 24, 1948

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

All present except Executive Officer Kenlin, who is confined to his room by illness.

The following bills are presented:
Padway, Woll, Thatcher, Glenn & Wilson, expenses: October, 1947, \$492.94; November, 1947, \$424.51; December, 1947, \$249.12.

Van Arkel & Kaiser: October, 1947, retainer, \$333.33; November, 1947, retainer \$1,000.00, expenses \$411.31; December, 1947, retainer \$1,000.00, expenses \$170.64.

On motion made and passed payment of the bills is ratified.

Jerry Geisler, who is retained in several matters pending against the Federation in California: Legal fees, \$5,000.00.

John McMasters of Toronto, Ont., Canada, who represented the Federation at several hearings: Legal fees, \$845.00.

On motion made and passed payment of the bills is ordered.

On motion made and passed President Petrillo is empowered to circulate organizations with statements explaining the recording situation and other matters concerning the Federation, and to proceed in any other manner that might help give our side of the story to the public.

and he is empowered to make expenditures in connection therewith as he may deem necessary.

A letter is received from the office of Padway, Woll, Thatcher, Glenn & Wilson giving an opinion on Resolution No. 48 of the 1947 Convention. The matter is laid over.

The matter of a hearing for Edw. I. Fishman is considered.

It is decided that Fishman be granted a hearing at a future meeting of the Board at which representatives of Local 47, Los Angeles, Calif., are to be present.

A letter is read from Roy Shield in which he suggests a method of arranging for music for veterans' hospitals.

As much of the music furnished through the recording and transcription fund was used for this purpose, no action is taken.

The matter of reimbursing locals for expenses incurred in administering allocations from the Recording and Transcription Fund is now considered. The low administration cost of the Recording and Transcription Fund having made a favorable impression on the public generally, it is the desire of the Board to continue this policy.

Therefore, on motion made and passed the request of the locals is not granted.

A letter is received from Secretary Stokes of Local 65, Houston, Texas, in reference to a matter connected with the Texas City, Texas, disaster.

The letter is ordered received and filed.

The question of auto insurance for Traveling Representatives and other employees of the Federation is discussed.

On motion made and passed it is decided that the President be empowered to secure the insurance required.

The Board discusses FM broadcasting and television in connection with the negotiations for a new contract with the chain networks.

On motion made and passed the matter of FM broadcasting and television is left in the hands of the President.

The session adjourns at 7:00 P. M.

570 Lexington Avenue
New York, N. Y.
January 26, 1948

The Board reconvenes at 8:00 P. M.

All present.

Chas. V. Wayland, Hudson Eldridge and Everett L. Dillard of the Continental FM chain appear. Mr. Dillard explains the theory of FM broadcasting. They request that the Federation fix a modest rate for the services of members in order to assist them in their operations. The entire matter is discussed. The broadcasting representatives retire. The matter is further discussed by the Board.

Treasurer Gamble presents his semi-annual report. This includes

the General Fund for the period from May 1st to October 31st, 1947; the Theatre Defense Fund for the same period; and a resume of the Recording and Transcription Fund for the period from January 1, 1944, to December 31, 1947.

On motion made and passed the report is accepted.

On motion made and passed the Treasurer is authorized to transfer \$20,000.00 of the Recording and Transcription Fund from a United States bank to a Canadian bank.

The session adjourns at 12:15 A. M.

570 Lexington Avenue
New York, N. Y.
January 27, 1948

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

Jules Stein and Morris M. Schrier of M. C. A., Nat Lefkowitz of Wm. Morris, Milton Krasny, Art Weems of General Artists Corp., and Joe Glaser and James Tyson of Associated Booking appear in reference to matters affecting booking agencies. They discuss with the Board the matter of liability of agencies in cases where employers fail to pay.

The Board recesses at 2:00 P. M., which time has been set for a conference with the radio industry and President Petrillo together with the representatives of Locals 47, Los Angeles, Calif., and 802, New York, N. Y.

The session reconvenes at 9:00 P. M. President Petrillo in the chair.

All present.

The representatives of the booking agencies again appear and discuss various of the problems confronting the agencies at this time.

On motion made and passed it is decided that when claims are filed against an employer the agency shall not be automatically joined as a defendant.

On motion made and passed it is also decided that in cases where claims are filed against agencies such claims shall be based on the negligence of the agency.

The Educational Committee now submits its report as follows:

"Upon the appointment of the Educational Committee by President Petrillo at the meeting of the International Executive Board in Chicago in November of 1947, an organizational meeting was held in that city for the purpose of planning ways and means of approaching and meeting our problem. The members of the Committee returned to their respective homes with particular assignments to further explore the field, and to meet in New York on December 9, 10 and 11, 1947.

"Members of the Committee, with the exception of Executive Officer Murdoch of Canada, who was detained by reason of illness in his family, met in the Federation offices as planned. The Committee spent three days debating the advisability of employing an established agency to handle educational matters, or to

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establish a department to operate exclusively within our own organization.

"The Committee read and discussed several files of correspondence on the subject accumulated within the President's office and discussed the various proposals found therein. In addition thereto, the Committee examined proposals elicited from professionals in this field.

"Among those people interviewed by the Committee were Mr. Carl Byoir, Mr. E. C. Mills, Mr. Harry K. McWilliams, Mr. David Dubinsky.

"Following this three-day meeting in New York, Committee members George Clancy and Herman Kenin returned to their homes via Toronto in order to meet with Committee Member Murdoch and confer with Mr. Charles S. Watson, preeminent in this field.

"The Committee again met in New York on January 12, 1948, to resume its work. The following persons appeared before the Committee: Lester Stone, S. Stephenson Smith, Hal Leyshon, Uriel Davis and Brother Frank LIVolsie. Various other persons gave the Committee the benefit of their experience in this field.

"The Committee met for a period of more than two weeks for formal and informal discussion. Committee members have each examined and reported on much literature pertinent to its inquiry and as a result of its exhaustive study submits the following recommendations to the International Executive Board:

1. That Hal Leyshon and Associates, Inc., be engaged to head the Educational Department of the Federation.
2. That S. Stephenson Smith be engaged as managing editor of the International Musician.
3. That a permanent Committee composed of members of the International Executive Board be appointed to examine and supervise the operations of the Educational Department, including the editorial policy of the International Musician.

Respectfully submitted,
HERMAN D. KENIN,
Chairman
J. W. PARKS,
OSCAR F. HILD,
GEORGE V. CLANCY,
W. M. MURDOCH."

Executive Officer Kenin, chairman of the Committee, gives a general explanation of the proposed arrangements with Hal Leyshon and Associates, Inc.

He also explains that the International Musician is to continue under the supervision of Secretary Cluesmann as Editor and Publisher. The engaging of S. Stephenson Smith as Managing Editor is in line with the recommendations of the Committee on International Musician which were adopted by the Convention in Detroit in 1947 which read as follows:

- "1. That the Executive Board study the advisability of establishing 'The International Musician' as a separate department, under the supervision of the Secretary.
2. That a staff be selected to handle the editing and publishing of 'The International Musician.'
3. That a policy be recommended to the staff of presenting current news of general interest to the mem-

bers, and also keep the members informed of the activities, problems and projects of the International Organization."

For the further information of the Board there is submitted an extract from "Who's Who in America" covering a brief sketch of Hal Leyshon, which follows:

"From WHO'S WHO IN AMERICA—1946-1947:

LEYSHON, Hal Irwin (H'shun), publicist; b. Mountain Ash, Ky., Sept. 12, 1900; s. Howell Ulysses, and Alice (Richards) L.; ed. Maryville (Tenn.) Prep. Sch., 1915-17, Maryville Coll., 1917-19; m. Margaret Sullivan, June 26, 1935; m. 2d, Marion Elizabeth Pollard, Aug. 22, 1942. Reporter Knoxville (Tenn.) News Sentinel, 1919-21, Knoxville Journal 1921-22, Mobile (Ala.) Register, 1922; city editor Knoxville News Sentinel, 1923-25; Sunday editor Miami News, 1925-28, news editor, 1928-30; foreign corr., Consol. Press Assn., 1930, mng. editor, 1931-35, editor from 1935-41; now pres. Hal Leyshon & Associates, Inc., pub. relations counsel, New York and Miami; dir. Greater Miami Bldg. Corp., Greater Miami Development Corp. Editor Miami News during period for which it won Pulitzer medal for public service, 1938. Formerly 2nd Lieutenant O. R. C., served overseas as major, U. S. Army Air Forces. Mem. Sigma Nu Epsilon, Democrats Clubs; National Press (Washington, D. C.); Biltmore Country, Century (Coral Gables); Kiwanis (Miami); American (London). Author: Skyways to Berlin 1943. Office: Daily News Bldg., New York, N. Y., and Ingraham Bldg., Miami, Fla."

He also submits a sketch of S. Stephenson Smith which follows:

"From: NEW YORK UNIVER-SITY 'BULLETIN'—Vol. XLVIII, December 15, 1947, No. 3.

FUNDAMENTALS OF EDITING: S. STEPHENSON SMITH—B.A., B. Litt. (Oxon.); formerly associate editor NEWSWEEK, in charge of the "Back of the Book"; educational and research director, ASCAP, 1939-1943; business and labor editor, Pacific Coast Broadcasting Company, 1943-44; executive editor, Research Institute of America, 1945-46; on editorial staff of the Random House American College Dictionary; professor of Comparative Literature and English, University of Oregon, 1925-1939. Author: "Style Rule", "The Craft of the Critic", "The Command of Words", "How to Double Your Vocabulary", "The Abnormal From Within", "Dostoevsky", etc.

The Board engages in a general discussion of the subject matter of the report.

On motion made and passed it is decided to engage the services of Hal Leyshon and Associates, Inc., for one year under the conditions outlined by the Committee.

On motion made and passed it is decided to engage S. Stephenson Smith as Managing Editor of the International Musician, in addition to which he is to install a Research Department for the Federation. This arrangement is also to be for a period of one year.

Other matters of Interest to the Federation are discussed. The meeting adjourns at 13 midnight.

THE VIOLIN --- Views and Reviews

(Continued from page twenty)

ever, I have in my possession an old Breitkopf edition which contains these sonatas as well as those written at the age of eight. I also have a Peters edition which contains K. 29 and three movements from other sonatas. This does not negate the more important claim of the publisher that these sonatas "are otherwise *unavailable*"; nor does it diminish our indebtedness to him.

The neglect of these sonatas is due to the fact that the violin is not the soloist, but rather accompanies the piano. Equally unfair would be to neglect the string quartets because there are not four first violin parts. This music provides wonderful training in ensemble playing for the student and is infinitely superior to the so-called "student material" trash which is being bought in such enormous quantities. They also provide a challenge to the professional violinist in chamber music playing.

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Music Festivals

(Continued from page nine)

lectures during this period emphasize the Bach motif.

The thirteenth annual Bach Festival at Winter Park, Florida, held March 4-6, was "a period consecrated to meditation in which Bach's music provided spiritual refreshment." The conductor was Dr. Christopher O. Honaas. Besides its distinguished vocalists and excellent choir, the festival introduced to citizens an orchestra of excellent instrumentalists.

AMERICA HONORS HER OWN

Among festival themes Bach may be first in peace, but first in the hearts of our countrymen must be the festivals devoted to contemporary American music. In that presented during May by the National Gallery of Art in Washington, D. C. (its fifth), five concerts devoted to the works of American composers are being presented. Four compositions, "Quiet Music for Strings" by Gardner Read, and "Digression for Strings" by Mabel Daniels, "Brief Elegy for Oboe and Strings" by Ulysses Kay, and "New Set—Concertante for Viola and Orchestra" by Ray Green, are receiving their world premieres. Eight compositions are being given for the first time in Washington: "Sonata" by Robert Palmer, "Huckleberry Finn Overture" by Eric DeLamarter, "Chorale" by Godfrey Turner, "Tis an Earth Defiled" by Howard Hanson, Quartet No. 1 by Dai-keong Lee, "Blue Symphony, for Voice and String Quartet" by Herbert Elwell, "Little Symphony," Opus 31, by Cecil Effinger, and "Farm Journal" by Douglas Moore. The series is under the general direction of Richard Bales.

The Columbia (Columbia University, New York) Festival of Contemporary Music, inaugurated in 1945, has been noteworthy in the number of American works it has presented to the public annually. In 1947, during its eighth annual festival (May 16th-18th), it included in its programs no fewer than eight premieres (world and local): Nicolai Berezowsky's "Gilgamesh," Leo Sowerby's "Canticle of the Sun," Burrill Phillips' "Tom Paine" Overture, Halsey Stevens' Second Symphony, Richard Donovan's "New England Chronicle," Ross Lee Finney's "Variations, Fugueing and Rondo on a Theme of William Billings," Douglas Moore's Sym-

phony in A Major, and Virgil Thomson's "The Mother of Us All."

During its 1948 annual Festival of Contemporary American Music (May 10-16) it introduced Roy Harris's Mass for Men's Voices, Lukas Foss's String Quartet No. 1, Wallingford Riegger's Symphony No. 3, and Quincy Porter's Concerto for Viola. The Riegger work was commissioned for this event by the Alice M. Ditson Fund, which sponsors the festival. Three performances (it had been given its premiere the week before) of Otto Luening's opera, "Evangeline," were included in the festival, as well as a jamboree of American folk music.

The eighteenth annual Eastman School Festival of American Music (May 5-10) was the occasion for the world premieres of eight new compositions: Symphony No. 4 by Bernard Rogers, Homer Keller's "Overture 1947," Herbert Inch's "Legend for Oboe and Strings," Robert Sprenkle as soloist; Wayne Barlow's Sonata for Piano, with Jose Echaniz as performer; Burrill Phillips's Piano Quartet, Alvin Eder's Concerto for Wind and Strings, Gerald Kechley's Prelude and Allegro, and Herbert Inch's Sinfonietta in C. Heard for the first time in Rochester were Burrill Phillips's "Tom Paine," Weldon Hart's "Pennyrile," Charles Martin Loeffler's String Quintet, Leo Sowerby's Poem for Violin and Orchestra, and David Diamond's "Music for Shakespeare's 'Romeo and Juliet'."

When Howard Hanson, fresh from three years as a Fellow of the American Academy in Rome, became director of the Eastman School in 1924, he was imbued with the idea of creating



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RONDO CAPRICCIOSO by Felix Mendelssohn (opus 14) Arranged for Violin and Piano by Samuel Applebaum. Carl Fischer, \$1.50.

The melodic material divides itself almost automatically between the violin and piano, and has been arranged in good taste. Not difficult to play.

CHACONNE from 2nd Partita by J. S. Bach. Arranged for Two Violins by Samuel Applebaum. Carl Fischer, \$1.50.

Since Bach would arrange his own works for various instruments there should be no objection to this version which, while emphasizing the organ rather than the violin character of the piece, takes no undue license. I was pleased to see that the arranger added no notes in the quiet major variations.

in Rochester a center of musical composition—a sort of laboratory for new works. Thus was born the series of American Composers' Concerts, initiated on May 1, 1925. Followed then the Festivals of American Music, of which this year's is the 18th season. In these American Composers' Concerts many of today's important figures have heard their works first performed.

The Saratoga (New York) Spa Music Festival, held each September under the auspices of the Yaddo music group, is especially sympathetic to the performance of American works. Its eight concerts in 1947 were devoted entirely to contemporary American music. More than thirty world premieres were presented, twelve written especially for the occasion. Nineteen national premieres—works heard for the first time in this country—also found their place on the programs.

UNIVERSITIES AS FESTIVAL CENTERS

Besides Columbia University already mentioned, at least six other universities—those of Virginia, Oregon, Michigan, Wyoming, Seattle, Brigham Young—and three colleges—Converse, in Spartanburg, South Carolina, East Tennessee State College in Johnson City, Tennessee, and Cornell, in Mt. Vernon, Iowa—hold festivals in close coordination with their curricular activities.

The University of Virginia comes naturally by its emphasis on music. Its musical tradition reaches back to the days of Thomas Jefferson, founder of the college, who specified that his favorite pursuit—he was an ardent musician and played the violin—be included in the curriculum. The festival will be held this year on May 21st, 22nd and 23rd, with the Detroit Symphony Orchestra playing for four concerts, Dr. Karl Krueger its conductor in three, Valter Poole in one. Soloist will be Henrietta Schumann, pianist. The compositions to be played, including Beethoven's Fifth, Rachmaninoff's Concerto No. 2 in C minor and Gershwin's "Rhapsody in Blue," were determined by a widespread poll accumulating nearly a thousand responses.

The Music Festival of the University of Oregon is being omitted this year—last May they presented four days of contemporary music—but next year it is planned to resume this worthy enterprise.

The May Festival at Ann Arbor, presented by the University of Michigan Musical Society, took

place on April 29th and 30th and May 1st and 2nd, four evening and two afternoon concerts, in each of which the Philadelphia Orchestra performed under the batons of Eugene Ormandy (evening concerts), Alexander Hilsberg, Marguerite Hood and Thor Johnson, director of the University of Michigan choral union.

The University of Wyoming Festival, of two days' duration early in May, an annual event, is held in Laramie, Wyoming. During its course visiting composers hold discussion groups with students and conduct performances of their works.

The University of Seattle presents a music festival annually in August.

The Provo Music Festival, under the auspices of the Brigham Young University, last summer had the Los Angeles Philharmonic as its officiating orchestra. Ambitious plans are afoot to make this summer's presentation even broader in scope both in regard to performing units and compositions presented.

MEMORIAL TO A MUSICAL PIONEER

Celebrating this year, on May 6th, 7th and 8th, the fiftieth anniversary of its festival's origin, Cornell College of Mt. Vernon, Iowa, probably holds the record among such institutions for unbroken musical presentation. Nucleus of this golden jubilee observance was a memorial for the late Frederick A. Stock, who brought his Chicago Symphony Orchestra to Cornell's May Music Festival annually from 1903 until his death in 1942. The Chicago Symphony Orchestra and the Cornell College Oratorio Society were assisted in their performances by soloists Dorothy Maynor, soprano, and Beveridge Webster, pianist. A special all-Bach program honoring Stock was directed by Tauno Hannikainen. Incidentally, the festival for many years centered around the late Chicago conductor, whose love for Mt. Vernon, "that dear little town," was returned in full measure.

A Negro Folk Festival is held annually in late summer in East Tennessee State College, in Johnson City, Tennessee.

Converse College in Spartanburg, South Carolina, is the sponsor of the Spartanburg Music Festival which this year was held in late April. Among the major presentations was "Half-Moon Mountain," composed by Edwin Gershefski, director of the festival and dean of the college's School of Music. This work—arranged for symphony orchestra, baritone soloist and women's chorus—is a word-for-word setting of the article which appeared in the May 26, 1947, issue of "Time" magazine, telling of Gil Pitt, the hardy mountaineer who spent some eighty-odd years living in a shack in the Ramapo mountains, defying every attempt of civilization to encroach upon his privacy.

The festival presented, as well, Victor Herbert's light opera, "Mlle. Modiste," with Dr. Pedro Sanjuan the conductor. An orchestra of thirty musicians, under the direction of Alfred W. Bleckschmidt, accompanied the singers.

FOCUS FOR CITIES

At least five large cities—Cincinnati, New Orleans, Kansas City, Los Angeles and New York—are the sites of festivals. The Cincinnati May Festival, founded seventy-five years ago, was held this year on May 4th-8th. During its course Fritz Busch conducted five performances,

including Handel's *Dettingen Te Deum*, Bach's B minor Mass, and Brahms's Requiem. On April 9th, 10th and 11th, the twelfth annual Three Choirs Festival presented in New York City at Temple Emanuel "Song of the Northlands and America." The music, mostly devotional in mood, included first performances anywhere of works by Miriam Gideon (New York), Normand Lockwood (New York), Jennifer Gandar (Rye, New York), Ross Lee Finney (Claremont, California), Lazare Saminsky (Rye, New York), and Ben Weber (Chicago). Works by Leo Sowerby, William Schuman, and Douglas Moore were also included in the three programs of the festival.

Entertainment of a unique sort is that presented in New Orleans yearly during the Mardi Gras festivities prior to Ash Wednesday. Musical aspects of the fete are described in brief by John Scheuermann, Secretary of Local 174: "For the parades the school bands usually participate. However, the members of this local handle all the work of the carnival balls as the tableaux require professional musicians. There are about fifty major carnival balls beginning soon after Christmas and ending on Mardi Gras night, which is the day before Ash Wednesday. The orchestras which play for these balls have from twelve to thirty members, depending on the importance of the tableau. The stories and characters depicted are usually historic or taken from fables. The orchestras play a vital part setting the scenes with appropriate music. Without such music for the tableaux the entire production would fall flat. After the tableaux, dance music is played for the Mardi Gras court and guests."

The second annual Beverly Hills Music Festival at Royce Hall, on the campus of the University of California, Los Angeles, will be presented by Franz Waxman for two consecutive weeks from June 4th. The festival will include the first Pacific Coast appearance of the nineteen-year-old Palestinian piano virtuoso, Menahan Pressler, as soloist with the festival orchestra of ninety musicians under Mr. Waxman's direction. On the nights of June 11th and 12th the society will present for the first time in English the dramatic-oratorio, "Joan of Arc at the Stake" by Artur Honegger. This work, set to a poem by Paul Caludell, is a skillful combination of words and music, employing singers, speakers and large chorus and orchestra.

The Kansas City May Festival, an annual affair consisting of choral, chamber and symphonic music, is directed by Delbert E. Johnson. The orchestra consists of members of the Kansas City Philharmonic, and the Kansas City Choral Union also participates.

Two festivals have their origin in North Carolina: the Piedmont Festival of Music and Art, held annually at Winston-Salem the first week in June, George K. Raudenbush, musical director, and the Brevard Festival held in that town two weekends in August, with James Christian Pfohl directing the Brevard Festival Symphony.

WHERE VACATIONISTS FLOCK

Vacation resorts are often the seat of festivals since such offerings serve as magnets for throngs of tourists. The Red Rocks Association in Denver, Colorado, for instance, has arranged a seven-week festival centering around the Denver Symphony Orchestra. This will begin June 25th

and is expected to draw thousands of visitors to Colorado.

The Ojai Festivals, Ltd., "the first international festival in the United States," its prospectus tells us, is to be launched in May and June, 1949, in the Ojai Valley, Ventura County, California. The goal is eight festivals, each of six days' duration. Though the festival proper does not begin until 1949, two preliminary festivals are scheduled for the latter part of May this year, in which "The Story of a Soldier" is to be read, played and danced, with music by Stravinsky, and the Ojai Festival Chamber Orchestra under Thor Johnson's direction is to present works by Schoenberg, Diamond and De Falla

Another contribution Colorado makes to festival fare is the Annual Play Festival at Central City, given this summer—its thirteenth—from July 2nd to July 24th. The operas to be produced are Mozart's "Cosi fan Tutte" and Offenbach's "Tales of Hoffmann." These will be produced by Frank St. Leger and conducted by Emil Cooper, and will alternate during the twenty-five performances. The orchestra is composed of local musicians.

The New England Music Festival, presented by the New England Festival Association with the cooperation of the Hampton Beach Chamber of Commerce, will be held on May 21st and 22nd, and the program will include a series of auditions for bands, orchestras and choral groups, as well as parades for bands.

Stemming also from New England are the Green Mountain Festival in Middlebury, Vermont, featuring the Gordon String Quartet, and the Worcester Music Festival, which presents six concerts by the Philadelphia Orchestra, the Worcester Festival Chorus participating, in that Massachusetts town in early October. Walter Howe is its director, its level of performance high, its program selection somewhat conservative.

The Jewish Music Festival, which has become an annual event, this year extended from January 24th through February 22nd, and was nation-wide in scope. It features Jewish music in community centers, clubs, synagogues, schools and concert halls throughout the United States.

CANADA'S CHORAL FESTIVALS

No article on festivals would be complete without rather more than cursory mention of the great wave of choral festivals which sweep across Canada in the springtime, revitalizing the whole nation, giving it such a burst of spiritual strength as stays with it throughout the whole year.

So all over the United States and Canada folk find healthful and stimulating this yearly upsurge, during which the workaday world becomes less than real, music and the inspiration it imparts, life itself. At such times those who attend adopt such a motto as that phrased by J. A. Westrup and used by the Ojai Festival, "Beauty claims a sacrifice from her worshippers, whether they are creators, performers or listeners. The hesitant music lover must decide for himself whether he is prepared to forego a number of unsubstantial and fleeting pleasures for an experience which will live with him long after the moment of contact has passed."

—Hope Stoddard.

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Jack Cameron, formerly a member of Local 337, Appleton, Wis., thought to be in California.

Direct replies to Leo Cluesmann, Secretary, A. F. of M., 39 Division Street, Newark 2, New Jersey.

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Bond & Mullins 5-string English-made banjo; stolen from the Dewitt Clinton Hotel, Albany, N. Y., on February 19th, 1948. Send all information to John Andres, 37 Sloane Street, Albany, N. Y.

CONFERENCE NOTICE

The Thirty-fourth Annual Conference of the Locals of Pennsylvania, Delaware, Maryland, and the District of Columbia will convene in Reading, Pa., at the Abraham Lincoln Hotel on Saturday, May 15th, 1948, at 2:00 P. M. and continue with sessions at 8:00 P. M. and on Sunday, May 16th at 10:00 A. M. and 2:30 P. M.

DEFAULTERS

The following are in default of payment to members of the A. F. of M.:

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On the 12th of May, Andor Foldes started on his first post-war tour of Europe, where he will play in London, Paris, Holland, Norway, Denmark and Sweden. On April 19th he and his wife, the writer, Lill Foldes, became American citizens.

The American-born and entirely American-trained concert violinist, Patricia Travers, has been selected as the first artist to appear in Germany under a new program announced by the civil affairs division of the Army. Miss Travers will appear as soloist with the Berlin Philharmonic, the Munich Philharmonic and the Frankfurt orchestras and in recital in all important cities in the American zone in Germany as well as in most cities in the British and French zones.

Claudio Arrau will tour in Palestine next season, making seven appearances with the Palestine Philharmonic and playing seven recitals in Tel Aviv, Haifa and Jerusalem.

At a most impressive concert at Carnegie Hall on April 29th, when five young pianists, regional winners, competed in the Rachmaninoff Fund Contest, Seymour Lipkin was named national winner, Gary Graffman was named recipient of the special award, and Grace Harrington received honorable mention.

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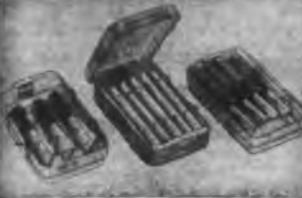
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AT LIBERTY
(Continued from page forty-six)

AT LIBERTY—Steel guitarist doubles guitar (electric), sings Hawaiian and popular songs; Local 802; nice appearance, reliable; wishes to join trio or small combination weekends; single engagements. Abe Kolumpus, 526 Tinton Ave., Bronx 55, N. Y. MELORE 5-1247.

AT LIBERTY—Bassoonist desires position for summer months; thoroughly experienced, excellent references; will travel anywhere; has fine Heckel bassoon. Box B, International Musicians, 39 Division St., Newark 2, N. J.

AT LIBERTY—String bass, Local 802, experienced with popular dance music, desires steady weekend or single engagement with small or large orchestra; neat appearance, good character; read or fake. Fred Bago, 136 11th St., Brooklyn, N. Y. SOUTH 8-3003.

AT LIBERTY—Trombonist, age 20, eight years' experience, read well, fake, fine tone; reliable, good character, union; location or travel; prefer dance band. Lawrence J. Dazza, 805 Oakland Road, Rosnoke 12, Va. YA 2-1148.

AT LIBERTY—Society drummer, play timbale, cut a show, also have a solid beat; union, dependable, presentable appearance, free to go anywhere, good character and sober. Address Drummer, % first floor, 20-29 Hiram St., Ridgewood 27, N. Y.

AT LIBERTY—Bass, plenty experience dance, concert, Latin music; worked name bands; must locate in or near state of Washington; will accept anything, music or industry; member Local 77, Philadelphia, Pa. Write D. Cooke, 6534 Germantown Ave., Philadelphia, Pa.

AT LIBERTY—Girl drummer, age 19 (white), can read and fake music; has had experience; would like to go away for the summer. Write Jean Dougherty, 22 South Oxford St., Brooklyn, N. Y., % Mrs. R. Harvey.

AT LIBERTY—Drummer, plenty solid, society and rumbas, cut show, union; dependable, neat, sober, and of good character; go anywhere. Write Drummer, % Local 802, A. F. of M., 1267 Sixth Ave., New York 19, N. Y.

AT LIBERTY—Two 26-year-old college students, sober, want place together if possible; if not, OK, too; also, clarinet, flute; other plays bass fiddle; read, fake; prefer resort in East. Paul De Francis, 33 14th Ave., Columbus, Ohio.

AT LIBERTY—Society drummer, play timbale, cut a show, also have a solid beat; union, dependable, presentable appearance, free to go anywhere, good character and sober. Address Drummer, % first floor, 20-29 Hiram St., Ridgewood 27, N. Y.

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EXPULSIONS

Detroit, Mich., Local 5—Donald H. Bryce, James A. Pope (King Porter), Blanche B. Anderson, Robert Thomas Chester.

Lakington, Pa., Local 659—Irving Bishop, Donald W. Collins, Ernest E. Eckert, Paul T. Geiger, Blaine Gerhard, Bolland Handwerk, Clair B. Hill, Gerald J. Jackson, Jr., Louis G. Kindred, Jack Mayer, Horace Mertz, John Milkowich, William F. Nemetz, Clark Saunwise, Robert W. Smith, Peter E. Steigerwalt, Richard Xander.

Los Angeles, Calif., Local 47—Maurice Menge.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

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Castle Gardens; Youth, Inc., Prop., Detroit, Mich.
Granada Gardens, Shannon Shandler, Owner, Eugene, Ore.
Midway Park; Joseph Piness, Niagara Falls, N. Y.
Pinewind Beach, Stan Sellers (Birmingham, Ala.), Operator, Bessemer, Ala.
Rainbow Gardens; A. J. Voss, Manager, Bryant, Iowa.
Sai-A-Bar Gardens, Kansas City, Mo.
Summer Gardens and James Webb, Gravenhurst, Ont., Can.
Sunset Park; Baumgart Sisters, Williamsport, Pa.
Terrace Gardens, E. M. Carpenter, Manager, Flint, Mich.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ATURN: Fraser, Whank
BERMINGHAM: Sellers, Stan, Operator, Pinewind Beach (Bessemer, Ala.).
DOTMAN: Smith, Mosie
MOBILE: Felix, Ike

ALASKA

FARRBANKS: Elder, Glen A. (Glen Alvin)

ARIZONA

PHOENIX: Hoshor, John
Newberry, Woody, Mgr., and Owner, The Old Country Club.
TUMACACI: Buckner, Gray, owner "345" Club, El Cajon.

ARKANSAS

ELDONADO: Shivers, Bob
HOT SPRINGS: Smith, Dewey
LITTLE ROCK: Stewart, J. H.
Weeks, S. C.
MCGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E.
Robertson Rodeo, Inc.
VIENNA: Arkansas State College
Clark, Stanley
Scott, Charles E.

CALIFORNIA

BAKERSFIELD: Charlton, Ned
Conway, Secwart
Cox, Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Meswus, Carol 77, German-
BIG BEAR LAKE: Oresman, Harry E.
COMPION: Vi-Lo Records
FRESNO: Plantation Club, Joe Cannon, Owner.
HOLLYWOOD: Alison, David
Berg, Billy
Birwell Corp.
Beagle Room, Leonard Vanerman
Dempsier, Ann
Pine, Jay, and Artists Personal Mgt., Ltd.

Gray, Lew and Magic Record Co.
Kolb, Clarence
Morris, Boris
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Am'a.
Western Recording Co. and Douglas Venable.
Wrightman, Neale

LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Managers.
Moore, Cleve
Morris, Joe, operator, Plantation Club
Mosby, Curtis
New Club Alabama, Curtis Mosby and M. E. Brandenberg
Quodbach, Al., Manager, Granada Club.
Royal Record Co.
Tonkins, Irvan "Van"
Vanerson, Leonard
Williams, Cargile
Williams, Earl
Wilshire Bowl

MANTECA: Kaiser, Fred
NORTH HOLLYWOOD: Lohmuller, Bernard
OAKLAND: Moore, Harry
Morkin, Roy
OCEAN PARK: Frontier Club and Robert Moran
ORLAND: Gates, C. W., Manager, Palace
Dance Hall.
ORVILLE: Rodgers, Edw. T.,
Palm Grove Ballroom.
PALM SPRINGS: Hall, Donald H.
PERRIS: McCaw, E. E., Owner,
Horse Follies of 1946.

SACRAMENTO: Cole, Joe
Leising, George
SAN DIEGO: Cotton Club, Benny Curry and Otis Wumberly.
Miller, Warren
Tricoli, Joseph, Oper.,
Playland.
Young, Mrs. Thomas (Mabel),
known as Silver Slipper Cafe).

SAN FRANCISCO: Brame, Al
Brown, Willie H.
Fox, Eddie
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
The Civic Light Opera Committee of San Francisco;
Francis C. Moore, Chairman.
Waldo, Joseph
SANTA ANA: Theo's Place, and Theo. Osborn
SHERMAN OAKS: Redwood Village, Ozzie Kraft
and Lee Gilson, Owners.
YREKA: Legg, Archie

DELAND: Longwood Hotel, Maximilian
Shepard, Owner.
Sunbrook, Larry
Sunshine Club and D. S. Pryor
PALM BEACH: Monaco's Restaurant and
Frank Monaco
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of Top Hat
Dance Club.
Keeling, Alec, of National
Orch. Syndicate.
National Orchestra Syndicate
RIVIERA BEACH: Rowe, Ph.
Woodruff, Charlie
STARKE: Camp Blanding Rec. Center
Goldman, Henry
TAMPA: Junior Woman's Club
Pegram, Sandra
Williams, Herman

ATLANTA: Atlanta Moonlight
Opera Co., Howard C. Jacoby,
Manager.
Herron, Chas., Herron's Ever-
green Farms Supper Club.
AUGUSTA: Kirkland, Fred
J. W. Neely, Jr.
Macon: Lee, W. C.
SAVANNAH: Club Royale, and Al Remler,
Owner.
Thompson, Lawrence A., Jr.

VIDALIA: Pal Amusement Co.

CONNECTICUT

HARTFORD: Dubinsky, Frank
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
NEW LONDON: Johnson, Henry
Patton, Olin
Small, Daniel C.
Williams, Joseph
NIANTIC: Crescent Beach Ballroom, and
Bud Russell & Bob McQuillan.
STONINGTON: Whewell, Arthur
WATERBURY: Derwin, Wm. J.
WEST HAVEN: Patricelli, Alfred

DELAWARE

DOVER: Apollo Club and Bernard
Paskins, Owner

Chick's Restaurant, A. B.
Williams, Proprietor.

NEW CASTLE: Hickory House, and Jos.
Murphy, Prop.
Lamton, Ed

WILMINGTON: Allen, Sylvester,
Kaye, Al

FLORIDA

CLEARWATER: Bardon, Vance
CORAL GABLES: Hurliman, George A., Hurliman
Florida Productions, Inc.
DAYTONA BEACH: Charles Hi-Hat Club
Estate of Charles Reese, Jr.

FORT MYERS: McCutcheon, Pat
HALLANDALE: Singapore Sadies
JACKSONVILLE: Newberry, Earl, and Associated
Artists, Inc.
MIAMI BEACH: Amron, Jack, Terrace Rest.
Coral Reef Hotel
Friedlander, Jack
Haddon Hall Hotel
Hume, Leah
Leschka, Max
Macomba Club
Miker, Irving
Mocamba Restaurant, Jack Fred-
lander, Irving Miller, Max
Leschka and Michael Rosen-
berg, Employers.
Shanghai Restaurant, and Max
Caldwell, Employer.
Straus, George
Weills, Charles
White House Hotel,
Leo Radoff, Mgr.-Dir.
Wit's End Club, R. E. Reid,
Manager; Charles Levenson,
Owner.

DELAND: Longwood Hotel, Maximilian
Shepard, Owner.
Sunbrook, Larry
Sunshine Club and D. S. Pryor
PALM BEACH: Monaco's Restaurant and
Frank Monaco
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VIDALIA: Pal Amusement Co.

GEORGIA

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Macon: Lee, W. C.
SAVANNAH: Club Royale, and Al Remler,
Owner.
Thompson, Lawrence A., Jr.

IDAHO

CORNER D'ALENE: Crandall, Earl
Lachman, Jesse
LEWISTON: Rosenberg, Mrs. R. M.
POCATELLO: Reynolds, Bud

ILLINOIS

BLOOMINGTON: James R. McKinney
CHAMPAIGN: Robinson, Beatrice
CHICAGO: Brydon, Ray Marsh, of the
Dan Rice 3-Ring Circus.
Chicago Artists Bureau,
License 468.
Children's Health & Aid Soc.
Cole, Elsie, Gen. Mgr., and
Chicago Artists Bureau, Li-
cense 468.
Colosimo's Theatre Restaurant,
Inc., Mrs. Ann Hughes,
Owner.
Devis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938"
Fine, Jack, Owner.
"Victory Follies"
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Markee, Vince
Mason, Leroy
Mays, Chester
Miller, R. H.
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner.
Moore, H. B.
Novak, Sarge
Rost, Sam
Stoner, Harlan T.
Taffan, Mathew,
Platinum Blonde Revue
Taffan, Mathew,
"Temptations of 1941"
Teicher, Chas. A., of
T.N.T. Productions.
Tony's Lounge, Anton Brazos,
Prop.

EAST ST. LOUIS: Davis, C. M.
EFFINGHAM: Behl, Dan
KANKAKEE: Havener, Mrs. Theresa, Prop.,
Dreamland.
LA GRANGE: Heeger, Robert
Klans Club,
LaGrange High School.
Viner, Joseph W.
MOLINE: Antler's Inn, and Francis
Weaver, Owner.
MT. VERNON: Plantation Club, Archie M.
Haines, Owner.
PEORIA: Brydon, Ray Marsh
Humane Animal Assn.
Rudledge, R. M.
Paul Streeter
POLO: Clem, Howard A.
QUINCY: Hammond, W.
ROCKFORD: Palmer House, Mr. Hall, Owner.
Troadero Theatre Lounge
White Swan Corporation
SPRINGFIELD: Stewart, Leon H., Manager,
Club Congo.
WASHINGTON-BLOOMINGTON: Mackinaw Dells Park and
Earl Thompson, Owner.

ANDERSON: Lanane, Bob
Lanane, George
AUBURN: Moose Lodge No. 566
ELWOOD: Yankee Club, and
Charles Sullivan, Mgr.
EVANSVILLE: Adams, Jack C.
Fox, Ben
GREENSBURG: Club 46, Chas. Holzhouse,
Owner and Operator.
INDIANAPOLIS: Benbow, William and His All-
American Broussakin Models.
Richardson, Vaughn,
Fine Ridge Follies.
Wm. C. Powell Agency,
Bookers' License No. 4150.
NEWCASTLE: Harding, Stanley W.
MARION: Horne, W. S.
Idle Hour Recreation Club
RICHMOND: Newcomer, Charles
SYRACUSE: Waco Amusement Enterprises

ATLANTA: Atlanta Moonlight
Opera Co., Howard C. Jacoby,
Manager.
Herron, Chas., Herron's Ever-
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AUGUSTA: Kirkland, Fred
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Macon: Lee, W. C.
SAVANNAH: Club Royale, and Al Remler,
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Thompson, Lawrence A., Jr.

VIDALIA: Pal Amusement Co.

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VIDALIA: Pal Amusement Co.

KANSAS

DODGE CITY: Graham, Lyle
KANSAS CITY: White, J. Cordell
LOGAN: Graham, Lyle
MANHATTAN: Stuart, Ray
PRATT: Clements, C. J.
Wasy, L. W.
TOPEKA: Mid-West Sportsmen Assn.

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VIDALIA: Pal Amusement Co.

KENTUCKY

LEXINGTON: Harper, A. C.
Hine, Geo. H.
LOUISVILLE: Greenwell, Allen V., Prop.,
Greenwell's Nite Club
Iroquois Gardens, and Messrs.
McDonald & Pope, Owners.
Shelton, Fred
OWENSBORO: Cristil, Joe, Owner, Club 71
PADUCAH: Vickers, Jimmie,
Bookers' License 2611

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VIDALIA: Pal Amusement Co.

LOUISIANA

ALEXANDRIA: Green, Al, Owner and Oper.,
Riverside Bar.
Smith, Mrs. Lawrence, Prop.,
Club Plantation.
Stars & Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner; Jack Tyson,
Manager.
Weil, R. L.
LAKE CHARLES: Veltus, Tony, Mgr., Palm Club
MONROE: Keith, Jessie
NEW ORLEANS: Dog House, and Grace
Martinez, Owner.
Gilbert, Julie
The Hurricane and
Percy Stovall.
Hyland, Chauncey A.
OPELOUSAS: Cedar Lane Club, Milt Delmas,
Employer.
SHREVEPORT: Reeves, Willie A.
Riley, Billy
Stewart, Harry

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Thompson, Lawrence A., Jr.

VIDALIA: Pal Amusement Co.

MAINE

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

MARYLAND

BALTIMORE: Actua Music Corp.
Byrd, Olive J.
Cox, M. L., and Byrd, Olive J.
Epstein, Henry
Green, Jerry
Rio Restaurant and Harry
Weiss, Manager,
Stage Door Casino
White, David,
Nation Wide Theatrical Ag-
BRADSHAW: English Supper Club, Ed. De
Waters, Prop.
CUMBERLAND: Alibi Club, and Louis Waingold,
Manager.
FENWICK: Seaside Inn, Albert Repech,
Owner
FREDERICK: Rev. H. B. Rittenhouse
OCEAN CITY: Gay Nineties Club, Lou Bel-
mont, Prop.; Henry Epstein,
Owner (of Baltimore, Md.).
SALISBURY: Twin Lantern,
Elmer B. Dashiell, Oper.
TURNERS STATION: Thomas, Dr. Joseph H.
Edgewater Beach

MASSACHUSETTS

BILERICA: One O One Club, Nick
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IOWA

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Shelton, Fred
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Weil, R. L.
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Gilbert, Julie
The Hurricane and
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Hyland, Chauncey A.
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Riley, Billy
Stewart, Harry

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MASSACHUSETTS

BILERICA: One O One Club, Nick
Ladoulis, Proprietor.

BOSTON:

Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McVaine, president.
Crawford House Theatrical
Lounge
Grace, Max L.
McVaine, James H.
Mouzon, George
Snyder, Samuel, Boston
Amusement Co.
Sullivan, J. Arnold,
Bookers' License 150.
Sunbrook, Larry and his
Rodeo Show.
Walker, Julian
Younger Citizens
Coordinating Committee

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VIDALIA: Pal Amusement Co.

CAMBRIDGE:

Montgomery, A. Frank, Jr.
Salvato, Joseph
FITCHBURG: Bolduc, Henry
HOLYOKE: Levy, Bernard W.,
Holyoke Theatre.
LOWELL: Crowe, Francis X.
MONSON: Monson House and Leo Can-
galo, Employer.
NEW BEDFORD: Rose, Manuel
NORTH WYOMOUTH: Pearl, Weymouth
REVERE: Della Forta, Joseph J.,
Rollway Ballroom.
WILMINGTON: Blue Terrace Ballroom and
Anthony Del Torto

ATLANTA: Atlanta Moonlight
Opera Co., Howard C. Jacoby,
Manager.
Herron, Chas., Herron's Ever-
green Farms Supper Club.
AUGUSTA: Kirkland, Fred
J. W. Neely, Jr.
Macon: Lee, W. C.
SAVANNAH: Club Royale, and Al Remler,
Owner.
Thompson, Lawrence A., Jr.

VIDALIA: Pal Amusement Co.

MICHIGAN

BAY CITY: Walther, Dr. Howard
BERESCO: Smith, R. W., and
Mar-Creek Inn.
DETROIT: Adler, Caesar, and Hoffman,
Sam, Oper., Frontier Ranch.
Ann Arbor Record Company
Bel Aire (formerly Lee 'n' Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Plas-
sam and Louis Bernstein,
Owners.
Bibb, Allen
Bologna, Sam, Imperial Club
Briggs, Edgar M.
Daniels, James M.
Frolic Lounge
Green, Goldman
Hoffman, Sam, Operator, Fron-
tier Ranch.
Johnson, Ivory
Kosman, Hyman
San Diego Club,
Nona Miranda,
Savoy Promotions, and Howard
C. Pyle.
Schreiber, Raymond, Owner and
Oper., Colonial Theatre.
Victory Supper Club, M. Jones,
Owner.

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Opera Co., Howard C. Jacoby,
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DETROIT: Adler, Caesar, and Hoffman,
Sam, Oper.,

ITHACA:
Elks Lodge No. 636

LOCKPORT:
Toga Tribe No. 289, Fraternal
Order of Redmen.

MEDIANVILLE:
Cole, Harold

MOHAWK:
Hardie, Leslie, and
Vineyard Dance Hall.

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Fuchs, Owner.

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ORLAND:
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ROCHESTER:
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Cafe, and Wheel Cafe.

SYRACUSE:
Club Royale

YONKERS:
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KINSTON:
Parker, David

WELMINGTON:
Village Bar, and K. A.
Lehto, Owner.

OHIO

CONNEAUT:
MacDowell Music Club

BRONTON:
Club Riviera

WARREN:
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Inn.

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Obert Miller, General Man.

OKLAHOMA CITY:
Orwig, William, Booking Agent

VINITA:
Bodeo Association

PENNSYLVANIA

ALLENTOWN:
Park Valley Inn, and Bill (Blue)
Bunderis, Proprietor.

BEAVER FALLS:
Maestri Club

BITLER:
Paganelli, Deano
Sinkevich, William

CHICOHA:
Chicoha High School

DUNMORE:
Arcadia Bar & Grill, and
Wm. Sabatello, Prop.
Charlie's Cafe,
Charlie DeMarco, Prop.

EYNON:
Rogers Hall, and Stanley
Rogers, Proprietor.

LYNDORA:
Ukrainian Hall

PHILADELPHIA:
Morgan, R. Duke

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J. C. Navari, Oper.
New Penn Inn, Louis, Alex and
Jim Passarella, Props.

BOULETTE:
Brewer, Edgar, Roulette House

CRANTON:
P. O. S. of A. Hall, and
Chas. A. Ziegler, Manager.

SOUTH CAROLINA

CHARLESTON:
Eisenmann, James P. (Dunk)

TENNESSEE

BRISTOL:
Knights of Templar

TEXAS

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
San Antonio Civic Opera Co.,
and Mrs. Krambeck, Pres.

VIRGINIA

BRISTOL:
Knights of Templar

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and Dairy Stores.

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CAMERON:
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CHARLESTON:
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and Louis Risk, Opera.

KEYSTONE:
Calloway, Franklin

FAIRMONT:
Adda Davis, Howard Weekly,
Gay Spot
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Follansburg Community Center

PARKERSBURG:
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Owner.

WELLSBURG:
Loyal Order of Moose, No. 1564

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Halsted, Manager.

COTTAGE GROVE:
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FAIRWATER:
Community Hall

GRAND MARSH:
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Milo Cushman.

LOUISBURG:
Dreese's Hall

MANTOWOC:
Pekel's Colonial Inn

OREGON:
Village Hall

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Casimir Fec, Owner.

RICE LAKE:
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Blodorf, Julius, Tavern

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Manager

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Frank Moore, Prop.

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VICTORIA:
Laniera Inn

MANITOBA

WINNIPEG:
Roseland Dance Gardens, and
John F. McGee, Manager.

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HAMILTON:
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FORT STANLEY:
Melody Ranch Dance Floor

TORONTO:
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Long Beach Dance Pavilion

QUEBEC

AYLMER:
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MONTREAL:
Harry Feldman

MISCELLANEOUS

Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Manager

THEATRES AND PICTURE HOUSES

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INDIANAPOLIS:
Circle Theatre

LOUISIANA

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
State Theatre

MASSACHUSETTS

FALL RIVER:
Durfee Theatre

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

NEW YORK

BUFFALO:
Basil Bros. Theatres Circuit, in-
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Broadway, Genesee, Roxy,
Strand, Varsity, Victoria,
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cluding Colvin Theatre.

TENNESSEE

MEMPHIS:
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CANADA

MANITOBA

WINNIPEG:
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FOR SALE—Hammond CV model organ and tone cabinet. Write or wire S. Schaffer, 1058 West Washington Blvd., Chicago, Ill.

FOR SALE—Orsi oboe, pre-war, single action octave key, complete conservatory system, plateau system tone holes; in excellent condition throughout. Gilbert W. Porach, 1254 West Eighth St., Erie, Pa.

FOR SALE—Arrangements, four sax, four brass, rhythm; sample \$2.00 each and list; thick paper; hurry. Al Sweet, 443 South Mariposa, Los Angeles 5, Calif.

FOR SALE—Violin, Mathias Albani, 1720; beautiful tone, perfect condition. Write Julia DeVoti, 1812 C St. N. E., Washington 2, D. C.

FOR SALE—French Selmer clarinet, Bb Boehm, Art. G sharp; A-1 condition; no checks or cracks; price \$175.00. J. J. Lauf, Apt. K-5, 550 Paget Ave., Clifton, N. J. PA 3-2544-M.

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FOR SALE—Selmer (Paris) Eb alto saxophone, in good condition; serial No. 12048; just repadded with Tonez pads; with case, \$250.00. Bernard Buroker, 801 Preston Ave., Waukegan, Wash.

FOR SALE—"Trappak" combination case for alto sax, clarinet, flute; made by Selmer; fits standard makes; like new; COD; inspection; half price, \$25.00. Maurice Reinhart, 1598 1/2 Central Ave., Dubuque, Iowa.

FOR SALE—Three flutes in D, one Bb, one W. S. Hayes, one New York; in very fine shape; price for three instruments, \$110.00. Martin tenor saxophone, slightly used, price \$135.00. Musician, 1117 McKean St., Philadelphia 48, Pa.

FOR SALE—Selling out, reasonable, a number of good studio violins suitable for professionals; instruments are by known makers; perfect playing condition; should make excellent mate to a concert instrument; list upon request. Berger, 165 East Ohio, Chicago, Ill.

FOR SALE—Selmer baritone saxophone, gold-lacquered, excellent playing condition, \$400.00. For information write John M. Taylor, Jr., 221 Club Drive, San Antonio 1, Texas.

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FOR SALE—Violin, Ludovicus, London, 1733; this inscription burned inside back of violin; Marc Laberte violin bow; leather plush-lined case; sacrifice all for \$125.00. Oliver Dickhut, 1226 West Vine St., Milwaukee, Wis.

FOR SALE—Hammond DR-20 speaker with reverbator for Hammond organ; A-1 condition, slightly used; price \$325.00. Write Tony Little, 1023 Warrington Ave., Pittsburgh 10, Pa.

FOR SALE—35 Modern special arrangements of standard tunes for orchestra of 10 men: piano, bass, guitar, drums, 3 brass, 3 saxophones; \$50.00. Herb Baudistel, 34 Linden Ave., Irvington 11, N. J.

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FOR SALE—Super Selmer Bb tenor saxophone, A-1 condition, with link mouthpiece; combination saxophone-clarinet case with zipper cover; \$300.00. Johnny Smith, 1319 East 42nd St., Los Angeles 11, Calif. Adams 3-6361.

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FOR SALE—Selmer Bb clarinet, 17-key, 6-ring, in A-1 condition. Write to Robert L. Myers, Codorus, Pa.

FOR SALE—Alexander Bbb tuba, clear lacquer finish, four valves, perfect intonation; recently overhauled, looks like new. For information write Russell J. Peters, 609 S. West St., Royal Oak, Mich.

FOR SALE—Tenor dance band library, \$50.00; 3 tenor, 3 trumpet, 3 rhythm; many copies; send \$3.00 for one complete arrangement playable one trumpet, and list. Al Sweet, 443 South Mariposa, Los Angeles 5, Calif.

FOR SALE—Genuine Posner tympanics, almost new, \$300.00; also large bass drum. Edward R. Slaughter, Jr., 31 Hallberg Ave., Bergenfield, N. J.

FOR SALE—D'Angelico guitar, brilliant tone, full volume without amp; leather case; little used. Call RA 6-6204 or write for appointment. Danny Ray, 2223 48th St., Long Island City, N. Y.

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FOR SALE—A silver Wm. S. Hayes Db. Bass, perfect condition, \$150.00, 3 days' trial. Al Dorsch, 90 Bartlett Ave., Springfield, N. J.

FOR SALE—King trumpet, triple gold-plated, with case, very little used, fine condition, reasonable; violin, Strad, model, good tone, case and bow, fine condition; band, orchestra collections, books, folios, solos, duets. C. H. Bouckmeyer, 2389 Lincoln Ave., Dubuque, Iowa.

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WANTED—Fine violin such as Strad., Gaudini, Bergonzi, etc.; the price is no object; write at once. Chester Cbeiro, 1275 Westwood Ave., Columbus, Ohio.

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(Continued on page forty-two)

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