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Ken Blank

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Lou Barton, member of Local 601, Daytona Beach, Florida.

MEMBERS, ATTENTION!
It has been reported to the International Executive Board that the boys' band of the New York State Training School, which is under the jurisdiction of the Department of Social Welfare, is in need of second-hand instruments.

Delegate Porter of Local 549, Bridgeport, Connecticut, who is the bandmaster, appeared before the International Executive Board in San Francisco and explained the fine work that this institution is doing for under-privileged boys and stated that the band is sorely in need of instruments.

It is therefore requested that anyone having a second-hand instrument which is still serviceable and for which he has no further use, kindly forward same to the New York State Training School for Boys, care of A. Alfred Cohen, Superintendent, Warwick, N. Y.

CHANGES OF OFFICERS

Local 21, Columbia, S. C.—President, John Belk, 1606 Heyward St.; Secretary, William L. Jackson, 4547 Oxford Road.

Local 41, Johnstown, Pa.—President, Laddie Timko, 1303 Midway, Windber, Pa.; Secretary, Harry Anderson, 622 Napoleon St., Johnstown, Pa.

Local 120, Scranton, Pa.—Secretary, James Perette, Rooms 208-209, 316 Washington Ave., Scranton 3, Pa.

Local 209, Tonawanda, N. Y.—Secretary, Hiram G. Meyer, 39 Christiana St., North Tonawanda, N. Y.

Local 266, Little Rock, Ark.—Secretary, Cy Pedigo, 6613 "V" St.

Local 305, San Luis Obispo, Calif.—Secretary, Kenneth B. Mitchell, P. O. Box 29.

Local 329, Sterling, Ill.—President, Fritz E. Dalldorf, 304 Ninth Ave.

Local 364, Portland, Maine—Secretary, Charles E. Hicks, 435 Woodford St., Portland 3, Maine.

Local 377, Asheville, N. C.—Secretary, Earl E. Woodward, P. O. Box 1186.

Local 420, Brunswick, Ga.—President, Walter A. Watson, 3167 Dartmoor Homes; Secretary, Chester V. Anderson, 2001 Cook St.

Local 542, Flint, Mich.—Acting Secretary, Mrs. Edna Clendenin, 128 West Court St., Flint 3, Mich.

(Please turn to page thirty-seven)

INTERNATIONAL • MUSICIAN •

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

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

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

LEO CLUESMANN.....Editor and Publisher
S. STEPHENSON SMITH.....Managing Editor
HOPE STODDARD.....Associate Editor

Subscription Price
Member.....30 Cents a Year
Non-Member.....\$1.00 a Year

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

Vol. XLVIII August, 1948 No. 2

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❖ PATRONIZE LIVE MUSIC ❖

Curtain Calls

Charles Weidman has been engaged as ballet director and choreographer for the New York City Opera Company.

The second National Opera Festival was held at the outdoor Blatz Temple of Music in Washington Park, Milwaukee, on August 5th and 6th under the sponsorship of the National Association for Opera in cooperation with the Milwaukee County Park Commission. Besides several standard operas, Menotti's "Old Maid and the Thief" will be given.

Henry Cowell and Paul Nordoff have been commissioned to compose the next two operas to be produced at Columbia University's annual Festival of American Music, according to the League of Composers' News-Record. Mr. Cowell's work will be called "O'Higgins of Chile," since it is to be based on the exploits of General Bernardo O'Higgins in setting Chile free from Spain in 1818. The same periodical reports that the Koussevitzky Music Foundation has named Virgil Thomson as the recipient of a \$1,000 grant for another opera.



NEW SHELL AT LEWISOHN STADIUM, NEW YORK

Kurt Weill's "Street Scene" was given in concert form July 30th at the Lewisohn Stadium, New York. Maurice Abravanel conducted.

On July 17th Frederick Jagel sang the part of Tristan in the "Tristan and Isolde" performance of the Cincinnati Summer Opera Company. This is a new role for him. Now in the twenty-second year of his career, he expects to add still more roles to his repertoire.

Rudolf Bing, the newly appointed manager of the Metropolitan Opera Association, has been associated with the arts for more than twenty-five years. Viennese by birth and a British subject by adoption, he, in the words of the Board, "combines an artistic background and experience of a high order with managerial and executive qualifications which well fit him for the exacting tasks involved in the management of the Metropolitan Opera."

Silvio Tagliapietra and Gabriele Simeoni were conductors of the first two performances June 18th and 25th of the summer season of the Salmaggi Opera Company at Triborough Stadium, Randalls Island. These weekly performances continue throughout the summer.

Two full operatic works, Menotti's "The Old Maid and the Thief" and Leoncavallo's "I Pagliacci," and five excerpts from other operas—Smetana's "The Bartered Bride," Wagner's "Tannhauser," Verdi's "La Forza del Destino," Verdi's "Rigoletto" and Strauss's "Rosalinda" were presented at the second National Opera Festival at Milwaukee, August 5th and 6th.

Current offering at the Paper Mill Playhouse, Millburn, New Jersey, is "The Desert Song," sultry opus of love and warfare among the French and the Riffs in North Africa. John Charles Sacco is the Playhouse musical director.

The Salmaggi Opera Company is presenting regular Saturday night performances of the standard operas at Triborough Stadium, New York, this summer. The price for every seat, no matter what its location, is \$1.25.

INTERNATIONAL MUSICIAN

New Recording and Transcription Companies Sign

RECORDING COMPANIES

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in June, 1949. Members should add this to the previously published lists.

Ansonia Records, Inc., 1485 Madison Ave., New York, N. Y.
 Barron Records (Joseph Barisano), 1132 Saratoga St., East Boston, Mass.
 Bangel, Arthur, 1693 Broadway, New York, N. Y.
 Blue Danube Recording Co., 19194 Monte Vista Ave., Detroit, Mich.
 Campbell Recording Co., 350 Madison Ave., Detroit, Mich.
 Charter Records, 267 West 69th St., New York, N. Y.
 Chirrup Records, 6904 Sycamore Ave., Tacoma Park, Maryland.
 Cleek, Charles Leonard, 2966 Belden Drive, Hollywood, Calif.

Dix Recording Co., P. O. Box 808, Pittsburgh 30, Pa.
 Dixieland Records, Inc., 310 Cigall Bldg., New Orleans 16, La.
 Domino Recording Co., 2136 Seventh Ave., New York, N. Y.
 Globe Agencies, 55 West 42nd St., New York, N. Y.
 Gooding, Gladys, Hotel Belvedere, 319 West 48th St., New York, N. Y.
 Good Time Jazz Record Co., 10614 Overland Place, Los Angeles, Calif.
 Holiday Records Company, 353 East 32nd St., New York, N. Y.
 Ivory Record Company, 117 West 48th St., New York, N. Y.
 Inter-City Recording Service, 1715 15th Ave., Moline, Illinois.
 Kapov-Kagan, Greystone Hotel, 91st St. and Broadway, New York, N. Y.
 Leslie Records, Inc., 2091 Broadway, New York, N. Y.
 Clubhouse Records, The Indianapolis News Bldg., Indianapolis, Ind.

(Continued on page seven)

R & T Music for Governors

What the Recording and Transcription Fund has done and is doing in providing free music was presented graphically to most of the governors of the forty-eight states and various territories recently through Denver's alert Local 20.

Seizing upon the annual meeting of the chiefs of state at nearby Colorado Springs, Local 20 voted to provide the biggest entertainment treat of the session by presenting the Denver Symphony Orchestra on the Sunday evening preceding the governors' business sessions. Co-sponsors furnished transportation for the symphony members and the Local paid them out of its R. & T. allocation.

Through the cooperation of President Petrillo's office and the Federation's public relations staff, each of the governors was presented personally with a copy of "Music For The People," pictorial documentary of the past two years of free public music. Enclosed with each copy was a personal letter from President Petrillo giving facts and figures on past R. & T. performances in each state and listing the state allocation for the third year of free music. Many of the governors, upon returning to their offices, have acknowledged these letters with expressions of thanks for the fine evening of music and appreciation of the public service being rendered in their states by union musicians.

President Michael Muro and the officers of Local 20 were likewise warmly complimented by the sponsors of the conference for their public service.

International Musician

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GRAPHIC DISPLAY AT CONVENTION

National AFL-Union Industries Show gets-
THE MUSICIANS' STORY

25,000 AFM BOOKLETS SUPPORTED THIS STORY ON STEREOPTICON

Compliments of -
LOCAL 4, CLEVELAND

Delegates to the San Francisco Convention saw this poster describing the exhibit sponsored by Cleveland Local 4 at the AFL Union Industries Show in Cleveland's Public Auditorium. The five-day exposition attracted 203,000 visitors, despite bad weather.

Enterprising Local 4 placed its exhibit in front of the stage where a union band played regularly. A stereopticon displayed slides telling the story of both the Local and the Federation, backed up by wall pictures and charts. The Local also supplied an ensemble in its booth which provided entertainment at times when the stage band was silent.

Some 20,000 pieces of literature provided by the Federation were handed out.

Affairs of the Federation

CHANGES IN WAGE SCALES

July 26, 1949

To all Locals and Members:

Effective September 15th, the following wage scales will apply for Traveling Theatrical Engagements:

Section 1. With Comic Operas, Musical Comedies, Farce Comedies, Extravaganzas, Spectacular Shows and all similar attractions.

A—When playing week stands, 8 performances (excluding Sundays):

Per man \$140.00—increase of \$15.00
Leader \$205.00—increase of \$15.00

B—When playing broken weeks, i.e., when company shows in more than one town in a given week:

Per man \$150.00—increase of \$15.00
Leader \$225.00—increase of \$15.00

C—Additional performances during week (excluding Sunday): Pro rata.

D—The price for each Sunday performance and for each performance when the engagement ends with a fraction of a week, known as Single Performance Price:

Per man \$19.00—increase of \$1.00
Leader \$29.00—increase of \$1.00

E—Rehearsals before and during the season, two hours (excluding Sunday):

	Day-time	Night-time
Per man	\$ 8.00	\$12.00
Leader	12.00	16.00

F—A rehearsal may be substituted for a performance without extra charge (excluding Sunday).

G—Overtime at rehearsals shall be at the rate of, for each one-half hour or less:

	Day-time	Night-time
Per man	\$ 2.00	\$ 3.00
Leader	3.00	4.00

Section 2. With Ice Follies, Ice Capades and all similar Ice Shows:

A—When playing week stands, 8 performances (excluding Sundays):

Per man \$150.00—increase of \$25.00
Leader \$215.00—increase of \$25.00

B—When playing broken weeks, i.e., when company shows in more than one town in a given week:

Per man \$160.00—increase of \$25.00
Leader \$235.00—increase of \$25.00

C—Additional performances during week (excluding Sunday): Pro rata.

D—The price for each Sunday performance and for each performance when the engagement ends with a fraction of a week, known as Single Performance Price:

Per man \$20.00—increase of \$2.00
Leader \$30.00—increase of \$2.00

For the Information Of All Members

All instrumental musicians, whether or not they supplement their playing by singing, must be members of the American Federation of Musicians. All services of members of the American Federation of Musicians must be contracted for on the official Federation form.

Under no circumstances may an American Guild of Variety Artists contract, or any other form, be used for such members.

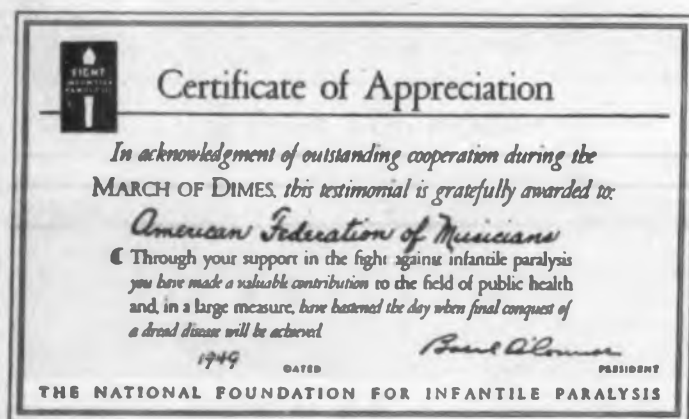
All locals are advised to be on the alert for any raiding that the American Guild of Variety Artists might again attempt on our members. In many jurisdictions the American Guild of Variety Artists has had the colossal gall to force into their membership instrumental musicians who merely play a solo on an instrument in a cafe floor show, where they do no singing or dancing.

As far as we know, all members of the American Federation of Musicians who are only instrumentalists have resigned from the American Guild of Variety Artists.

If any raid of this nature is attempted in any jurisdiction, kindly advise me immediately.

JAMES C. PETRILLO,
President.

WE ARE HONORED



The American National Red Cross award for "distinguished achievement" in the 1949 roll call has been presented personally to President Petrillo, supplementing the Red Cross Award of Honor previously given the Federation in recognition of union musicians' services in behalf of the current fund drive.

"One of our finest experiences during the successful 1949 Red Cross

Fund Campaign was your splendid cooperation in helping us to inform the public of our needs," said the citation accompanying the distinguished achievement placard.

The Federation has also won the 1949 "Certificate of Appreciation" of the National Foundation for Infantile Paralysis in acknowledgment of "outstanding cooperation during the 'March of Dimes' drive."

THE BAND STRIKES UP!

Many city band concerts have been heard in Los Angeles this summer as in summers past. It is estimated that during the past year more than 226,100 citizens have attended concerts. This is giving city government a chance to go right into the community where the taxpayer lives, spends his money and enjoys his public parks.

Carrying the title, "Los Angeles Symphonic Band," three musical organizations have been adding variety to the municipal music program of that city. One organization of forty-five musicians is under the baton



Los Angeles County Band—Arthur Babich, Conductor

of Arthur Babich, and another band is comprised entirely of veterans and includes twenty-eight instrumentalists directed by conductors Sandy Courage and Ted Klages. A third band is the Mexican Tipica Band, under the leadership of Jose Cordova Cantu.

Local 47 approached the City Council in 1947 and offered \$20,000 (from the Recording Fund) for a Los Angeles Municipal Band, provided the city would furnish an equal amount of money to finance such a project. The proposition was accepted and the City Council included the amount necessary in the budget to supplement the local's offer.

Local 213, Stevens Point, Wisconsin, is presenting weekly municipal concerts this summer under the direction of Ernest Weber. The band has thirty-five members.

The Meriden City Band of the Connecticut town of that name (40,000

population) sends in items of considerable interest. (1) The band has a woman conductor, Lucile van Antwerp. (2) The concerts are given under the auspices of the Music Performance Trust Fund, formerly known as the Recording Fund. (3) Two "pops" concerts were given last season, the proceeds of which provided uniforms for the members and served to start a fine library.

Writes our correspondent: "The City of Meriden Parks Department is enthusiastic about the band and is supporting it. The members



Citizens' Concert Band, Lafayette, Indiana

(thirty-two men) have been engaged by the City Parks Department to play three concerts this summer at Hubbard Park. The city is confident in planning to raise that number to five or six next summer."

Local 9, Boston, rated a recent enthusiastic write-up in the Boston Post. The following was published in the column "The Observant Citizen": "The local union musicians certainly deserved the cheers that the concert staged under the chairmanship of William J. Boyle of Local 9 drew from the multitude gathered on the Esplanade in front of the Hatch Memorial on Bunker Hill Day.

"The concert, donated by the musicians' union as a contribution to the Children's Medical Centre Fund, gave Boston a real musical treat, and raised again the oft-expressed wish that the wonderful Hatch shell be used constantly in the summertime."

The participating group on this occasion was "D'Avino and His Band."

New Recording and Transcription Companies Sign

(Continued from page five)

Decora Corporation, 50 West 57th St., New York, N. Y.
 Life Record Company, 64 West Randolph St., Chicago, Ill.
 Linda Records, 6406 Sunset Blvd., Hollywood, Calif.
 Main Street Records, 1619 Broadway, New York, N. Y.
 Melotone Recording Studio, 25 Central Park West, New York, N. Y.
 Martin, James H., Inc. (Sharp Records), 2614 West North Ave., Chicago 47, Illinois.
 Merit Record Company, 1184 Elizabeth Ave., Elizabeth, N. J.
 Mil-Jim Company, 6057 Melrose Ave., Hollywood, Calif.
 Moonlight Records, 1433 1/2 North Hudson Ave., Hollywood, Calif.
 Music Enterprises, Inc., c/o Radio Station WXLW, Indianapolis, Ind.
 New Song Records, 209 Brand Whitlock, Toledo, Ohio.
 Norfolk Record Company, 32 Palmer St., Quincy, Mass.
 Oriental Record Company, 43 Cranston St., Providence, R. I.
 Palax Record Company, 112 West 44th St., New York, N. Y.
 Pioneer Recording Co., 1724 Ordway Place, Nashville, Tenn.
 Rialto Record Company, 1650 Broadway, New York, N. Y.
 Roche, Edward A., 1310 Wyandotte St., Kansas City, Mo.
 Signet Record Company, 6800 Denison Ave., Cleveland, Ohio.
 Sound-Chicago, 8919 South Winchester Ave., Chicago 20, Ill.
 Studio & Artists Recorders, CBS Bldg., 6107 Sunset Blvd., Hollywood, Calif.
 Tempo Tone Recording Co., 301 North Sacramento Blvd., Chicago 12, Ill.
 Top Tunes Company, 1 Atlantic Ave., Ocean City, N. J.
 Trianon Publications, 12005 12th St., Detroit, Mich.
 Tulk, J. S., 251 Seaton St., Toronto, Ont., Canada.
 Vernon Music Publishers, Danbury, Connecticut.
 Zuckerberg, I. H., 3029 Brighton 12th St., Brooklyn, N. Y.

TRANSCRIPTION COMPANIES

Comer, Russell C., Company, 15 West 10th St., Kansas City 6, Mo.
 Inter-City Recording Service, 1715 15th Ave., Moline, Illinois.

Midwestern Recording Studios, 1329 Oak St., Kansas City, Mo.
 Radio Recorders, 7000 Santa Monica Blvd., Hollywood, Calif.
 Rainier Music Publishers, 1411 Fourth Ave., Seattle, Wash.
 The Sound Recorders, 421 Powell St., San Francisco, Calif.
 Tulk, J. S., 251 Seaton St., Toronto, Ont., Canada.
 Station WCOL, Columbus 15, Ohio.

In the list printed in the March, 1949, issue the address of Delvar Recording Company was incorrectly given. The correct address is: Delvar Recording Company, P. O. Box 803, New Brunswick, N. J.

Milestone in Insurance

On June 23, 1949, the Union Labor Life Insurance Company officially opened its new general office quarters at 200 East 70th Street, New York, N. Y. This move sets another milestone in the history of The Union Labor Life Insurance Company. For eight years after inception the company maintained its entire office in Washington, D. C. On July 1, 1935, it moved to New York and settled in the General Electric Building, 570 Lexington Avenue. The executive offices remain at this location. The company originated in 1927 to act as an insurance institute for the wage earner and his family. The "opening day" ceremony on June 23rd helped to focus attention on the continued success of this great enterprise on the part of labor. Said Matthew Woll, President of the company, "This official opening is a symbol of the progress that is being made by The Union Labor Life Insurance Company in providing much-needed insurance protection for the wage earner and his family. It exemplifies the splendid cooperation that labor can provide when the cause is humane. It demonstrates how labor contributes its share to every segment that affects our national health and security."

White House Harmony

By Dorothea Love

THE "MISSOURI WALTZ" is not the only tune played by a Chief Executive to echo through the White House corridors. Many occupants of 1600 Pennsylvania Avenue have found relief from the burdens of statesmanship in music.

The first President with unusual musical talents was Thomas Jefferson, who declared that music was the passion of his soul. When a young man he practiced three hours a day on his violin, often accompanied by his sister Jane at the piano. And while a student at the College of William and Mary he frequently performed at the weekly concerts held in the Governor's Palace in Williamsburg. He also played duets with Patrick Henry, John Tyler, or others, as partners, and was considered by some of his contemporaries a fine fiddler; others said that he and Henry were the worst performers in Virginia!

Music the Motif

Music was so much a part of Jefferson's life that it even affected his choice of a wife. It was the widowed Martha Skelton's fondness for that art that attracted Jefferson, and when they were married in 1772 he gave her an imported harpsichord as a wedding gift. It was natural, therefore, that a musical education was a *must* for their two daughters, Mary and Patsy, who were made to keep a rigid schedule—playing scales for hours each day.

By his own words George Washington exploded the myth of his flute playing when he said: "I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving." But nevertheless he had an ear for a good tune and danced a graceful minuet. He was frequently seen at the theatre and concert in Williamsburg, Philadelphia, and New York. Whenever he had the leisure he enjoyed going to the *smash hits* of the day—Gay's "The Beggar's Opera," and "Poor Soldier," and "Rosina," by William Shield. He also liked listening to the efforts of his adopted daughter, Nelly Custis, on the harpsichord in the parlor at Mount Vernon. Often Nellie would sing for him, too; songs like "The Wayworn Traveller" were among his favorites. Further indication of Washington's esteem for the lyric arts was his choice of the names "Singer" and "Music" for two of his pet foxhounds!

However, we dare not assume more than that our first President was not wholly unaware of music. One story which seems fairly well authenticated has it that Washington was once listening to a young girl perform a rather spectacular "galop" on the piano. After she had finished, she sat back quite exhausted but ready, too, for the praise she was sure her pyrotechnics would call forth. Washington, however, only gravely remarked, "Young lady, I know of something that will remove all those warts from your beautiful hands."

John Adams was genuinely fond of church music, and his wife, Abigail, was an accom-

plished musician, equally skilled on the harp, guitar, and piano. Two of their children—John Quincy (later to become another President Adams), and Abigail—were so passionately fond of music that its influence may be seen in their writings. However, John Quincy never attained proficiency as a performer. "I am extremely fond of music, and by dint of great pains have learnt to blow very badly the flute, but could



Plaque Commemorating First Presidential Union Membership

never learn to perform upon the violin, because I could never acquire the art of putting the instrument in tune," he once stated.

Although history does not record that Madison had any musical talents, his Dolly's flair for entertaining made music a part of the White House social life, and an "elegant grand piano-forte" (price: \$458) was purchased while he was in office.

Along with his violin playing, John Tyler was a composer of at least one musical piece—"Sweet Lady, Awake"—which aided in his courtship of his second wife, Julia Gardiner.

William McKinley was fond of singing hymns and was often heard in the Blue Room, after Sunday dinner, singing his favorites, "Lead, Kindly Light," and "Nearer, My God, to Thee!" He also liked a *his parade* of his times, "Louisiana Lou."

A Song for a Soldier

During the Theodore Roosevelt and Taft administrations the White House was the scene of many musicales. Mrs. Roosevelt took a deep interest in young musicians and helped many aspiring unknowns to gain prestige by inviting them to perform at the executive mansion. One of "T. R.'s" pet songs was Schumann's "Two Grenadiers," and the famous Roosevelt smile was sure to beam on any singer who sang it. While

he was in office Steinway and Sons' output reached the 100,000 mark. In commemoration the company presented Roosevelt with the famous \$18,000 gold piano on which Paderewski, Chaminade, and other world celebrities have played.

Music had an important place in the White House when the Woodrow Wilsons lived at 1600 Pennsylvania Avenue. Their daughter, Margaret, was a gifted singer and the President himself had an excellent tenor voice. His sincere interest in music's part in the national life was pointed up during World War I when he said: "The man who disparages music as a luxury and non-essential is doing the nation an injury . . ."

When Life Was a Parade

Warren Harding stated that he could play every instrument but the slide trombone and the "E"-flat clarinet. When he earned his first real money—\$150 commission for selling fire insurance on the Hotel Marion (Ohio)—he bought a "slihorn" and joined the Marion Silver Cornet Band. Looking back in after years he said that one of his happiest memories was when he was made leader of that band. Another highlight of his musical career was the winning of a \$200 prize in a band competition in Findlay, Ohio. During his Presidency he was a staunch endorser of Music Week.

Many musicians and singers were welcomed at White House "command performances" during the Coolidge regime. Mrs. Coolidge, a talented amateur pianist, took a personal interest in selecting the programs for the Presidential musicales, at which internationally-known soloists such as Olga Samaroff played.

Music as an Open Sesame

A list from "Who's Who" in music could well serve as a guide to celebrities appearing at the White House during Franklin D. Roosevelt's four terms. But not only top-ranking stars of the music world found their names on the White House programs; struggling young artists, too, were invited to perform through the interest of his First Lady. While he was in office a new special Steinway grand supplanted the historic gold piano, which is now in the Smithsonian Institute.

President Truman's administration has also been marked by many White House gatherings in which music has figured prominently. Music plays a significant part, also, in the family life. Margaret Truman and her family like especially to sit down to the piano to play a four-handed arrangement of Chopin—an activity they engaged in even before he became President.

Since Jefferson's day many a President and his lady have been musically inclined. But it was not until the Potsdam Conference in 1945, when President Truman played the piano for Churchill and Stalin, that a President of the United States ever entertained the heads of other world powers with his music.

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William Kapell's



Stell Andersen's



Wanda Landowska's

Joseph Schuster's Hands

Hands Make the Musician



Eugene Ormandy's



Carlos Salzedo's

HANDS flicking a pizzicato as they hover in the upper reaches of the violin; hands setting off—like Roman candles—a string of arpeggios as they skim across the harp strings; hands executing gigantic leaps on the glossy fingerboard of a bass viol; hands negotiating with the delicacy of a humming bird one thirty-second of an inch on a single string of the guitar's taut spread; hands darting down on the harpsichord for a perfect jewel of tone; hands spanning twelve gleaming keys on the piano; hands plucking, strumming, inching, encircling, sliding, crossing, stretching—think of concertos and you think of hands. For the instrumentalist's art is the art of the hands. A handless pianist, violinist, flutist, harpist, guitarist is a contradiction in terms. A less than dexterous performer is not of concert calibre.

Civilization, its arts, crafts and labors, is founded on the hand. A human hand, differing from that of any other creature in that it

possesses a thumb in opposition to the fingers, grasps pencil, hammer, cup, lever, spoon, brush, screw-driver. It cuts, welds, mixes, spreads, builds. It sketches and writes. It creates.

The most complex of the tools which hands have shaped—and in turn been shaped by—is the musical instrument. The piano keyboard, for instance, induced skill in the hand, which skill revealed new possibilities in the keyboard. In the fourteenth and fifteenth centuries men—as children do still today—assayed a few notes at a time on the primitive keyboards by banging down with the middle and second fingers. For a hundred years this satisfied them. Then a timid marking or two in manuscripts (dated 1571) shows that the thumb—but in the left hand only—was being used, at least in drastic emergencies. Bach put an end to this curtailment. His contrapuntal style was formed for the full-fingered hand, each finger alive to all the possibilities of the keyboard.

But here we note a curious aspect of pianism. Of all instruments, the piano alone makes no differentiation in its technical requirements between thumb and fingers. In fact, the sooner the pianist unlearns his life-long habits of thumb-versus-finger manipulation, the better for his even scale. The thumb, humbled and disciplined, must move with ease in every direction—dart under the hand, stretch far from its brothers, strike with unerring precision—without in any way jarring or influencing the fingers. Then the piano requires, of all things, the little finger—which in writing, sewing and most other occupations remains inertly curled up—to "bring out the melody." And its weak if long neighbor often assumes responsibility even greater than the strong middle finger.

Tragedy With a Silver Lining

More than one tragedy has ensued in this struggle of actuality over logic. Robert Schumann, in using a mechanical device for stretching the fingers, strained his fourth past all cure—thus discarding his chances of being a piano virtuoso. But, as a happy by-product of ill-luck, this accident gave the world his genius as a composer. Grieg was another whose loss turned out the world's gain. After his hand was seriously crushed by a wagon, he concentrated on composition.

A different denouement to the tragedy was the fate of Paul Wittgenstein, who lost his right arm in World War I. With a courage rarely encountered, he continued his career, to become a virtuoso of the left hand. Maurice Ravel and Richard Strauss wrote works especially for him. A parallel case in the nineteenth century was that of Count Geza Zichy, who lost his right arm on a hunting expedition. He became a brilliant pianist, even played the Rákoczy March in public with Liszt in an arrangement for three hands.

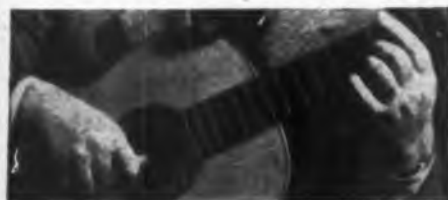
Each to His Chore

The violin, unlike the piano, takes into account the thumb and fingers' "facing" position. The right hand holds the bow with the thumb and fingers on opposite sides. The left hand thumb supports the neck while the fingers negotiate the strings. It's a good set-up, although the little finger of the left hand gets rather more than its share of the burden. Also, a complaint is now and then voiced that the left hand—the "fingering" hand—bears the greater technical burden. Some violinists have even tried changing the roles of the hands—bowing with the left and fingering with the right. But to date no virtuoso has been developed by such means.

Wide finger span is an added requisite for viola and cello players, since the strings of these instruments are longer than those of the violin. Utter accuracy and the ability to measure sheer space are necessities for the harpist. The guitarist must have a feel for string vibration as sensitive as the play of breeze on lake.

Wind players must see with their fingers, too, but here precision in attack and firmness in placement are perhaps greater assets than delicacy and intuition.

(Continued on next page)



(Above) Andres Segovia's Hands and (below) Zino Francescatti's



The temptation to "type" hands, however—the musician must have "long, slender fingers and a wide span"—has catapulted more than one critic into embarrassing contradictions. As a matter of fact, pianist, violinist or any other instrumentalist, does not have to come up to any set of specifications in order to reach eminence. Josef Hofmann has short, almost stubby fingers. The hands of Claudio Arrau are not large either. As in the case of every instrumentalist who masters his medium, the spirit here triumphs over the flesh. The relatively small hands do even what larger hands cannot do. Arrau's hands span elevenths with the greatest of ease, and his thumb and forefinger can run down a row of octaves.



Claudio Arrau's Hands

Of the hands of one of the foremost interpreters of Bach, Albert Schweitzer, the interviewer, Harvey Breit, writes in the *New York Times*: "They resemble those weighted stones one sees in the fields (one wonders how the fingers manage the infinite nuances of a Bach trio-sonata); his wrists are massively square, connected without grace or curve to the huge hands."

Andres Segovia, the greatest of virtuosi in his field, has plump and soft (though powerful) hands, with fingers relatively short. But the

strings of the guitar don't have to be forced down with an iron pressure. Because of the frets, a firm but not intense pressure is adequate, and the extra flesh on the finger-tips serves to encompass the whole string. Guitarists, incidentally, do not have callosities on their finger-tips or anywhere else on their hands. This mark of calling is reserved for the players on instruments of the violin family, for with these—violin, viola, cello, double-bass—an almost vise-like stoppage of the strings is a requisite to pure tone. Closely cut nails further mark members of this category. Bass viol players are notable for their hands' muscular development.

The Dance of the Hands

In at least three musical instruments—the piano, the harp, and the guitar—hand manipulation transcends the purely utilitarian. Hands playing these instruments actually perform a dance. Their motions create an art form in itself. An episode in the career of Carlos Salzedo brings out this point. Some years ago this famous harpist organized a trio with the French flutist, Georges Barrere, and the cellist, Paul Kefer. During a rehearsal one day, the three musicians decided to change their seating arrangement, moving the harp from the right side to the center. (Being the largest instrument, they reasoned, the harp would look better centered.) However, when at their next New York recital they appeared seated in that order, their manager rushed backstage at intermission remonstrating furiously. "Don't you know that I sell the trio on Salzedo's left hand!" he stormed. At dinner the next evening Salzedo laughingly spoke of the incident to some of his guests, one of whom was Vaslav Nijinsky. A few moments later the famous dancer began a long dissertation on the lack of aesthetic presentation of music by concert artists. Salzedo was one of the rare performing musicians, he insisted, whose handling of their instrument was "telling." "His hands," he went on, "explain the music before the music starts, and as the music proceeds they emphasize the various moods of each composition."



Dimitri Mitropoulos' Hands

The language of hands is perhaps most eloquently spoken in the gestures of the orchestral conductor. The sign language of the deaf is no more articulate. A spread palm, a beckoning curve, a pointed finger, a clenched fist, a negating flip, a calming wave, an agitated flick—these are words spoken as surely as if the lips formed them. Watch Stokowski describe an immaculate arc, Toscanini lay hand on heart, Reiner fling hand out as if spattering the orchestra with his intensity, Mitropoulos stay onrushing storm with warding fingers, Ormandy urge on with clawing ferocity—and the hand's eloquence hits home. Once more, in the words of Nijinsky, "Hands explain the music!"

Books of the Day

CARILLON, by Arthur Lynds Bigelow. 92 pages. Princeton University Press. \$2.00.

Whether bells are hung in metal or wooden frames, whether the shoulders have been whittled with a view to adjusting overtones; whether bells are made to swing or are held stationary while the clapper swings; whether the bell-ringer pounds with his fist on a keyboard or presses electric buttons; whether the bells are rung in unison or one at a time—these are considerations of great moment to bell-masters, to churchgoers, to all who pause of a Sunday morning or a week-day evening to hear the sound of bells. This book about bells by the bell-master at Princeton University brings to focus information on a musical instrument of which Americans to date are surprisingly ignorant yet intuitively sensitive. To assist their knowledge in coming within calling distance at least of their appreciation, it serves a praiseworthy purpose.

THE DANCE ENCYCLOPEDIA, by Anatole Chujoy. 546 pages. A. S. Barnes and Company. \$7.50.

As the first of its kind, this encyclopedia creates for the layman a new concept of the dance, as an art with an imposing history, a noble tradition, a refreshing variety of approaches, and a vital outlook. It moreover points up the facts that authorities differ widely on what the dance means, that no two dancers dance with their means of expression even theoretically identical; that audience reactions range from those of the front-row baldheads to the gallery long-hairs, and that critics pen their morning-after reports with fatuity or finesse according to whether they are sports writers on an extra-curricular assignment or ballet experts employed and paid as such (there are only four of these in American newspaperdom). The chapters include famous dancers past and present, "schools" accepted and disdained, dances

evolved through the ages, choreographers, impresarios, composers, companies, music, costumes, stage-sets, make-up. Special articles range widely, geographically and ideologically speaking. "Accidents while dancing" ("Do not attempt to treat a fracture yourself—call a physician!"), "Ballet in Australia," "Hula," "Dance in Television," "Eikinetics" are but some of the index samplings. If the slant seems to us musicians at times peculiar it is none the less refreshing. Brahms is a "German composer whose Fourth Symphony was used by Leonide Massine for his ballet, 'Choreartium.'" Handel is included because he served George Balanchine in the creation of "The Gods Go a-Begging," and Saint Saëns finds his way into its pages because Fokine used his music for the dance, "The Dying Swan."

Consistency—but consistency to a virtue, terpsichoreally speaking, at least.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

Symphonic Sidelights

Franco Autori has been appointed associate conductor of the New York Philharmonic-Symphony Orchestra for the 1949-50 season. He has



FRANCO AUTORI

been musical director and conductor of the Chautauqua Symphony Orchestra since the summer of 1944 and for nine years was head of the Buffalo Philharmonic. Born in Naples, Italy, he has lived in America for over two decades and has been an American citizen since 1936. He has also directed two summer seasons of the Dallas Symphony, and has served as guest conductor of the Toronto Philharmonic and the NBC Symphony. During the past two years he has conducted in Poland, where he met his wife, the former Ligia Berezynska, a pianist. She will appear as soloist this summer at Chautauqua under her husband's direction.

The "Symphonies Under the Stars" series in Hollywood includes in its eight-week season excerpts from Alban Berg's "Wozzeck" and Honegger's "Joan of Arc at the Stake." Conductors to occupy the podium are Serge Koussevitzky (his first trip West since he assumed the conductorship of the Boston Symphony twenty-five years ago), Artur Rodzinski, William Steinberg, Izler Solomon, Erich Leinsdorf, Werner Janssen, Franz Waxman, Johnny Green, Nat Finston and David Rosc. The National Association of Negro Musicians will give a concert August 25th.

With a personnel hailing from more widely separated corners of the earth's surface than perhaps any other symphony orchestra, the Honolulu Symphony Orchestra will open its forty-ninth season in November with Fritz Hart on the podium (he has directed the orchestra since 1931), and with Konrad Liebrecht at the concert master's desk.

Yves Chardon has resigned as associate conductor of the Minneapolis Symphony Orchestra, to make a tour of South America. This will include nineteen concerts with the Havana Philharmonic.

Glenn Kruspe, conductor of the Kitchener-Waterloo Symphony Orchestra, Kitchener, Ontario, has also for the past ten years been conductor of the Kitchener-Waterloo Philharmonic Choir. He is also active as a composer, his symphony recently having been performed by the orchestra he helped to organize in 1945. The degree of Doctor of Music has recently been conferred on him by the University of Toronto.

The Young People's Concerts Committee of the New York Philharmonic-Symphony Society have announced two series of Young People's Concerts in the 1949-50 season. Leopold Stokowski will conduct the opening concert, the remaining four, Igor Buketoff, musical director of the Fort Wayne Philharmonic.

For its 1949-50 season, the National Symphony Orchestra will present twenty concerts on Wednesday evenings and six on Sunday afternoons. In addition there will be a series of Students' Concerts, and nine concerts in Baltimore.

The Presser Foundation has made a grant of \$10,000 (this the second time such an amount has been put forward) for the purchase of tickets for the Philadelphia Orchestra. These are to be distributed on a competitive basis to high school students in that city.

The Victoria (British Columbia) Symphony Orchestra (seventy members) at a recent concert performed Shostakovich's Fifth Symphony and the Brahms' First. With the 1949-50 season the organization starts as a fully professional group. Hans Gruber, its conductor, is twenty-three years of age.



HANS GRUBER

The Chautauqua Symphony Orchestra, under the direction of Franco Autori now for the sixth season, is presenting a series of twenty-four concerts.

Ezra Rachlin has been engaged as conductor of the Austin (Texas) Symphony Orchestra for the 1949-50 season. Mr. Rachlin, who was born in Hollywood, made his debut as pianist in 1920, appearing with the Los Angeles Symphony Orchestra at the age of five. After much further training and many appearances he began in 1935 to study conducting with Fritz Reiner. In 1939 he joined the Philadelphia Opera Company as associate conductor, in 1944 became music director of the Philadelphia Opera Company, and in 1945 music director of the Memphis Open Air Theatre. He is co-founder of the School for Opera in Philadelphia and the founder and conductor of the new Chamber Orchestra in Philadelphia. He will assume his official duties on September 1st.



VICTORIA, B. C., SYMPHONY ORCHESTRA—HANS GRUBER, CONDUCTOR



Pierre Monteux

Nathan Milstein

Melody Lines and Airlines

VARIOUS events stand out in this writer's coverage of the events at the (New York) Lewisohn Stadium during July.

Artur Rubinstein's playing was as windswept as the evening itself. Great tossing chords came from his fingers, impassioned gusts of melody, sweeping arpeggios as precise as mathematics and as vibrant as spring. We sat where we could see his face, and its high seriousness convinced us again of the consecration and purpose that go to make up art such as his. Yet we sensed, too, when the last movement brought a great fervent outburst of tone, that here was reward enough and more than enough for all the gruelling labor that such accomplishment must entail. For in that single moment art and living became indistinguishable; the fourth movement of the Tchaikovsky B-flat minor Concerto became an event not only for the artist himself but for the thousands of ordinary folk who gave as their contribution only the long trip to the Stadium that night and the desire to be stirred from the dull complacency of their everyday existence.

Sigmund Romberg's conducting left a distinct visual impression. He does more than interpret a composition. He re-composes it. Like actors who live their parts, he experiences each delicious phrase in the Strauss, Lehar, Berlin, Romberg scores. "Just a little softer there," and he goes into such a pantomime of lull as to make the North Pole's stilly wastes noisy by comparison. "Bring out that chord," and he gives a lunge, his whole body spelling *fortissimo*. Sometimes he goes into a sort of dance—his buoyancy infecting the orchestra.

It came to us when we heard him in the Johann Strauss "Emperor Waltz" that here of all conductors in the world was the one who could bring back those waltzes just as they were heard in Vienna one hundred years ago.

Artists of the Fingerboard

When one emerges from that inundation of sheer beauty that the opening phrases of Nathan Milstein's playing causes, one becomes aware of the almost fantastic flexibility of his bowing. It isn't just the smoothness of the arm's sweep. It is the infinite number of subsidiary motions, snuggling in the long legato as small ripples ruffle great waves. *Saltando* such as Milstein's you don't even read about in books, for it is indescribable. Control of the arm is not the explanation. It is something else, something scarcely human, or, if human, so instinctive as to be by ordinary rules unlearnable. This we discovered at the concert of July 18th which

Speaking of Music:

also held—and we would not in any way minimize the importance of that—some extremely sensitive conducting, especially of Sibelius ("The Swan of Tuonela") by Pierre Monteux. Not a single effect was brought about for effect's sake—and therein lay the interpretations' complete effectiveness.

Isaac Stern played with great vigor and firmness. He is dependable and he shows a searing sincerity. His tones are tender and his phrasing eloquent. Immediately apparent are his integrity and his awareness of musical form.

Frances Magnus, a young girl with poise beyond her years, and with a tone sensuous and yet aloof, played Ravel and Chausson under the meticulous batoning of Sir Adrian Boult. It went well. In fact, it skimmed. It held above the world of emotion in a rarefied atmosphere of its own. Later for the encores Miss Magnes showed she could be feelingful and warm, too.

A Little Matter of Zoom

Mention of the Stadium's one bugbear may be out of order, but it is beyond one's power to mention concerts there and not think of it.

We mean the aeroplanes which fly over the audience just when soloist and orchestra are delicately breathing a pianissimo or coloring a fragile nuance. Zoom! and a nicely constructed mood is disrupted. Zoom! and a delicate phrase or a tenuous cadenza is nullified. Someone explained to us about aeroplanes having to travel a certain beam of light. We tried to explain back about musicians having to follow a certain beam of inspiration. But our companion didn't get the idea any more than the airlines seem to get it.

Fortunately the aeroplanes seem to become scarcer after intermission time, and it is then that the soloists usually take the stage. Fortunately, too, New York is considering passing a law aimed at preventing aeroplanes from flying too low over its buildings. —H. S.

New Music at Berkshire

ONE OF the meccas of creative activity during the summer is the composition department of the Berkshire Music Center at Tanglewood. Aably directed, as in past years, by Aaron Copland, with the assistance of Julius Herford and Irving Fine, the department continues its policy of inviting each year some distinguished European or European-born guest teacher. This season's guest is the noted French composer, Olivier Messiaen.

Twenty-seven students, representing nine states and seven foreign countries, are enrolled

in the current session, following a busy schedule of lectures and private lessons. Their works are performed at informal weekly concerts, with forum discussions after each composition.

If any conclusion can be drawn from the concerts presented to date, it is that they include examples of almost every trend in contemporary composition. Carefully planned dissonant counterpoint is present in the Piano Variations of Martin Boykan (New York City), a student of Walter Piston. Twelve-tone techniques are applied in an effective set of six pieces for string quartet by Harry Freedman, of Toronto. The recent trend toward an expressive lyricism is exemplified by a Ballade for unaccompanied violin by Ben-Zion Orgad-Bushel (Tel Aviv), a horn sonata by Samuel Adler (Worcester, Massachusetts), and two works by Lockrem Johnson (Seattle). Easley Blackwood of Indianapolis has created some interesting and unusual piano sounds in a set of ten experimental pieces. The influence of American folk music can be traced in a witty piano sonatina by Jack Fitzer, of Oklahoma City.

As an example of the inclusive nature of the school and the variety of backgrounds represented, it may be noted that one composer, Gerald Kechley, of Seattle, has just won a Guggenheim fellowship, while another, Norman Sherman (Brookline, Massachusetts), was represented by his first composition, a very promising quintet for woodwinds and piano.

The works heard to date provide ample proof of the talent and vitality of the younger generation of contemporary composers, and those at Tanglewood have already benefited greatly by hearing their works played. —S. S. S.

Gala Concert in Winnipeg

THE WINNIPEG Symphony Orchestra presented a gala concert in early June, celebrating Winnipeg's 75th anniversary. Guest artist for the occasion was Gladys Swarthout, Metropolitan Opera mezzo-soprano, and the orchestra was under the direction of its permanent conductor, Walter Kaufmann. Two thousand, seven hundred and fifty people attended the first of two special symphony programs planned for the anniversary, and in the audience were many visitors from different parts of Canada and the United States.

Both the orchestra and Miss Swarthout scored triumphs, and the singer, who has been heard in Winnipeg before, was warmly welcomed back. Miss Swarthout had high praise for the Winnipeg Symphony: "I have to sing with many orchestras, but this one I found played really beautifully. The quality, after only six performances, is extraordinary. They play with pace and sincerity, and have real talent." The concert marked the first time the orchestra had played for a vocalist.

—S. S. S.

ic: Concert and Stage

Flavored to Taste

POPULAR topics of conversation in New York this summer are the Man in the Moon and Lemonade. Both can be readily linked with the Lemonade Opera Company, which is starting its third season at the Greenwich Mews Playhouse. Since the summer of 1947, when a handful of talented and ambitious young performers got together under the guiding hand of Max Leavitt, the group has matured and developed to the point where it is no longer a summer outburst or a jumping-board, but a full-fledged, permanent professional organization.

This year their season opened with an opera by Joseph Haydn, traveling under the English title of *The Man in the Moon*. The English libretto is the work of John Gutman, formerly a music critic in Berlin, and this is the first time the opera has been performed in this country.

Acting and singing of the Lemonade group do full justice to the script and score. Lewis Brooks, as the fat burgher Buonofede who is (in his mind's eye) transported to the moon by the potions of a quack doctor, gives a broadly comic reading in good bass accents; James Cosmos, as the doctor, shows off a fine and clear baritone, with excellent dramatic effect. Ruth Kobart, contralto, as Lisetta, the conniving maid,

does notable comic acting, and sings with real authority and beautiful carrying tone; so, too, the coloratura lead, Margaret Ritter, plays the melting maid with true romantic fervor; while her tenor lover, Howard Jarratt, as Leandro, is a good foil for her efforts. Buonofede's opposition to his daughter's match is softened by his experiences in the moon (really his own garden transformed), and the opera ends happily in a superb singing and dancing tableau, in which the whole cast line up around the puppet booth which has figured occasionally in the action. All in all, a most rewarding evening in the lyric theatre.

—S. S. S.

Day on Earth

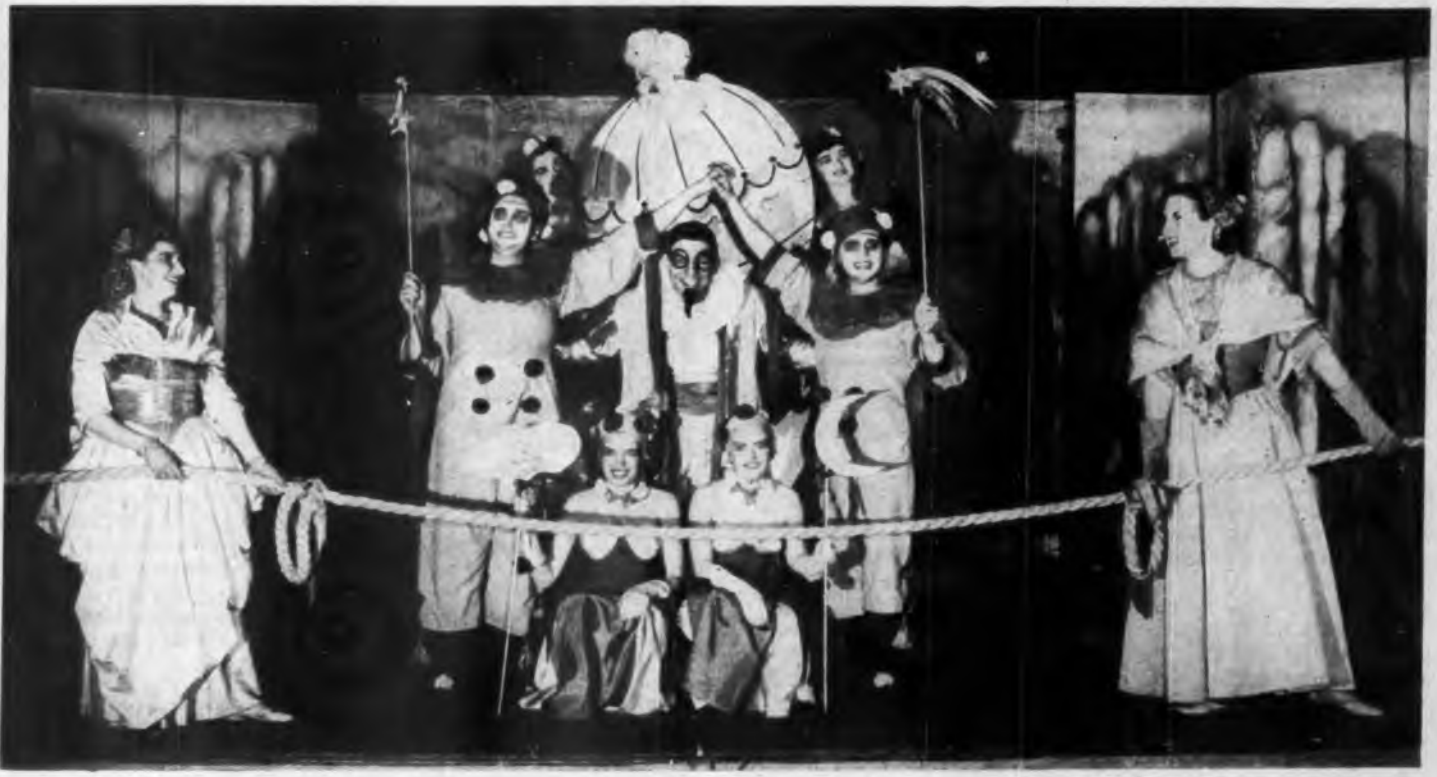
THE SECOND American Dance Festival, a series of dance concerts given by Jose Limon, Valerie Bettis, the Dudley-Maslow-Bales Trio and their dance companies, will be presented under the sponsorship of Connecticut College, August 12th to 21st at New London, Connecticut. The festival will offer new works and works from the repertory of three leading companies of moderns.

One of its principal presentations is "Day on Earth." In this ballet, Doris Humphrey, its choreographer, seeks to express the idea that



Jose Limon as the Man in the ballet, "Day on Earth"

man's life is hard but good. As John Martin, the critic, describes it in "The New York Times": "Man slaves unremittingly, but the life he lives above his labor is full and rich. There is young love, which comes and inevitably goes; there is the riper attachment of the family, but here, too, the child passes into a life of its own and the wife into an extraordinarily moving death. Beneath the surface of Aaron Copland's music the choreographer has seen its hardy sweetness, its earth quality, its stalwart unsentimental statement of beauty."



Scene from "The Man in the Moon," as presented by the Lemonade Opera Company. The Doctor is shown in center with his many friends preparing to take off for the "moon."

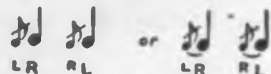


Technique of Percussion

By GEORGE LAWRENCE STONE

THIS IS A composite answer to some half-dozen inquiries concerning the *flam*; what it is, how to play it, and, from one inquirer, *what good is it?*

The *flam* is a device peculiar to snare drumming. It is one of the original twenty-six rudiments of drumming. It is indicated in the drum part by a *principal note* preceded by an embellishment called *grace-note*.



The *flam* may be played LR or RL—the *grace-note* a soft blow, struck from a low level; the *principal note*, a louder blow, struck from a higher level. The blows of the *flam* are not struck simultaneously, but near enough together to sound as one blow, with the *grace-note* invariably being struck first.

The unembellished drum tone (a single blow of a drumstick on the drumhead) is exceedingly short in duration. The addition of a *grace-note* imparts solidity—*thickens* such notes that otherwise might sound *thin*. *Flams*, although most freely used in military drumming, enter into all drumming, producing a *drummistic* effect wherever employed.

It is not always necessary for a drummer to employ *flams*. The trend of today in modern and art music is toward light, crisp drumming, especially when other instruments are playing *staccato* (thin) notes in unison. Here, to a great extent, *flams* are eliminated, sometimes even when written. Hence, while *flams* should be freely used in practice to develop dexterity, their use in actual playing must be governed by the character of the music.

While *grace-notes* are interpreted on various instruments in many ways, their one application to the drum is the *short grace-note* (*acciaccatura*); a very short sharp accessory note placed before its principal note. Its principal note being "on the beat," the *flam grace-note* must be played on time borrowed from a preceding note or rest. It is invariably given less power than its principal note. Normally it is given as little time in playing as possible. In the mathematical computation of the measure it has no time at all. Thus, *flam grace-notes* may be employed at will without disturbing the rhythm, power or sticking of the principal notes to which they may be attached.

The *flam* furnishes one of the onomatopes in drum-language, being named for its sound by drummers of long ago; drummers who, perforce, taught more by the spoken word than through the medium of the printed page. Drum teachers today, even with all the printed material now available, still are able to cut a corner here and there in the explanation of a rudiment by directing a pupil first to say it as you play it. The use of this expedient makes it easier for me to answer the following question:

HOW NEAR SHOULD THE GRACE-NOTE BE TO ITS PRINCIPAL NOTE IN THE FLAM?

Since the *grace-note* has no computative value in the measure the durative distance between the two depends upon the character of the music and the judgment of the player.

(a) In fast or finely marked rhythm the *grace-note* should commonly be placed as near its principal note as possible (see *Closed Flam*, below). Say the word "FLAM" as quickly as you can express it and let the timing of the *flam* follow the timing of the word.

(b) At moderate tempi or where the rhythm is more coarsely marked, a *flam* with its notes a trifle more widely spaced is better (see *Medium Flam*). Articulate the word as of two syllables, speak it quickly—"FL-AM"—and let the timing of the *flam* follow this wording.

(c) In military drumming on a large drum, where thickness and solidity of beats will help bring out the rugged character of the rhythm, a *flam* with notes still more widely spaced should be used (see *Broad Flam*). Here the wording becomes still more broadened—"FUL-LAM"—and, with it, the timing of the *flam*.

CLOSED FLAM



SAY -
as you play → "FLAM"

MEDIUM FLAM



"FL-AM"

BROAD FLAM



"FUL-LAM"

AM-FL (avoid)



"AM-FL"

(In elementary practice it is best to concentrate on the so-called *medium flam*—the one circled above—until full control is attained. Thereafter it may be *closed in* or *opened out* by gradual stages until it may be executed in any desired way.)

AVOID (as you would the plague) throwing both sticks down onto the drumhead together and from the same level. This chokes the drum and is most unmusical.

ALSO AVOID sneaking the high stick down ahead of the low one, thus striking the principal note of the *flam* first. (This is a common fault and is by no means confined to beginners!) If this beat were named as it actually sounds it would be, not "FL-AM," but "AM-FL" (see AM-FL example above).⁹

SHOULD A FLAM BE STRUCK LOUDER THAN A SINGLE STROKE?

It should not be struck louder simply because it is a *flam*. The *grace-note* of the *flam*, by its attachment to its principal note, creates an accent in itself; not expressed by additional *power*, but by *bulk*, *breadth*, *thickness*. Thus, when a *flam* occurs on a natural accent in the measure, the bulk of its *grace-note* is a sufficient accent in itself for ordinary purposes. If a stronger natural accent seems called for, then the bulk of the *grace-note* may be reinforced by added *power* applied (mainly) to the principal note. It is a mistake to bang down on a note in the drum part simply because it is a *flam*. The definitely heavy accent is indicated, when desired, by the *artificial accent mark*.

SPEED OF THE Mallet-PLAYED ROLL

W. D. L., Hollywood, asks about the approximate rate of speed to employ in rolling on the xylophone and marimba. He also asks for suggestions for acquiring a smooth-sounding roll.

For an approximation of roll-speed on the xylophone, try 720 blows per minute or twelve per second. To get this timing, set your metronome at 120 and strike six blows to each metronome tick. In the absence of a metronome, time your roll by the watch. Play a series of six-groups or eight-groups, strike the beats evenly and count the number of groups played within a minute by the watch. Multiply the number of groups by six or eight, as the case may be, which will give you the number of beats you have produced within the minute. It shouldn't take you long to get to the 720 blows approximation suggested above.

For the marimba which, being an octave lower in pitch than the xylophone, calls for a relatively slower speed, set the metronome at 104 and strike six blows to each tick, which will give you 624 blows per minute, or 10.4 blows per second.

Remember, the above speeds are approximations and they apply to rolling within the center of the compass of the respective instruments. Bars in the lower register call for a slower roll-speed because they have a slower rate of vibration. Bars in the upper register call for a faster roll-speed because their rate of vibration is faster. A too-fast roll will choke a low tone. A too-slow roll will fail to bring out a high one. Such deviations in timing are slight but important.

In actual playing the speed of the roll is not determined by an exact number of blows struck within a given time but, rather, by a *sense of timing*, which is the result of training, practice, judgment, and a complete familiarity with your instrument.

A smooth roll on a mallet-played instrument is developed first through slow, painstaking practice. An even alternation of mallets is indispensable. See that both mallets are raised to exactly the same level and strike the bars with the same degree of force. A comparatively slow roll at even speed and degree of force will sound smoother than a fast roll played unevenly. Practice the roll with relaxed muscles. Tension makes for uneven rhythm. Daily practice is necessary. In the music profession you never have "got it" to the extent that you need no further practice.

⁹There is, by the way, such a beat as my so-called AM-FL in French drumming, its name being *Du Coup de Charge*. It is notated as in the AM-FL example above, which, thinking of American drumming alone, I marked AVOID. The *Coup de Charge* appears in the *Méthode de Timbales et Instruments à Percussion* by Joseph Bagnera. It is explained as follows: *Le Coup de Charge se compose comme le FLA de deux coups de baguettes presque simultanés; mais au contraire du FLA, c'est le premier coup qui est fort tandis que le second est faible*. Which means, so a French horn player tells me, that in contrast to the regular French (and American) *flam* the loud note (principal note) in this gimmick comes first and the soft note (*grace-note*) follows.

AM-FL
(avoid)



"AM-FL"

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Modern Harmony

By OTTO CESANA

The most important contribution to modern music is chromatic harmony. As a preparation to the study of chromatic (altered) chords we will now investigate the possible alterations as applied to intervals. Subsequently we will do the same with chords.

Students requiring assistance and correction of lessons may obtain further information by contacting Otto Cesana at 29 West 57th Street, New York 19, N. Y.

LESSON NO. 3—ALTERATION OF INTERVALS

The object of altering intervals is to bridge the chromatic tone or tones which may lie between one diatonic interval and another. This theory may later be used in connection with one interval and another, irrespective of keys.

By contraction intervals may become small, diminished, or doubly diminished.

By expansion intervals may become large, augmented, or doubly augmented.

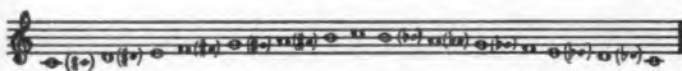
Perfect intervals by contraction may only become diminished, or doubly diminished.

Perfect intervals by expansion may only become augmented, or doubly augmented.

Alterations may occur to the upper, lower, or both notes of an interval, simultaneously.

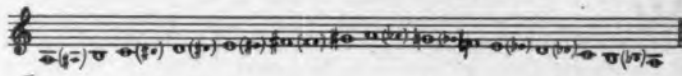
To determine if the note of an interval may be altered, examine the particular note and see if a chromatic tone lies between it and the next diatonic degree.

The following is the C major scale and in parenthesis, the chromatic alteration to which the various notes are subject:



C major BY CONTRACTION BY EXPANSION
Perfect Prime Small Diminished Doubly Diminished Large Doubly Large Augmented Doubly Augmented

The quarter notes indicate the destination of the original diatonic interval. The following is the A minor scale and in parenthesis, the chromatic alteration to which the various notes are subject:



A minor BY CONTRACTION BY EXPANSION
Perfect Prime Small Diminished Doubly Diminished Large Doubly Large Augmented Doubly Augmented

The minor scale with raised 6th is known as the Melodic Minor, and the lowered 7th constitutes its descending form. The intervals above of the large 6th and small 7th are consequential to this scale and not necessarily alterations.

Exercise: Fill in the altered intervals in both charts wherever there is a check, showing also, the destination. Then make similar charts and work out the Alteration of Intervals in the keys of one sharp (G major and E minor) and one flat (F major and D minor).

LESSON NO. 4—INVERSION OF INTERVALS

By placing the lower tone of an interval an octave higher, or the upper tone an octave lower, the interval becomes inverted. Inversion alters the compass of an interval in the following manner:

By Inversion

- A prime becomes an octave
- A 2nd becomes a 7th
- A 3rd becomes a 6th
- A 4th becomes a 5th
- A 5th becomes a 4th
- A 6th becomes a 3rd
- A 7th becomes a 2nd
- An 8va becomes a prime
- A 9th becomes a 7th*

*In order to invert the 9th the upper tone is first placed an octave lower (to subtract the octave, as a 9th is in reality a second with an octave in between) then the lower tone is placed an octave higher, or, the inversion may be achieved by moving either tone two octaves in the opposite direction.

(Continued on next page)



THE VIOLIN

Views and Reviews

By SOL BABITZ

THE SCIENCE OF MUMBO-JUMBO

WHEN THE primitive savage became ill he sent for the witch-doctor who was dressed in a hideous mask and chanted some strange sounding words called *mumbo-jumbo*. This was supposed to exorcise the devil and sometimes the patient felt better. In spite of the advances of science we have still not recovered from the need for a certain amount of mumbo-jumbo.

In the field of violin teaching mumbo-jumbo has a definite place and there is not a violin teacher who has not used it at one time or another. The following is a concrete example.

A student has studied spiccato for some time. I as the teacher have explained it to him, using the same explanation which I have employed successfully with many pupils. Yet for some inexplicable reason, even though the pupil understands my explanation, he still cannot play spiccato. Even the most learned physiologist or neurologist in such a situation would be at a loss to explain the cause of the obstruction to learning. Nevertheless, as a teacher I am unwilling to admit defeat and I desperately keep on trying. I notice a slight looseness of the fingers and a certain awkwardness of the forearm. As a last resort, and, without thinking, I say the first thing that comes to my mind, something like: "Your fingers are too relaxed and your elbow is stiff." For some reason these words strike a responsive note in the pupil's mind, and suddenly, as if by magic, he is cured of his difficulty and is happily playing spiccato!

The pupil was cured by mumbo-jumbo because although my words meant something to him, they were actually meaningless. If his fingers were actually "too relaxed," as I had said, the bow would fall out of his hand; and his elbow, being a joint and not a muscle, could scientifically never become "stiff" unless it were inflamed. Nevertheless, my meaningless sentence of mumbo-jumbo worked where sensible explanations failed.

Being an honest man, I do not let this "miracle" go to my head, and realize that occasionally exceptional circumstances and luck bring about sudden cures. The pupil, however, is more impressed by my lucky accident than by all the serious work we have done because it is more spectacular. He is disappointed that I do not use mumbo-jumbo all the time.

The most dangerous aspect of this type of situation is when a teacher becomes impressed by mumbo-jumbo himself and begins to believe that he has found the "true secret" of teaching. He begins to develop a mumbo-jumbo vocabulary made up of scientific words and fancy phrases.

DANGERS OF MUMBO-JUMBO

In short, the teacher becomes less interested in helping the pupil and more intent in setting himself up as a super-teacher who is a master not only of the violin but also of physiology, physics, mathematics, and so forth. A witch-doctor relationship develops between him and the pupil. When the bow scratches it is not because the index finger is pressing too hard, or because the bow is too close to the bridge in relation to its speed. This explanation is too simple for the master of mumbo-jumbo, who says that the true cause of the scratching lies in the fact that the "pivotal point of counter-balance is upset by the overlapping use of negatively tensed muscles." These are fifty-dollar words and the cost of such a lesson is usually in the same neighborhood. On close examination it becomes clear that the statement means nothing; but the pupil thinks that he does not understand it because he is still too ignorant. The mumbo-jumbo is used as a hypnotic, and the pupil is convinced that the reason he is making no progress is because he is so unworthy of such a great, deep-thinking teacher.

Like these teachers, witch-doctors also put the blame for failure on the patient.

In addition to pseudo-scientific mumbo-jumbo there is "poetic" mumbo-jumbo indulged in by many teachers and conductors. A well-known example is the symphony conductor who told the musicians at a rehearsal

that he did not like the way they were playing a certain phrase because it did not sound like "the waves of the ocean swelling on a windy day." Finally one player, bolder than the rest, rose and asked, "Tell us, Maestro, do you want us to play *piano* or *forte*?"

The best hunting-ground for mumbo-jumbo is some of the modern books on violin playing which start out with claims of infallibility and guaranteed miraculous results which sound as suspect as "cancer cure" ads. This type of mumbo-jumbo does not try to be too difficult to understand but says things which are easy to understand, which sound logical and yet mean nothing. The reader should beware of books with mumbo-jumbo claims. The best basic modern books remain Schradieck, Dont, Sevcik, and Carl Flesch's three important works, "The Art of Violin Playing," "Problems of Tone Production," and the "Scale System."

Several recent contributions which do not make spectacular claims but which may be considered as serious continuers of the violin tradition are the books of Gaylord Yost, Samuel Gardner, Harold Berkley, Ellis Levy and, with due modesty, my own book on extension fingering. In the field of "hot" and "commercial" playing, Joe Venuti and Paul Nero's books are worthy of study.

Modern Harmony

(Continued from page fifteen)

Furthermore, by Inversion—

- Large intervals become Small.
- Small intervals become Large.
- Augmented intervals become Diminished.
- Diminished intervals become Augmented.
- Doubly Diminished intervals become Doubly Augmented.
- Doubly Augmented intervals become Doubly Diminished.
- Perfect intervals remain Perfect.

THE LOWER TONE AN OCTAVE HIGHER

Perf. 8th S 7th S 6th S 7th

C major

THE UPPER TONE AN OCTAVE LOWER

A minor

Exercise: Complete the above exercise and also write new ones in any two other sharp keys and two flat keys.

CONSONANT AND DISSONANT INTERVALS

Consonant intervals are those intervals which produce a sound of finality and which may be used as points of rest.

Dissonant intervals are those intervals which do not produce a sound of finality, but demand a resolution to a consonant interval.

Below are listed the various intervals according to their classification:

CONSONANT INTERVALS

- | | |
|----------------------|----------------------|
| Perfect Prime | Perfect 5th |
| Large and Small 3rds | Large and Small 6ths |
| Perfect 4th | Perfect 8va |

DISSONANT INTERVALS

- | | |
|-------------------------|---------------------------------|
| Large and Small 2nds | All Doubly Augmented Intervals |
| Large and Small 7ths | All Diminished Intervals |
| Large and Small 9ths | All Doubly Diminished Intervals |
| All Augmented Intervals | |

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With the Dance Bands

East. MCA inked Noro Morales . . . Cleffer Irving Fields merits half the applause for the new pop tune, "Atlantic City," other half of said mitting is due co-author Buddy Kaye . . . Three South Jersey spots using names: Marine Ballroom, Steel Pier; Orsatti's Casino, Somers Point, N. J., and Hunt's Starlight Ballroom, Wildwood, N. J. . . . Duke Ellington awarded honorary doctorate in music by Wilberforce University . . . Ex-Meyer Davis drummer Sonny Marlowe has written and published two tunes now being peddled in Philly.

Lou Schroedter ork summering at the Time-Out Club, Port Jervis, N. Y. . . . Johnny Dee band etching for Regent . . . J. J. Robbins & Sons, Inc., published "Inside Jazz," likewise Leonard Feather's expertly-done tome, "Inside Be-Bop" . . . Ken Kennedy crew pacted by McConkey agency . . . Louis Armstrong's All-Stars may leave for Europe during September. Unit will remain overseas a year, probably playing South America as well as the Continent . . . Vincent Lopez to cut for the King waxworks.

Burgundy Room, Hotel Tracy, in Philadelphia, shuttered; spot changed hands . . . Freddie De Alonzo's Latin group now steered by Leonard Green and Co. . . . Tony Pastor's brother Stubby batoning on his own . . . Pianist Ralph Burns (Woody Herman arranger) playing at George Auld's Tin Pan Alley Room (formerly the Markwell Bar) in Gotham . . . Pleasure Beach Ballroom, Bridgeport, Conn., open for the season . . . Maynard McKissick and men hold at the O-Yes Hotel, Ono, Pa. . . . Ex-Barnet trumpeter Lyman Vunk now an op, busy converting the Great Neck ice rink, on Long Island, to a summer terpery.

King label snagged Johnny Long; a one-year contract . . . Bob Alexy, former Shaw and BG hornman, has his own ork in Bethlehem, Pa. . . . Tommy Tucker out of retirement (he owns an appliance shop in Asbury Park, N. J.), to wield a baton again . . . Leon Merian band signed by King Records and GAC . . . Syd Sayre agency now managing rhumba maestro Stella Lopez

. . . The Herman Herd and Nat Cole's trio (quartet?) being packaged again for thirty college concerts, beginning in mid-November . . . New Haven, Conn., may see five vaude houses in action come fall . . . Jersey City, N. J.'s ban on "dine and dance" spots was upheld by the Appellate Division of the State Superior Court.

Roy Stevens leading the band at Atlantic City's Million Dollar Pier . . . Penguin Records signed the Snub Mosley combo . . . Club Algiers, Farmington, Conn. (owned by Hartford leader Gibson Wood) doing great by operating as a theatre-restaurant two nights per week . . . Ex-Clinton 88er Nat Pierce now fronting his own crew in Boston. Unit waxes for the Motif label . . . Jackie Cain and Roy Kral, ex-Ventura-ites, planning a seven-piece combo, half male, half female, using cello, bass, guitar, piano, drums, and two voices. Still only a plan at press time. GAC will book . . . Louis Prima seeking a walk-on as stage-type comic in legit "Three Men on a Horse."

Bob Chester's new band features Dixieland scores . . . Hartford's State Theatre was slated to re-light this month . . . Charlie Barnet dropped his conga drummer, which may herald the death knell for Afro-Cuban bop . . . Pianist Willie (The Lion) Smith penning a book: "Can You Hear Me?" . . . Ex-Clinton trombonist Ford Leary died in June in NYC . . . Dave Matthews composed for Charlie Barnet's band "The Sextet From Lower Trombovia," a concerto for slip-horns—six of 'em.

Mary Lou Williams, Ralph Burns, and Dave Matthews are scoring for Artie Shaw's forthcoming organization . . . Benny Strong switched from Tower to Capitol discs . . . Dick Linke now flacking for Sammy Kaye . . . Frank Dailey's Meadowbrook, Cedar Grove, N. J., and Glen Island Casino, N. Y., have dropped names, but only for the summer. Dailey will spot combos in both locations . . . Terrace Room, William Penn Hotel, Pittsburgh, shuttered for remodeling until mid-September . . . Frank Palumbo sold Ciro's, in Philly.

Manhattan. Small's Paradise, Harlem, running on week-ends only, for the first time in thirty years . . . It'll take two more years to transform the Gay Blades ice-skating rink into a 6,000-capacity ballroom. Roseland owners are converting the rink, at a cost of \$700,000 . . . Jack Fina in Sept. 1 at the Waldorf's Wedgwood Room, for four weeks . . . Tex Beneke at the Paramount Theatre through August 30 . . . Jazz returned to 52nd Street! The Three Deuces imported Kai Winding and Erroll Garner during July . . . Jimmy Dorsey opens at the Hotel Statler's Cafe Rouge Sept. 5; Claude Thornhill due to follow on or about Sept. 26. Vaughn Monroe into the Room Oct. 17. followed by Sammy Kaye.

South. Horace Heidt to get a flat \$30,000 for eight days at Houston's Industrial Exposition, Sept. 25-Oct. 2 . . . Ex-Waring trumpeter Glen Moore fronting his own band at Savannah's DeSoto Hotel . . . Freddy Clemens ork playing the Mississippi week days on the excursion vessel Admiral, sailing from St. Louis . . . Frankie Carle slated for Houston's Shamrock Hotel Oct. 20, for two weeks; Ray McKinley precedes at the hostel, opening Sept. 15 for three weeks . . . Baltimore's Chanticleer using flesh again and two orks.

Blue Flames, U. of Georgia sextet, working Jekyll Island, near Athens, for the summer . . . Jules Mitro settled in San Antonio, working club dates with a society-type crew . . . Mayflower Hotel, Washington, D. C., using Johnny Shaw's ork for the season . . . Al Donahue holds at Houston's Rice Hotel through Aug. 23 . . . Glen Echo Park, Md., stopped using names . . . New Orleans experiencing a Dixieland jazz revival: trumpeter Sharkey Bonano playing at Hyp Guinle's Famous Door; George Hartman and men at a Vieux Carre bistro; Phil Zito combo at El Morocco; Papa Celestin at Steve Valenti's Paddock Club.

Midwest. Ex-Kenton trombonist Jimmy Simms holds at Akron's Club 55 with combo . . . Detroit's Flame Show Bar on semi-name basis . . .

ALONG TIN PAN ALLEY

A KISS AND A ROSE	Harold	KISS ME SWEET	Shirley
AND IT STILL DOES	Harold	LET'S TAKE AN OLD FASHIONED WALK	Harold
A WONDERFUL OUT	Chappell	LORELEI'S LEG	Smully-Joe
BABY IT'S COLD OUTSIDE	E. H. Morris	LOVE IS A BEAUTIFUL THING	Turkey
BARRELS HANDS	Mulrose	NOW IS THE TIME	Fremont
DON'T CALL ME SWEETHEART ANY MORE	A. B. C.	OUT OF LOVE	Henry Salter
EVERY NIGHT IS SATURDAY NIGHT	B. M. I.	SIROCCO	J. J. Robbins
EVERY TIME I MEET YOU	Leo Feist	SO IN LOVE	T. H. Harms
FOUR WINDS AND SEVEN SEAS	Lombardo	SOME DAY YOU'LL WANT ME	Dutchess
HAVING A WONDERFUL WISH	Famous	SWISS LULLABY	Southern
HOW IT LIES	E. H. Morris	THROUGH A LONG AND SLEEPLESS NIGHT	Miller
HUCKLE BUCK	United	WHO DO YOU KNOW IN HEAVEN	Robbins
I DON'T SEE ME IN YOUR EYES	Laurel	YOU'RE SO UNDERSTANDABLE	Harris-Tenart
IF YOU EVER FALL IN LOVE AGAIN	J. J. Robbins		

Chuck Selby ork closed at the Ionian Room, Deshler-Wallick Hotel, Columbus, Aug. 13 . . . Eddie James sticks at the Midway Gardens Ballroom, Cedar Lake, Ind., through Labor Day . . . Cincy's Moonlite Gardens, Coney Island, skedded eight names for the torrid stanzas . . . Information Service, Detroit firm, pubbing an indexed cross-reference guide to music mags. Service, called "Musix Index," sells for \$125 yearly.

Jimmy Stier ork summering at Tippecanoe Gardens, Lake Tippecanoe, Leesburgh, Ind. . . Continental Club, Milwaukee, opened this month after remodeling, still using names . . . Eastwood Gardens, Detroit ballroom, won't close, though it was touch-and-go for a time. Spot is laying off expensive units . . . Milwaukee's Towne Room by-passing names, may hold the Riccio Trio indefinitely . . . Detroit's 509 Club open again. Benny Resh will handle house ork, manage, and back. Spot is Motor City's only downtown nitery . . . GAC inked Jim Nichols' "progressive jazz" unit, comprising Wisconsin collegiates . . . Shuttered a year, Cleveland's Cedar Point terperery open again, managed by Clinton Noble. Bobby Bergen's crew in for the summer.

O'Brien and Evans duo into The Evergreens, Havana, Ill. . . Blue Lantern Ballroom, Island Lakemade, Michigan, former home of the Jean Goldkette band, up for sale at press time . . . Vogue Room, Hollenden Hotel, dropping shows for summer, but using two bands . . . Territory ops tightening belts: Riverside Ballroom, Green Bay, Wis., using not even semi-names; Casino, Quincy, Ill., booking only small orks for the summer; Crystal Ballroom, Michigan City, Ind., rumored ready to cut out one-nighters; Centennial Terrace, Sylvania, Ohio, slashed to three-day basis; Eweco Park, Oshkosh, Wis., playing no names during the hot months; Terraplaza,

Springfield, Ill., shuttered for the summer, leaving that city's Lake Club with a clear field.

Chicago. Blue Note (Loop) set Woody Herman, Sept. 5-18; Duke Ellington, Oct. 17-Nov. 6; Lionel Hampton, Nov. 21-27 . . . Al Benson, local deejay, now operating the Beige Room, Pershing Hotel, South Side nitery, which was slated to reopen Sept. 5 . . . Hotel Blackstone's Mayfair Room opens in September with Dick LaSalle's ork on the stand . . . Les Paul Trio at the Blue Note through Sept. 4 . . . Eddy Howard holds at the Edgewater Beach Hotel Beach Walk through Sept. 9.

West. Charlie Barnet playing three-day week-ends at the Rendezvous Room, Balboa Beach, Calif., through Aug. 28 . . . Tex Beneko inked for six weeks at Hollywood's Palladium as of Oct. 18 . . . Johnny Pecon ork to cut for Capitol . . . Third private Spokane club, the Early Birds Breakfast Club, to book names . . . Bal Tabarin, San Francisco nitery, reopens Sept. 8 with Ted Lewis. Lewis is in for four weeks. Date follows his Sept. 6 date at the state fair, Sacramento.

Cornetist Loring (Red) Nichols working in 20th Century-Fox's "Wabash Avenue" . . . Drummer Rabon Tarrant opened an Oakland eatery, called Rabon and Odessa's Corner, in which the tubster's trio will work . . . Bay City's Tivoli Theatre folded . . . Ex-maestro Anson Weeks now operating his own spot at Fort Washington Beach, Calif. . . Johnny Green now heads MGM's music dept. . . Russ Morgan caught by U-I cameras for a recent short . . . Bill Bardo ork holds at the Broadmoor Hotel, Colorado Springs . . . Seattle flacks claim big bookings there will be divided among the city's four major agencies . . . Pianist Hoagy Carmichael will play in WB's "Young Man With a Horn." Harry James may record trumpet passages . . .

Columbia signed Jack Fina and was after six other leaders for its coming flick "Club 15" . . . Pianist Erroll Garner signed by Variety Artists, Ltd., new bookery . . . Tex Williams holds at Riverside Rancho, possibly for another year, snagging 65 per cent of the admissions . . . Pianist Liberace to appear in Universal's "Java" . . . Starlite Gardens, Hotel Utah, Salt Lake City, open for the summer, using Bob McGrew's ork.

Hollywood. Ex-Artie Shaw tubster Ace Hudkins now geetarring with his "Red Barn Round-Up" locally . . . Pianist Nellie Lutcher at The Casbah through Aug. 30 . . . Horace Heidt and troupe at the El Capitan Theatre until Sept. 17, may stay on if show clicks. Heidt will trek to NYC after the El Cap date . . . Palladium switching to a sweet-band-only policy . . . Avodon Ballroom, in downtown L.A., cut its admission from \$1.25 to 85c . . . Slapsy Maxie's folded permanently . . . Tommy Dorsey plays his own Casino Gardens until (at least) Sept. 6 . . . Emil Coleman holds at the Coconut Grove through August.

Canada. Mart Kenney opened his Kenney's Ranch, Toronto. Spot will operate year-around, cost \$100,000, will use names for one-nighters . . . Chez Maurice, Montreal, new ballroom, will spot names. Roy Cooper booking the terperery . . . State and Odeon Hastings theatres, Vancouver, both using flesh . . . Vanitone Records, Vancouver, recording more and more local talent, including Bud Henderson and Chris Gage trios . . . Plans afoot call for nine vaude houses in the maritime provinces . . . Mickey Wall quartet at Montreal's Rainbow Grill; Stan Simons trio at the Astor Lounge; Ozzie Williams ork playing Belmont Park.

—TED HALLOCK.

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perfect control of upper and
lower registers,
a brilliant, full, more
centered tone
more comfortable embouchure
and wonderful
flexibility*

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Over Federation Field

By CHAUNCEY A. WEAVER

SEA-FEVER

*I must down to the sea again, the
lonely sea and the sky,
And all I ask is a tall ship, and a star
to steer her by,
And the wheel's kick and the wind's
song and the white sail's shaking,
And a gray mist on the sea's face and
a gray dawn breaking.*

*I must down to the seas again, for the
call of the running tide
Is a wild call and a clear call that may
not be denied;
And all I ask is a windy day with the
white clouds flying,
And the flung spray and the blown
spume, and the seagulls crying.*

*I must down to the seas again to the
vagrant gypsy life,
To the gull's way and the whale's way
where the wind's like a whetted
knife,
And all I ask is a merry yarn from a
laughing fellow-rover,
And quiet sleep and a sweet dream
when the long trick's over.*

In the more than six thousand mile travel—going and coming—between Des Moines and San Francisco, we didn't see a single horse employed either in work or pleasure incidental to human activity. Is the noble equine also drifting toward oblivion?

The Pittsburgh Musician, Volume I, Number 1, makes its initial bow. Preliminary contributions are made by President Hal C. Davis and Secretary N. J. Hagarty. Its first cover is a bright red flash, which is preliminary to twelve pages of reading matter. This is not the first journalistic venture on the part of Local 60. In former days the "Official Journal" recorded the official story. Those were days when Penn Avenue was the well-known locus in quo. Bill Meyer was a fixed star, Clair Meeder was a rising luminary. Michael J. Hickly and George H. Wilkins, Jr., held the standards of dependable leadership. In the new deal of the new day, Virginia L. Kuhn is inscribed as editor. In days to come we shall welcome each succeeding edition.

The Milwaukee Musician, an always worth-while publication, came to us as a June issue, carefully edited, replete with good reading matter. We feel it must be appreciated by its Local 8 constituency. Especially notable is the obituary notice of Henry T. Panduro, who passed on at the age of 64 years. Native of Germany, a graduate of the First Institute of Hanover, also from Queen Louise Conservatory, he returned to Milwaukee, where he was a highly respected and capable professional in the ranks of that city of high-grade musicians. Professionally, he played piano and trombone. The obituary notice also observes:

In Mr. Panduro's family life, music was also a major factor. His widow (also major factor in this association)

is recognized locally as a competent soprano soloist, and their daughter, June, now married to a former member of Local 8, at one time played oboe in the Chicago Symphony Orchestra.

The Panduro passing is deeply felt by Local 8 membership.

In the Keynote Report of the recent Michigan State Convention story, the Lansing proceedings conveyed some very interesting data. The report from the pen of Merle Alvey contains the following:

One of the most interesting items brought out at this Conference was the amount of money earned in the various phases of our profession nation-wide as follows:

Symphony—8½ million dollars.
Radio—26½ million dollars.
Theatre—6½ million dollars.
Recording—4¼ million dollars.

An important fact also brought out was that 225 million records were sold last year with a gross profit of 173 million dollars to the recording companies. Television is outselling radio today by far. The national office has apparently foreseen this growth and has signed agreements with the motion picture industry to the effect that the millions of feet of sound track in Hollywood will not be used on TV broadcasts.

Statistics are supposed to be dry, but this line of data is as fresh as morning dew.

*Although this heat
Is hard to bear,
Spend not your time in sighing;
In time you'll learn
Such things to spurn,
And find your joy in flying!*

"Symphonies Under the Stars" sounds like the title to a beautiful poem. Might mean the budding and blossoming of love's young dream.

Both guesses wrong. It is President Wallace of Local 47, Los Angeles, utilizing glamorous diction in painting the artistic glories of Hollywood Bowl. When time is tinting the autumn leaves with beauteous coloring and multitudes are surging forth to enjoy "music's voluptuous swell." Congratulations to those scheduled to enjoy the feast!

On October 12, 1948, we had a diabetic fall which landed us at the bottom of a complete flight of stairs, the immediate result of which was to leave us in a state of unconsciousness for fourteen long days. At last we awoke to begin the perusal of letters and cards—post-marked from every state of the Union and Canada included—which continued to come for a long period afterward. We could not begin to acknowledge these missives of concern, hopefulness and good-will.

Hence, we have decided that it will be no violation of the canons of propriety or good taste to address our Federation friends through the medium utilized for something like a third of a century.

Dear Federation Friends: So long as the light of reason continues to flicker on the candlestick of hope, your faithfulness, loyalty and abiding good-will will gleam with the radiance of "a bright particular."

As one way of celebrating the recent Independence Day, Erwin H. Sorensen, for twenty-five years president of Local 42, Racine, Wisconsin, handed in his resignation. For a quarter of a century he has faced every stormy wind which happened to blow; transformed contest into peaceful adjudication; served as treasurer one year and three years as vice-president. Brother Sorensen has always found plenty to do. Capability was a credential which his fellow members have recognized. He has been a leader in the work of rehabilitating a defunct organization into a Local which now has 325 members. He has been instrumental in building up the Park Board and programs in twenty-two annual concerts. He is a World War I veteran and is father of three sons who were participants in World War II. He has attended twelve national conventions of the A. F. of M., and served on national committees eleven years. The local echo of this record of service will surely be—"Well done, good and faithful servant." We congratulate Local 42 and Brother Sorensen with equal sincerity.

On the first day of the recent national convention of the American Federation of Musicians, to wit, June 6, a highly respected member of the organization passed to his final reward. We refer to Leon G. Bierre, of Local 78, of Syracuse, New York. His record was one of long-time and highly efficient service in the field of union activity.

Brother Bierre was a native of France and came to this country when a boy. He became interested in the labor movement at an early age and joined the Syracuse Local in 1893. He was a delegate from Local 78 to the conventions of the former National League when Syracuse was known as Local 18 of that organization.

After affiliation with the A. F. of M. he served as delegate from Local 78 to twenty-eight national conventions, and was a member of the International Executive Board during 1902, holding title as First District Officer.

He held various offices in Local 78 and was a member of the Board of Directors for more than forty years consecutively, up to two years ago. In 1937 he was made an honorary life member of Local 78 and was presented with a gold membership card. It was at this time he celebrated his fiftieth wedding anniversary. He had been in poor health for the past two years, having a slight stroke from which he had partially recovered when he had a fall which resulted in a broken hip. Since that accident he had been confined to his home. He died on June 10th while the National Convention was in session. His last convention was in Detroit in 1947.

Brother Bierre could stand squarely on his merits. He held the confidence of all who knew him. Older members and delegates knew he was trustworthy. He had character and capability. Of such elements are strong men made.

We are indebted to Secretary Carl L. Bly for the biographical outline of which this sketch is composed.

Local 284, of Waukegan, Illinois, the Federation at large, and the writer of these lines has lost a valued friend in the death of Brother Irwin L. Stockstill, who passed from this life at Victory Memorial Hospital, in that city, on May 25th, after an illness of only four days. Death cut short anticipation to be a participant in the proceedings of the recent San Francisco Convention. He had been a member of the Local since August 7, 1923. In State Conferences he was an active member. He organized the local Elks' band and was manager thereof. He served on the Waukegan Township High School Board, served on the local Band Commission, and was recently appointed by the mayor to fill a vacancy on that board. Brother Stockstill was born at Springfield, Missouri, on April 26, 1895. He was a capable and influential member of Local 284. That he should have been taken away at the age of fifty-four years is a loss to the community which will be keenly felt.

At a happy period when the heat and the humidity seemed to warrant the undertaking, and we were wondering what we might write about for our next monthly contribution, there came to hand the report of the Southern Conference, which was a pre-incidental to the San Francisco Convention. It consisted of thirty-one closely written pages of what—musically speaking—is on the fair Southland mind. Steve Grunhart, Local 116, Shreveport, La., is the epistolary contributivus of the Southern Conference. We are not posted as to Steve's regular occupation, but we imagine he is a court reporter. For something like a dozen years we have enjoyed daily lunch with a squad of court reporters, and we are familiar with their rhetorical fecundity. Hence, the Grunhart prolific output did not upset our receptional equilibrium.

Well, the Conference was presided over by the silver-tongued Lone Star scout, Bill Harris. Here was the keynote to dignified loquacity, sounded on Saturday, the opening session of the two-day Conference.

After a few celebrity introductions, the War Horse with the never-failing memory, Executive Officer Oscar Hild, of Cincinnati, was presented. After many years of association, we have long been convinced that Oscar never forgot anything in his life. He vindicated that conviction in the manner in which he discussed the television ghost-line from its initial whisperings on down to the present.

Did Oscar tell all he knew? He did not. The Conference had another day ahead! And when session number two was assembled there was a unanimous call for more Oscar.

Oscar was equal to the occasion. The encyclopedic manuscript shows that he was equal to thirteen pages. And the Conference gave him a careful and deeply interested hearing.



HANS MEUSER
Cincinnati Symphony Orchestra



BRYCE TURVILLE
Kansas City Philharmonic



WILLIAM POLISI
New York Philharmonic-Symphony



ELIZABETH JOHNSON
Oklahoma Symphony Orchestra

The Bassoon in Our

HE IS FORTY years old. He has been playing in symphony orchestras for fifteen years, three years in the Cleveland Orchestra, six years in the N. B. C. Symphony and six now in the New York Philharmonic-Symphony. He took up his instrument because he "wanted to play in a symphony orchestra and knew I couldn't, just playing the piano," and because his father, a tuba player, thought it would be nice to have another bass player in the family. For a while during the depression, although a graduate of the Curtis Institute of Music in Philadelphia and recognized as an expert bassoonist, he was out of a job, and took up farming. He really likes his instrument—likes its tone, likes to blow into it. He used to practice six hours a day on it. Now he does not practice so much, but he has a definite warming-up routine before concerts: (1) technical exercises; (2) sustained notes; (3) staccato passages. He tends his reeds like a mother tends her babies, carries six to ten of them around with him all the time for quick change when the music calls for pianissimo, staccato, high register. In Beethoven's Fourth, for instance, he uses one reed for the first three movements, then, in the last, when it comes to the famous staccato passage:



he changes to a very sharp staccato reed. He warms up the reeds by playing on them backstage before concerts. He says, "A reed can make you sound like a professional or an amateur." He speaks with great feeling of his teacher, J. Walter Guetter. ("I owe a lot to him!") He points out proudly that his name is on the Shostakovich Ninth Symphony recording, as bassoon soloist. However, in the furthest flights of his

imagination he never hopes to tour as soloist, quietly accepting the fact that a bassoonist cannot make a career as concert artist. "There are two standard concertos for bassoon," he says wistfully, "the Mozart and the Weber. When you are going to appear as soloist you just play one or the other." He enjoys his teaching very much. He is William Polisi, first bassoonist of the New York Philharmonic-Symphony Orchestra. His career parallels in many aspects the careers of other bassoonists, scattered two, three or four to each, in the symphony orchestras throughout the country.

Bassoonists usually play in several symphony orchestras before they definitely settle down as "permanent" bassoonists in the orchestras of their choice. Vincent Pezzi, solo bassoonist of the Rochester Civic and Philharmonic orchestras, played with the St. Paul and Minneapolis Symphony orchestras for ten years, then with the Detroit Symphony for thirteen. He accepted his present position in 1932. Gunter Jacobius, before his engagement by the Kansas City Philharmonic, was a member of the Palestine Philharmonic Orchestra. George Goslee, first bassoonist of the Cleveland Orchestra, has also played with the Rochester, National (Washington, D. C.), Indianapolis and Philadelphia orchestras. Marcello Bucci, contra-bassoonist of the Cleveland Orchestra, has played with the National, Cincinnati and Chicago (Civic Opera) orchestras.

Versatile in their hobbies, bassoonists do more during their off hours than tend their reeds. Paul F. Philips, who plays both bassoon and contra-bassoon in the Rochester orchestras, engages in reed-making, watch repairing and oil painting as sidelines. Leo Reines of the Cincinnati Symphony raises poultry and goats. Boaz Piller of the Boston Symphony collects autographed photographs and prints. He has a complete set of Daumier's musical lithographs.

ARTHUR C. LANNUTTI
Baltimore Symphony Orchestra

MARCELLO BUCCI
Cleveland Orchestra

GUNTER JACOBIOUS
Kansas City Symphony



LEO REINES
Cincinnati Symphony





...HNSON
... Orchestra



DOROTHY DICKINSON
Cincinnati Symphony Orchestra



LOUIS A. SKINNER
Baltimore Symphony Orchestra



ANTHONY CHECCHIA
Baltimore Symphony Orchestra



GEORGE F. GOBLEE
Cleveland Orchestra

Symphony Orchestras

Also, symphony bassoonists as a rule teach in the conservatories of their respective cities. Betty Johnson, principal bassoonist of the Oklahoma Symphony, is on the faculty of the University of Oklahoma; Carl Paarmann, solo bassoonist of the Denver Symphony, on the faculty of the University of Denver; Frank Turville of the Kansas City Philharmonic, of the University of Kansas City; Arthur C. Iannutti, first bassoonist of the Baltimore Symphony, of the Peabody Conservatory of Music, and Hans Meuser, first bassoonist of the Cincinnati Symphony, of the College of Music and the Conservatory of Music in that city. One of the latter's pupils, Anthony Checchia of the Baltimore Symphony Orchestra, concertized in a woodwind quintet for one and a half years. Another of his pupils, Dorothy Dickinson, is second bassoonist with the Cincinnati Orchestra.

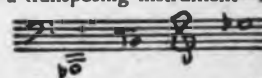
A family of bassoonists whose influence is especially widespread is the Reines family. The father, Morris, played contra-bassoon in the New York Philharmonic for eleven years. Five of his sons and two of his grandchildren have made careers as bassoonists. Of the sons, Leo Reines has played contra-bassoon in the Cincinnati Symphony Orchestra for thirty years; Abraham Reines has been bassoonist of the N. B. C. Symphony Orchestra for sixteen years; another brother has played in the Chicago and St. Louis symphonies, and still another in the New York Philharmonic. One of the grandsons plays in the Navy Band in Washington.

And what of the instruments these musicians have chosen for their life study? The bassoon, which is more frequently heard than its brother, the contra-bassoon, is held slanting across the player's left shoulder, chest and right leg, with the left hand uppermost, at the level of the player's breast and the right hand somewhat below and behind the right thigh. Its weight is supported largely by a strap which runs around the neck.

The instrument has five parts: the crook (that slender tube into which the player blows); the wing joint (the part of the pipe that descends floorward); the butt (the wooden bottom part in the shape of a "U" where the pipe doubles back); the long joint (the part that ascends up past the player's shoulder and above his head); and the bell (the part where the music, lugubrious, serene, melancholy or whimsical, emerges). Its air column would measure 109 inches stretched out, and even doubled back on itself is four feet long.

The bassoon is a double-reed instrument like the oboe and the English horn. This means that the sound is created by two halves of a reed in the mouthpiece vibrating against each other (in the clarinet and others of that family a single reed vibrates against a slot in the mouthpiece). Moreover, it has a conical tube (the clarinet has a cylindrical tube) and overblows at the interval of an octave (the clarinet overblows at a twelfth), a factor which determines the mechanism of the upper-note range and also calls for a niceness in breath control which only the most assiduous can obtain.

Written for at its proper pitch—it is not a transposing instrument—it has a complete chromatic compass from:



The notes above the top B-flat are, however, somewhat ineffective. A high E has been added to many instruments. The Ravel Piano Concerto calls for this E and those lacking it have to "fake." This extended scale is made possible by variations in blowing, liping and fingering.

Bassoons in the symphony orchestra add sonority to the basses, enrich inner parts without themselves becoming conspicuous, blend their tones, as the bass of the woodwinds, with oboes, horns and clarinets. They serve

GEORGE LEACH
Vancouver Symphony



V. PEZZI and P. F. Phillips
Rochester orchestras



ROBERTO SENSALE
New York Philharmonic-Symphony



A. REINES
N. B. C. Symphony Orchestra



...INES
...ymphony



RAYMOND ALLARD
Boston Symphony Orchestra



BOAZ PILLER
Boston Symphony Orchestra

to soften a tone that might otherwise be strident, bolster up a weak portion in the range of another instrument, add staccato impetus to low voicings. And, of course, they emerge at times in semi-solo passages.

To do this the bassoonist has to possess much more than the co-operative sense. What with his instrument's uneven scale, its sensitivity to temperatures and its general moodiness, he has to exert unusual fortitude and persuasiveness. Moreover, since bassoons differ, one instrument from another, each player must become accustomed to his own particular instrument's peculiarities, learn to amplify weak notes in the scale, correct inherently faulty intonation—in short, like a loving parent, bring out all the positive qualities while minimizing the weak.

The expert bassoonist must be something of an actor, too. He must augment the instrument's clowning propensities when the passage struts or cavorts. He must make it warmly persuasive as in the third movement of Tchaikovsky's Fifth Symphony:



He must bring out the lyrical quality as in the second movement of Beethoven's Fifth Symphony or in Grieg's Allegretto Pastorale from the "Peer Gynt Suite":

In short, he must give an illusion of blithesomeness, or of fantasy, or of mystery, or of any other mood the composer wishes to call forth.

Composers relying on such aptitudes have used the bassoon to attain a wide variety of effects. Stravinsky chose the bassoon to introduce his most controversial of works, "The Rite of Spring," for, with its eerie, unearthly upper register notes, it brings the attention to prickling alertness. But it can be made to sing, too, with a serenity past innocence, as it does in the second movement of Beethoven's Fifth Symphony:



and be happy-go-lucky, as in the folk-song-like theme of the Kalendar Prince in Rimsky-Korsakoff's "Scheherazade":

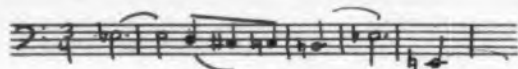


Tchaikovsky used it to good purpose to set the mood of melancholy in his "Pathétique Symphony" by giving it the opening brooding passages.

Nor have composers neglected its capacity to be funny. Deems Taylor gave it leeway in this direction when he scored a passage for it in his "Looking-Glass Suite." And Dukas used it to display the sprawling, clownish antics of the broom in his "Sorcerer's Apprentice." The instrument gets the laugh, perhaps, through its curious blending of ponderousness and agility, something like a fat man dancing on his toes or a kangaroo doing the cakewalk.

Of the three bassoonists usually included in every symphony orchestra, one of them doubles on the contra-bassoon. Most contra-bassoonists begin as bassoonists and switch instruments later in life. They are in great demand, because of their scarcity and because a symphony orchestra needs one urgently for effects unattainable by any other instrument.

For the contra-bassoon, an octave lower than the bassoon, provides ponderousness, ominousness and, at times, humor. When John the Baptist's head is severed in Strauss' "Salome," we hear its rumbling tones deep down in the orchestra's depths. In the prison scene of "Fidelio," the hollowness of the dungeon is brought home by a few of its subterranean notes. In Haydn's "Creation" when in the passage, "By heavy beasts the ground is trod," the last word is intoned, its low note is sounded *fortissimo*, producing an impression of unbearable weight. In Ravel's "Mother Goose Suite," the Beast in the "Beauty and the Beast" section is depicted by tones sounding an octave *below* the following passage (the contra-Bassoon is a transposing instrument):



Since depth of tone is contingent on length of pipe, it is not surprising that the contra-bassoon's pipe, if stretched out straight, would be sixteen feet long. Doubled back on itself and steadied at the floor end by means of a long peg, it is still almost as tall as a man. Unlike the bassoon, its bell points downward. Needless to add, this instrument requires of the player exceptional breath control.

So much for the contra-bassoon: deep, growling, rumbling, snoring, echoing, groaning—and indispensable.

Those who like to know how these instruments came about will have to trace back at least to the Middle Ages. There a large family of instruments called bombards, pomimers or brummers were probably the precursors of the bassoons. These were unwieldy instruments since no one had yet hit on the idea of doubling back the pipe—a device which incidentally makes it possible for the fingers to control holes throughout the length of the instrument.

When the bassoon (as we know it) did first come into use, it was called, in view of its general shape, "fagotto," meaning "a bundle of sticks."

As they are constructed today the bassoon and the contrabassoon both are capricious instruments and many attempts have been made to regulate and "set" the scale. But all such attempts have seemed to diminish their flexibility in rapid passages, or to have made their tone less distinctive.

So the bassoon continues its path of human frailty. The sound still comes out as—bassoon sound; and players still like to blow into and finger the instrument, in spite of—nay, exactly because of—its flaws.



SOL SCHOENBACH
Philadelphia Orchestra



CARL PAARMAN
Denver Symphony Orchestra
INTERNATIONAL MUSICALIAN

OFFICIAL PROCEEDINGS

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

SECOND DAY

CIVIC AUDITORIUM, SAN FRANCISCO, CALIF.

June 8, 1949.

Morning Session

President Petrillo calls the session to order at 9:30 A. M.

President Petrillo introduces Henry Kaiser, Counsel of the American Federation of Musicians, who speaks of the harm done organized labor by the Taft-Hartley Law and states that the election of President Truman was a victory for democracy, the effect of which certain members of Congress are attempting to defeat. He mentions the obstacles being placed in the path of those desiring the repeal of the Taft-Hartley Law and also discusses the Wood Bill and outlines the methods by which legislation is manipulated. He states that if these reactionaries have not learned from the last election, the American people won't continuously tolerate playing fast and loose with the rights of the people. Then it will be necessary for labor to forcefully demonstrate its feelings at the next election.

The Credentials Committee continues its report.

SUPPLEMENTARY REPORT OF CREDENTIALS COMMITTEE

Recommend the delegates from the following Locals be seated at this Convention: Locals 395, 505 and 651.

The report is adopted.

Chairman Ringius reports for the Committee on Measures and Benefits.

RESOLUTION No. 8.

MEASURES AND BENEFITS

WHEREAS, Delay is probably encountered in filing many Local Reports, due to the requirement that such reports be registered, and

WHEREAS, Locals can be saved both time and expense, and at practically no risk of loss, by mailing such reports by ordinary first-class mail,

BE IT RESOLVED, That Article 11, Sections 2 and 5 be amended to strike out the word "registered."

EDWARD J. MOORE, JR.,
Local 132.

The Committee reports this Resolution favorably.

The report of the Committee is adopted.

RESOLUTION No. 9.

MEASURES AND BENEFITS

WHEREAS, The By-Laws of the Federation require secretaries to send a copy of their Price List to each Local within a 100-mile radius at least once each year, and

WHEREAS, This section is being totally ignored by many Locals,

BE IT RESOLVED, That Article 11, Section 3, be amended to read that a Local will be fined \$25.00 for each offense.

EDWARD J. MOORE, JR.,
Local 132.

The Committee report is unfavorable.

The report of the Committee is adopted.

RESOLUTION No. 10.

MEASURES AND BENEFITS

WHEREAS, The American Federation of Musicians has no means to identify members of the Federation when out of their home jurisdiction except by name and signature, and

WHEREAS, There is a duplication of memberships in the Federation, and

WHEREAS, It is possible for a member to loan his traveling book to a non-member of the Federation, who can deposit same in the jurisdiction of a Local other than whence the traveling book originated, and

WHEREAS, Unscrupulous members have worked schemes that have been a detriment to the Federation, especially those holding dual membership, and

WHEREAS, We feel that it would be a safeguard to the Local Secretaries in the United States and Canada to have suitable identification rather than just the signature, and

WHEREAS, The traveling book of the Federation at the present time requires identification by color of hair, color of eyes, height, weight, and signature of the member receiving same, and

WHEREAS, In order to make the traveling book complete to safeguard the Federation from being defrauded by impostors,

NOW, THEREFORE BE IT RESOLVED, That a space be provided on traveling books for a small identification photograph of the member to whom said traveling book is issued, and that said photograph shall be affixed to the traveling book by the Secretary of the Local issuing said traveling book, and that no traveling book will be valid without identification photograph being affixed thereto.

ROY W. SINGER,
MORRIS WEISS,
PAUL WOLFE.

Local 655.

The Committee report is unfavorable.

The report of the Committee is adopted.

RESOLUTION No. 11.

MEASURES AND BENEFITS

WHEREAS, The American Federation of Musicians has no means to identify members of the Fed-

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Blessing

...in more
ways than
one"



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Stompin' At The Savoy	Sing, Sing, Sing
The Dorktown Strutters' Ball	Whispering

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ROBBINS MUSIC CORPORATION

eration when out of their home jurisdiction except by name and signature, and

WHEREAS, There is a duplication of memberships in the Federation, and

WHEREAS, It is possible for a member to loan his transfer card to a non-member of the Federation, who can deposit same in the jurisdiction of a Local other than whence the transfer originated, and

WHEREAS, Unscrupulous members have worked schemes that have been a detriment to the Federation, especially those holding dual membership, and

WHEREAS, We feel that it would be a safeguard to the Local Secretaries in the United States and Canada to have suitable identification rather than just the signature,

NOW, THEREFORE BE IT RESOLVED, That a space be provided on transfers for a small identification photograph of the member to whom said transfer is issued, and that said photograph shall be affixed to the transfer by the Secretary of the Local issuing said transfer, and that no transfer will be valid without identification photo being affixed thereto.

ROY W. SINGER,
MORRIS WEISS,
PAUL WOLFE,

Local 655.

The introducers request permission to withdraw the Resolution.

The request is granted.

RESOLUTION No. 12.

MEASURES AND BENEFITS

WHEREAS, It has been the experience of the undersigned that applicants for membership, after taking the obligation of the American Federation of Musicians, sometimes confide that they were ignorant of the contents of the obligation, and

WHEREAS, It has always been the policy of the Federation to encourage a healthy, inquiring attitude for educational purposes within its ranks; therefore,

BE IT RESOLVED, That the Executive Board instruct the public relations office to prepare for distribution through the Locals and/or other channels a booklet, brochure, or other small piece of reading matter containing the aims and intentions of this Federation, a concise, synoptic account of the rights and duties of its members, the purpose of the actions of the Federation, and a copy of the actual obligation our members are required to take on joining, and

BE IT FURTHER RESOLVED, That said booklet, brochure, or other reading matter be distributed to the Locals at actual cost, to be handed to applicants to be read prior to their filing applications. Wherewith the obligation of such new members will ensure their entrance into the Locals as semi-educated union members.

DAVID WINSTEIN,
CHARLES F. HARTMANN,
JOHN SCHEURMANN, JR.
Local 174.

The Committee report is unfavorable.

The report of the Committee is adopted.

The following communications are read and ordered spread on the minutes of the session:

James C. Petrillo, President
American Federation of Musicians
Convention Headquarters, Civic
Auditorium, San Francisco

In behalf of the Executive Board of the Union Label Trades Department, I extend best wishes for another constructive Convention of the American Federation of Musicians. As an affiliated organization your members have been most cooperative in developing greater consumer demand for Union label merchandise and Union services. President Lee Repp's contribution to the recent successful Union Industries show, held in the public auditorium, Cleveland, was outstanding. His willingness to help make the event both interesting and educational is highly appreciated. Regards,

I. M. ORNBURN,
Secretary-Treasurer.

James C. Petrillo, President
American Federation of Musicians
Convention Headquarters, Civic
Auditorium, San Francisco

Sorry unable to attend Convention. Certainly miss renewal of acquaintances. Best wishes for successful and constructive Convention. Good luck, Jimmy. A great leader.

R. ALBANESE, Local 696.

James C. Petrillo, President
American Federation of Musicians
Palace Hotel, San Francisco

Rapid City, South Dakota, sends its best wishes for a successful Convention and extends a most cordial invitation for you to select Rapid City as the site of your 1950 Convention. Adequate housing, restaurants and meeting places are available. A more fitting place than the Black Hills, where the Shrine of Democracy is located, could not be found.

CARL T. BURGESS, Manager,
Rapid City Chamber of Commerce.

James C. Petrillo, President
American Federation of Musicians
Civic Auditorium, San Francisco

Regret due to expenses involved unable attend Convention. Accept for yourself, officers and delegates to the Fifty-second Annual Convention sincere good wishes for very successful Convention. Regards to the many friends made at past Convention.

BOB SINGFIELD, Pres.
LIONEL G. VACHON, Secy.
Local 119.

James C. Petrillo, President
American Federation of Musicians
Convention Hall, San Francisco

Local No. 619, Wilmington, North Carolina, wishes you, the officers and all the delegates of the Fifty-second Convention, all the success possible. We are very sorry that we were unable to send a delegate to the Convention this year, this being the first Convention in many years that we have failed to have a delegate present. Good luck to everyone.

DON WATTS, Secretary,
Local 619.

Mr. James C. Petrillo
President, A. F. of M.,
Civic Auditorium
San Francisco, Calif.
Dear Jim:

I wish to extend to you my sincere wishes for a most successful Convention. Also congratulations on your long constructive and effective

INTERNATIONAL MUSICIAN

leadership of an organization that the world respects and admires, though many would have you believe otherwise.

Your loyalty and determination of effort has hundreds of thousands in your corner, to say the least of me (Who am I, anyhow? You guessed it).

I shall never forget the many encouraging things you, as well as Joe Weber, have spoken to me when the chips were down. By the way, Jim, did you ever think of running for President of the United States? We wouldn't let them have you and the job may overwork you.

Please extend my regards to the official family.

Very respectfully and fraternally yours,

LIGE SHAW.
Local 197.

President Petrillo now introduces President William Green of the American Federation of Labor. He brings the greetings of the American Federation of Labor, whose members are devoted to the principle of freedom and the protection of our government and opposed to Communism. He outlines how the methods of the reactionary interests lead to Communism, which usually is due to the oppression of the workers. He states that music is not only an art but a huge industry and that he is aware of the effect of the competition of mechanized music and praises the American Federation of Musicians for taking steps to combat this competition. He calls attention to the Lea Bill, which was specifically aimed at the A. F. of M., and also refers to the Taft-Hartley Law, and states that the A. F. of L. will never rest until these obnoxious laws are repealed. He mentions that 17 states have enacted anti-closed shop legislation and that the Taft-Hartley Law was the culmination of such laws. He tells of having attended the concert in Washington at which President Truman was also present. The concert was part of a series of concerts sponsored by the Recording and Transcription Fund. He states that such legislation would outlaw and make impossible the giving of such concerts. He tells how the workers were called upon to take action at the election in November, and the results showed that they were a force to be reckoned with. He mentions some of the reactionary Congressmen and Senators who supported this legislation. He feels that the Taft-Hartley Law will be repealed and mentions several proposed amendments which would be acceptable to labor if made part of the Wagner Act or a similar law. He states the coalition of the Dixiecrats and the reactionary Republicans have made it possible to place obstacles in the way of outright repeal. He tells that the American Federation of Musicians has put up an heroic fight against untold odds through which it has gained the respect of the public. He states that labor must

unite for political action in order to protect its interests. Plans are already under way to organize every district in the country in order to bring about the defeat of its enemies. He expresses his pleasure at being present and is grateful for the cordial reception extended to him.

His address is received with great applause. President Petrillo replies that the delegates will long remember his speech and that the A. F. of M. may be relied upon to wholeheartedly support the political program of the A. F. of L.

Announcements.

The session adjourns at 12:00 noon.

Afternoon Session

The session is called to order by President Petrillo at 2:15 P. M.

President Petrillo introduces Mr. Samuel Rosenbaum, Trustee of the Recording and Transcription Fund, who was selected by the recording companies for this purpose. Mr. Rosenbaum explains his first impressions of President Petrillo and how he came to respect and admire him. He explains that the men in the recording business are trying to get a free ride by using the services of musicians on records, and then selling the records for use in competition against the musicians. He believes that the royalty is not adequate when compared to the evil it seeks to remedy. He tells of the enormous income on juke boxes. He says the musicians should receive pay for the use of their music. He mentions that he had investigated the operation of the fund as administered by the Federation and welcomes recommendations from Locals for projects in their jurisdictions. He also explains the manner in which he expects to administer the fund.

At the conclusion of his address he is applauded.

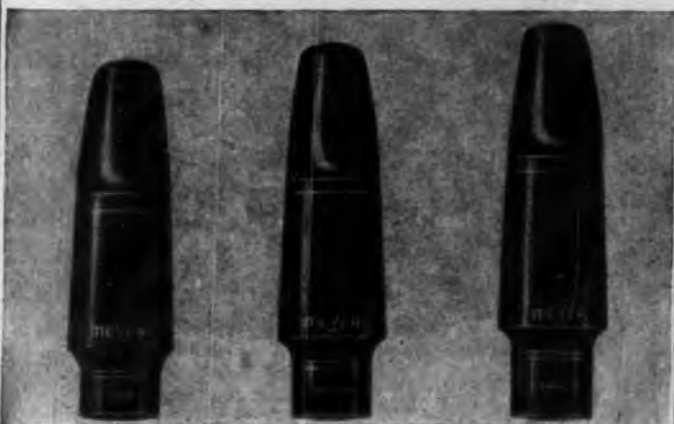
President Petrillo explains that the establishment of the principle of the R. & T. Fund was the important issue in getting the agreements. He pays tribute to the loyalty of our members during the recording ban and explains obstacles in the way of controlling mechanized music. He also touches on the vaudeville situation.

President Petrillo then introduces Milton Diamond, Counsel for the Federation, who speaks of the huge profits of the juke boxes and other forms of mechanized music. He says legislation is the only way in which money may be received by the musician for its use. He gives an account of the Chicago trial in which President Petrillo was charged with violating the Lea Act, explains the manner in which the Trust Agreement was arrived at and tells of the

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various operations which were required.

Mr. Diamond is applauded at the conclusion of his address.

On motion, by Delegate Gillette of Local 241, 11:00 A. M., June 9, 1949, is set as the time for a Special Order of Business, Nomination of Officers.

On motion, made by Delegate Gillette of Local 241, 11:00 A. M. June 10, 1949, is set as the time for the Election of Officers.

Chairman Gillette reports for the Committee on Law.

RESOLUTION No. 1.
LAW

Recommendation of the Financial Secretary-Treasurer:

I would request that the Law Committee recommend to the Convention that the title of this office be officially designated as "Treasurer", and eliminate the name of Financial Secretary, as it is superfluous and confusing.

The report of the Committee is favorable.
The report is adopted.

RESOLUTION No. 2.
LAW

WHEREAS, The 1948 Convention of the American Federation of Musicians did not act favorably upon Resolution No. 9 providing for financial assistance to small Locals, and WHEREAS, Part of all the Locals' Secretaries' work is National office business for which the Locals receive no reimbursement except through a percentage of traveling tax:

BE IT RESOLVED, That Article 15, Section 7 of the Federation By-Laws be amended by adding:

"When orchestras play three or less engagements within a thirty-day period in the jurisdiction of a Local, subject to the 10% traveling surcharge, then the International Financial Secretary-Treasurer shall make the following disbursements of the said 10%: Six-tenths to the Local in whose jurisdiction the engagement was played, except in case where no effort was made by Local to collect; four-tenths to the Federation.

STEPHEN B. McDONALD,
Local 608.

The report of the Committee is unfavorable.

Discussed by Delegate McDonald of Local 608.

The unfavorable report is adopted.

RESOLUTION No. 3.
LAW

WHEREAS, Notices in writing, as proof, would alleviate disagreements, therefore,

BE IT RESOLVED, That Article 16, Section 15, which reads: "All contracts between leaders and members of traveling orchestras and bands wherein a specified number of weeks is not named can be cancelled by either party giving two weeks' notice to the other," be amended with the word "written" before "notice."

VOLMER DAHLSTRAND,
ROLAND KOHLER,
WALTER L. HOMAN,
Local 8.

The report of the Committee is favorable.
The report is adopted.

RESOLUTION No. 4.
LAW

WHEREAS, Increases in the cost of meals and lodging have been so great as to impose additional financial burdens upon members with these traveling ice shows, and

WHEREAS, These ice shows have now reached a degree of absolute continuous playing, and

WHEREAS, Many of the Locals' scales exceed the present national traveling scale, and

WHEREAS, The arenas, stadiums and gardens where these ice shows are held are of enormous seating capacity, and where the price of choicest seats exceeds \$2.50, therefore,

BE IT RESOLVED, That under Article 20, Section 1, the scale of ice shows shall be amended to read as follows:

When playing week stands:
8 performances (excluding Sundays), per man \$150.00
Leader 225.00

GUS F. FISCHER,
Local 9.

The report of the Committee is favorable.

Delegate Reed of Local 76 offers an amendment providing for \$160.00 for sidemen and \$240.00 for leader.

Motion made and passed to refer the Resolution to the President.

RESOLUTION No. 5.
LAW

WHEREAS, The new draft of the Constitution and By-Laws of the American Federation of Musicians for 1948 does not contain the Form of Obligation for either the National, local officers, or for new members, be it therefore,

RESOLVED, That the Constitution and By-Laws for all succeeding issues include these important and necessary forms of obligation, and be it further

RESOLVED, That the obligation for new members be obligatory, before being entitled to full membership.

W. J. SWEATMAN,
Local 467.

The report of the Committee is unfavorable, due to the subject matter being disposed of.

The report is adopted.

RESOLUTION No. 6.
LAW

WHEREAS, The cost of operating the Recording and Transcription Fund has prevented many Locals from doing the type of job intended by the Fund, and

WHEREAS, This situation can be remedied by allowing each Local a small percentage of their allotment for operational costs, and

WHEREAS, This will in many cases allow musicians to benefit from the Fund who might not otherwise receive any share,

BE IT RESOLVED, That this Convention go on record as recommending to the Trustee of the new Recording Fund that up to 10% of the Locals' allotment be allowed for operational costs, and

BE IT FURTHER RESOLVED, That all such costs be itemized and

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EDWARD J. MOORE, JR.,
Local 132.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 7.

LAW

WHEREAS, Recent events tend to show the inroads made by Communism in various organizations, and WHEREAS, A good many of these same organizations are now trying to rid themselves of these subversive elements, and

WHEREAS, The American Federation of Musicians at present have a National Law that makes it mandatory upon officers of each local of the A. F. of M. to take action against any such element, therefore,

BE IT RESOLVED, Our membership application blank is hereby amended by adding an additional question as follows: (a) Are you at present or been in the past a member of the Communist party? (b) Do you have any leanings towards the Communist party or assist the party by any action that might further the progress of this party? Answer yes or no.

ERNIE LEWIS, Local 771.

The Committee reports the Resolution favorable as amended, by adding the word "knowingly" after the word "party" so as to read:

"(b) Do you have any leanings toward the Communist party or assist that party by any action that might further the progress of this party knowingly? Answer yes or no."

The report is adopted.

RESOLUTION No. 16.

LAW

Recommendation of the International Executive Board

WHEREAS, Thomas F. Gamble has served the American Federation of Musicians for approximately thirty-five years past as Executive Officer, Assistant to the President, and as Financial Secretary-Treasurer, and

WHEREAS, Said Thomas F. Gamble is now at the age of 83, gravely ill and by reason thereof, was compelled to relinquish the office of Financial Secretary-Treasurer, and

WHEREAS, The International Executive Board of the Federation has recommended that a pension of \$7,500.00 per annum be paid to said Thomas F. Gamble during the remainder of his life, NOW, THEREFORE BE IT RESOLVED, that in grateful appreciation of his long and faithful services, said Thomas F. Gamble be paid from the funds of the Federation a pension of \$7,500.00 per annum for and during his lifetime, same to be paid in equal monthly installments from and after June 13, 1949.

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

The report of the Committee is favorable.

Discussed by Delegate Wright of Local 338, Chairman Gillette, Delegates Ekdall, Local 381; Morris, Local 6; Hesselbaum, Local 181; Deus, Local 12.

On motion made and passed it is decided to defer action until the proposal for bi-ennial Conventions is disposed of.

RESOLUTION No. 17.

LAW

Referred to Law Committee by International Executive Board

In view of the changed circumstances since the adoption of Article 24, Sections 3 and 4 of the By-Laws, having to do with records and transcriptions, the International Executive Board recommends the elimination of Sections 3 and 4 of Article 24, and the substitution of the following:

Section 3. No member or members of the American Federation of Musicians shall take engagements or employment or become engaged or employed in the making and manufacturing of records or transcriptions unless the person, firm or corporation providing such engagement or employment shall have previously entered into a written agreement with the Federation relating thereto.

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

The report of the Committee is favorable.

The report is adopted.

RESOLUTION No. 20.

LAW

WHEREAS, When a traveling band or orchestra plays an engagement out of its jurisdiction, and fails to pay the 10% tax due the Local in the jurisdiction in which said band or orchestra has played, and

WHEREAS, Some Locals have a large area to travel to make such collection, sometimes as much as 100 miles. This is not profitable, and also works a hardship on the collecting Local, and

WHEREAS, Said Local has tried all means to make such collection, either by personal contact, by letter, or by telephone, and said band or orchestra leader, or its agent fails to pay tax due, and

WHEREAS, Said Local is compelled to turn such claim to the National Treasurer for collection, therefore,

BE IT RESOLVED, That 50% penalty be added to such claim by the National Treasurer, and such penalty be transferred to the National General Fund to compensate the Treasurer for the trouble and expense for making such collection.

D. FILIZOLA,
Local 755.

The report of the Committee is unfavorable, due to the subject matter being disposed of.

It is recommended that the regulations be enforced.

Discussed by Delegate Filizola, Local 755, and Treasurer Steeper.

The unfavorable report of the Committee is adopted.

Delegate Murk of Local 73 calls attention to the wonderful trip his party had from Minneapolis to San Francisco, and then to the fact that the Tivoli Theatre in San Francisco is playing vaudeville with a live eight-piece orchestra. He calls upon the delegates to patronize this theatre in order to assist in bringing vaudeville back.

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On motion made and passed, 3:00 P. M., June 9, 1949, in set as the time for Memorial Services.

Chairman Paul Schwars of the Committee on 20% Tax reports for the Committee.

President Petrillo, Members of the International Executive Board, Fellow Delegates:

In reporting on the activities and progress of your three-man permanent Lobbying Committee appointed by President Petrillo to work in Washington, D. C., to urge Congress to eliminate or reduce the 20% Cabaret Tax, I believe it might be well to briefly review resolutions submitted at Asbury Park last year which had to do with this 20% tax subject matter.

Resolution No. 14, introduced by Local 325, pointed out the discrimination in this tax applying to live talent only. Resolution No. 28, submitted by Locals Nos. 6, 325, 99, 153 and 510, also called attention to the discriminatory angle and instructed the Federation to send representation to Washington, D. C., to work on this matter.

Resolution No. 30, introduced by Locals Nos. 73 and 195, called for President Petrillo to appoint a Committee of three to function in the capacity of a lobbying committee for the purpose of contacting personally all Congressmen. It further read that the "Lobbying Committee should enlist assistance of the A. F. of L., National Hotel Association, AGVA, ASCAP and such other organizations as it shall see fit for the purpose for which it was appointed.

"If Committee finds during the period of its activities the reduction or elimination of this tax is not feasible, then it shall be empowered to work for the imposition of the 20% tax on all establishments wherein mechanized music is used, including juke boxes, radio, and television, thereby minimizing the handicap under which live musicians must now operate because of the presently existing discriminatory law."

Resolution No. 62, brought in by Local No. 43, resolved that the President's office of the American Federation of Musicians be instructed to take immediate steps to contact Congressmen in Washington, D. C., and urge them to vote in favor of a reduction or elimination of this 20% tax.

These resolutions were all referred to the International Execu-

tive Board, who in turn referred same to President Petrillo.

On pages 20 and 21 of the President's Report this subject matter has been fully covered until January 26, 1949, when the three-man lobbying committee was appointed and which is the starting date of this report, covering the committee's activity.

On February 7, 1949, your committee met in Washington, D. C., and reviewed the 20% tax situation. We contacted the Washington Hotel Association and the representative of the American Hotel Association, Mr. M. O. Ryan. We also located Mr. Samuel P. Haines, the special representative of the Hotelmen's 20% Tax Committee, headed by Mr. Otto K. Eitel, president of the Bismarck Hotel, Chicago, to whose organization the American Federation of Musicians contributed \$5,000.00 to carry on this fight to reduce the 20% tax.

We have had conferences with Mr. Hushing, chief of the legislative office of the American Federation of Labor, a man of wide experience in the lobbying field and in Congressional and government procedure.

Of the approximate 700 or more letters sent to Locals requesting data and two copies of resolutions passed by the Locals protesting the continuance of the 20% War-time Cabaret Tax, your Committee regrets to report that up to now we have had only 157 replies.

Mr. Samuel P. Haines and his associate, Mr. Lee Nixon, appeared before our Committee and discussed the Madden Bill H. R. 950. Our Committee took exception to the wording of this bill inasmuch as it applied to a "5% tax for all amounts paid for admissions, refreshment, service or merchandise at any roof garden, cabaret, dine or dance room where such business is conducted as an integral part of an established and operating hotel."

According to an article in "Billboard," the National Association of Ballroom Operators sent a letter of protest to Mr. Eitel on the Madden Bill. Mr. Eitel recently sent our Committee an article appearing in the Chicago Daily Tribune in which he was quoted as saying that he and his committee were cooperating wholeheartedly with other industry groups, and that 50 bills had been introduced in the current session of Congress relating to excise taxes on one or more items. Mr. Eitel is further quoted as saying that the gravity of the employment situation in the cabaret business is illustrated by the fact that one of the largest contributions his committee has received came from the Musicians' Union.

It is said there are over two thousand lobbyists operating in Washington, D. C., at the present time, and millions of dollars are being spent by large interests in this particular activity. Your three committee members are duly registered in both the House and Senate under the Lobbying Registration Act of 1946. Our committee was much impressed by the August 25, 1948, report on the 20% tax situation made to President Petrillo and the International Executive Board by Executive Officer John W. Parks, and we are already following some of his recommendations. There is a general acceptance of Brother Parks' views in the opening sentence of his

report of August 25, 1948, to the effect, and I quote: "The chances of repeal or reducing the present tax are remote."

Our Committee, if we can secure enough information from our Locals, may be able to present to the House Ways and Means Committee a sound and convincing argument, if as Brother Parks states further in his report, "we have accurate information."

At one of our conferences a Mr. R. L. Davis, head of the Hotel and Restaurant Employees and Bartenders International Union's Department of Research and Education undertook to give us an illustration as to how efficient tables and charts can be with proper explanation and description. As I remarked before, out of over 700 letters sent out by our Committee to Locals requesting figures of loss of employment, we have had, as of this date, only 157 responses.

A statistician friend of mine says that is only a 23% result. After looking over 157 letters from 157 Locals he says it is difficult to arrive at a percentage of drop in employment due to the 20% tax throughout the United States because it is mathematically incorrect to average percentages. Some Locals reported the percentage of decline in business and drop in employment, while others reported the percentage of their membership who are out of work. Some of the Locals reported the number of men who have lost their jobs due to the 20% tax without giving any other figure on which to base a percentage of drop.

Based on the percentages available, covering portions of all sections of the country, there has been a drop during the past year of approximately 40% of employment due to cabaret and admission tax.

Most significant of all is the rate of decline in employment at the time these reports were forwarded to Washington, D. C., a month ago. The concern shown by the presidents and secretaries of the various Locals throughout the United States indicate that the trend toward loss of employment is increasing. No doubt other spots have folded since the reports were sent in and the 40% drop in employment may now have climbed to an even higher percentage. Your Committee again appeals to you delegates to see that your Local sends the proper information or at least acknowledges our communication with any observations you might care to make relative to the 20% cabaret tax situation.

With 100% cooperation the matter of repealing the 20% war-time cabaret tax is still debatable, but with only 23% cooperation at this time from your Locals the job is practically impossible. To go before a Congressional committee unprepared means failure right at the start. Fortunately your Committee has not yet been called upon, and it is hoped that before we are the rest of you folks will have sent in the information requested or observations concerning same.

Your Committee objectives are to have at hand all available data and statistics on unemployment and the effect of this tax on new employment. It is the general opinion of your Committee that the Federation support an over-all reduction of

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these war-time 20% excise taxes, including communications, transportation, luggage, jewelry, cosmetics, etc., in order that a united front be presented and universal support of our objective be obtained.

We would like to have all these groups represented by authorized spokesmen who know their particular field in order that we all may have an opportunity to secure the proper reduction applicable to our specific problem. If we can get a coordinated group from labor and industry to stand behind one specific bill which stands a chance of being reported out of committee, then and only then does your Committee recommend that an all out intensive campaign be waged in securing the support of all Senators and Congressmen from your respective districts and states. This of course does not overlook the possibility of Locals and their individual members contacting these people when they make a weekend trip home, or during any vacation period when they may be available to talk to concerning the 20% tax.

Your Committee strongly urges that every individual member of the Federation express his or her views on the 20% tax matter in a letter to his or her Senator and Congressman and request that he bring your letter to the attention of the Ways and Means Committee.

For your information, the members of the Ways and Means Committee are: Democrats: Robert L. Doughton of North Carolina, Jere Cooper of Tennessee, John D. Dingell of Michigan, Wilbur D. Mills of Arkansas, Nobel J. Gregory of Kentucky, A. Sidney Camp of Georgia, Walter A. Lynch of New York, Alme J. Forand of Rhode Island, Herman P. Eberharter of Pennsylvania, Cecil King of California, Thomas J. O'Brien of Illinois, J. M. Combs of Texas, Hale Boggs of Louisiana, John A. Carroll of Colorado, Stephen M. Young of Ohio. The Republican members of the Ways and Means Committee are: Daniel A. Reed of New York, Roy O. Woodruff of Michigan, Thomas A. Jenkins of Ohio, Richard M. Simpson of Pennsylvania, Robert W. Kean of New Jersey, Carl T. Curtis of Nebraska, Noah M. Mason of Illinois, Thomas E. Martin of Iowa, Hal Holmes of Washington, John W. Byrnes of Wisconsin.

In closing, the Committee of Three wish to extend our appreciation for the many courtesies extended us by the National Office in the matter of referring numerous communications and informative articles, including Secretary Cluesmann's article in the International Musician entitled "Unfair to Live Musicians", which was reprinted in numerous labor periodicals.

Mr. T. H. Archer, President of the Archer Ballroom Company, and his attorney, Mr. Thomas R. Roberts, visited our Committee and gave us at our Washington meeting a keener insight into the 20% tax problem affecting that particular business concerning the employment of musicians. These gentlemen left several briefs for further study relative to the reclassification of ballrooms necessitating the payment of the 20% Cabaret Tax in addition to the admission tax which was predicated on a ruling handed down by a district judge on the Avalon Ballroom matter. Mr. Harry C. Herman of Herman and Conway

Associates, with the Washington representative of the Schenley Co., Mr. Kenneth Pray, have been most cooperative in arranging conferences with allied groups, as has been the International Representative, Charles Sands, of the Hotel and Restaurant Employees and Bartenders International Union, headed by Mr. Hugo Ernst.

Our thanks are also extended to Mr. Roger Littleford, Editor-in-Chief of Billboard, who forwarded our Committee all stories on the 20% tax in this publication since November 20, 1948. This splendid coverage on the 20% tax subject was written by Mr. Benjamin Atlas, the Billboard's Washington correspondent, who has assured us of his publication's continued cooperation.

Your Committee has been told by allied groups that with the American Federation of Musicians now actively interested in this tax problem they feel a bit more optimistic concerning the eventual outcome of some reduction in these wartime excise taxes, and from all indications we seem to be gathering cooperative adherents both in labor and industry.

Many of our Locals have informed us of the campaigns they are putting on in their respective jurisdictions which the Committee will no doubt recommend to other Locals to follow suit. This is one campaign which must start at the grass roots, as the wheel which squeaks the loudest will get the most grease.

To all the Locals who did send in replies and resolutions, as requested, we are very grateful, and to those who are going to send them in, we wait with thankful anticipation.

With your help we may be able to make it, without your help we are lost.

Respectfully submitted,
20% A. F. of M.
TAX COMMITTEE
Paul J. Schwarz, Chairman,
Local 161.

Richard McCann, Member,
Local 802.

J. Elmer Martin, Member,
Local 40.

The report is unanimously adopted with applause.

President Petrillo discusses the tax situation.

The following communication is read and made a part of the record:

WORKERS EDUCATION BUREAU OF AMERICA
New York 18, N. Y.

Mr. Leo Cluesmann, Secretary American Federation of Musicians c/o Civic Auditorium San Francisco, California

Dear Brother Cluesmann:

Again it is my pleasure and privilege to extend to you and your fellow officers, and the delegates to the Fifty-second Convention of the American Federation of Musicians greetings both for myself and in behalf of the Workers Education Bureau, with best wishes for a very successful convention.

In these troublesome times each day brings new problems, but conventions such as yours afford valuable opportunities for discussion and action which will aid greatly in their solution.

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Sincerely and fraternally,
JOHN D. CONNORS,
Director.

C:R

Delegate Contd of Local 82 requests unanimous consent to introduce a Resolution, which he reads. Permission is granted.

Announcements.

The session adjourns at 5:30 P. M.

THIRD DAY

June 9, 1949.

Morning Session

President Petrillo calls the session to order at 9:30 A. M.

President Petrillo makes an explanation regarding the recommendation of the International Executive Board in Resolution No. 45. He states that he had told the Convention on Monday that in order that the delegates might have ample time to consider the resolution and discuss it among themselves, he was informing them of its contents. Through talks with the delegates he has found that the large majority was opposed and therefore the International Executive Board desires to withdraw the resolution.

RESOLUTION No. 45. LAW

Resolution submitted by International Executive Board:

RESOLVED, That Paragraph 1, Article 4 of the Constitution be amended to read as follows:

"The Federation shall hold a Convention every two years. The Convention shall commence the second Monday in June of each odd numbered year, at such place as the delegates in Convention may determine. Under this proviso the next Convention of the American Federation of Musicians will take place in June of 1951, and every two years thereafter. If, by reason of governmental, Presidential, or other lawful or military decree or orders, inadequacy of transportation, gasoline and rubber rationing or other causes that make it impossible to hold such a Convention, then the International Executive Board may determine that such Convention shall not be held and shall immediately notify all Locals of the facts and reasons."

BE IT FURTHER RESOLVED, that the International Executive Board is empowered to change and correct all existing By-Laws pertaining to the annual Convention and the annual election of officers and to rephrase them so that they will be made to conform with the intent and purposes of the above resolution.

LEO CLUESMANN, Secretary, International Executive Board.
Permission is granted by the Convention to withdraw the Resolution.

President Petrillo now introduces Woodruff Randolph, president of the International Typographical Union, who addresses the Convention. He explains the problems and difficulties that beset his organization due to unfavorable legislation. He tells how the Taft-Hartley Law has interfered with the ordinary course of negotiating contracts with employers. He outlines the trouble that has ensued since this law was enacted and points out how its various provisions interfered with the ordinary functions of the union.

He states that it has cost his organization millions of dollars in strike benefits and other expenses such as court actions. There were approximately 2,500 members on strike. The Wagner Act was a step forward, but even so no union will ever be the equal of the employer in collective bargaining.

In the enforcement of the Taft-Hartley Act the counsel for the Labor Relations Board practically acted as prosecutors.

Corporations are so powerful they should be controlled and the only solution seems to be that labor must get into politics.

At the conclusion of his address he is applauded.

President Petrillo thanks Mr. Randolph for his message.

The Special Order of Business is taken up.

NOMINATION OF OFFICERS

Vice-President Bagley is in the chair.

For President:

JAMES C. PETRILLO
EVERETT HENNE

President Petrillo now in the chair.

For Vice-President:

CHARLES L. BAGLEY

For Secretary:

LEO CLUESMANN

For Treasurer:

HARRY J. STEEPER
MARTIN O. LIPKE

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

JOHN W. PARKS
HERMAN D. KENIN
GEORGE V. CLANCY
OSCAR F. HILD
STANLEY BALLARD
MOSES E. WRIGHT

For Member of the International Executive Committee from Canada:
WALTER M. MURDOCH

On motion, the Convention votes to send the full quota of delegates to the A. F. of L. Convention. Seven to be sent, five to be elected.

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

PETE KLEINKAUF
VINCENT CASTRONOVO
ROY W. SINGER
FRANK B. FIELD
RALPH SCOTT
EDW. P. RINGIUS
CHARLES L. BAGLEY
BIAGIO CASCIANO
STEVE GRUNHART
HARRY GRAY
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INTERNATIONAL MUSICIAN

The regular order of business is resumed.

President Petrillo introduces Robert S. Asch of the Central Labor Council of Alameda County, who addresses the Convention. His address is well received.

Chairman Meurer reports for the Committee on Good and Welfare.

RESOLUTION No. 13. GOOD AND WELFARE

WHEREAS, The Fifty-second Annual Convention here assembled in San Francisco go on record as providing security for its two hundred twenty-five thousand musicians. Either old age pension, life insurance or death benefit. A fund should be provided for same, as all organizations have some fund for its members, except the American Federation of Musicians. Therefore,

BE IT RESOLVED, That this Convention go on record as providing some security for its members.
J. E. PETERSON,
Local 264.

RESOLUTION No. 22. GOOD AND WELFARE

WHEREAS, The music profession, particularly insofar as members of the Federation are concerned, offers fewer income-producing years than any other profession or trade, and

WHEREAS, Musicians, from the standpoint of earning a living, are considered to be old at an earlier age and stay old longer than any other wage-earner, and this, along with the actual fact of added years and streaks of grey hair present an ever-increasing handicap to income possibilities, and

WHEREAS, This situation becomes even more deplorable with the endless increase in new and younger membership which greatly outnumber the increase in jobs, and

WHEREAS, All Federation members, including the younger ones, are definitely faced with the loss of gainful employment when, through no fault of their own, they will no longer be in demand nor employed as musicians, the one vocation to which they are temperamentally fitted and equipped, and

WHEREAS, His temperament, the very nature of which made him a musician in the first place, tends only, as time goes on, to make him less and less adaptable to other gainful employment which may or may not present itself, and

WHEREAS, Many of these so-called "old-timers" are stalwart members whose pioneering and enthusiasm and active support of union music from the very beginning had much to do with making their Locals what they are today, and

WHEREAS, The characteristic hale, hearty and well-met personality of the musician whose life work has always been for the public's enjoyment might well be what caused him to think less of himself and his own future security and, finally, at the closing of the limited period of time allotted to him in his chosen field many have found themselves utterly unprepared to face the few remaining years, and so, to at least partly compensate his loss of income caused by dwindling or extinct opportunity to earn it as a musician, therefore,

BE IT RESOLVED, That this National Convention of the A. F. of M., here in session, take the necessary steps to create some sort of a pension plan that will pay to such members of good standing who are fifty years of age or over and who do not earn their living in the professional playing field, the sum of not less than \$25.00 a week for the balance of their lives.

A. B. WILSON,
Local 655.

May 5, 1949.

Presented to open meeting on May 5, 1949, and by instructions of open meeting of Local 655, A. F. of M., delegates have been ordered to introduce this resolution.

MORRIS WEISS, Sec.,
ROY W. SINGER, Pres.,
PAUL WOLFE, Bus., Agt.,
Delegates from Local 655.

Resolutions 13 and 22 are reported together. The report of the Committee is unfavorable. Discussed by Delegate Singer. The unfavorable report of the Committee is adopted.

RESOLUTION No. 35. GOOD AND WELFARE

WHEREAS, There should be a time set aside for spiritual meditation, and a time set aside for all brothers to get together and give thanks for their many blessings;

WHEREAS, Intermingling of spiritual and professional culture should be ever prevalent;

WHEREAS, There is always a need for the protection and guidance of the Almighty, especially because of the trials, tribulations, and difficulties encountered by musicians;

BE IT RESOLVED, That the second Sunday in December shall be set aside each year as "NATIONAL MUSICIANS' WORSHIP DAY." Each Local of the American Federation of Musicians shall gather at some church, to be decided by each Local, for the purpose of worship.

The name of the church selected by each Local shall be sent to the office of the President of the American Federation of Musicians.

BE IT FURTHER RESOLVED, That the National Office shall stress the importance to each Local of their participation in such a program.

ROBERT CARTER,
JOHN C. COTTER,
GEORGE L. SMITH,
Local 197.

The introducers request permission to withdraw the resolution. The permission is granted.

RESOLUTION No. 34. GOOD AND WELFARE

WHEREAS, Licenses for booking members of the Federation are held by many individuals not affiliated with the Federation and contribute no financial aid to the operation of the A. F. of M. but by means of such licenses enrich themselves through the buying and selling of our members' services.

The booking business is an attractive field for many ex-leaders and members, who for reasons beyond their control are no longer actively engaged in the rendition or playing of music. In many localities the booking business could be a more attractive field for such leaders and members except that licenses are held by non-members to such extent

that there is little or no incentive for inactive members to enter this phase of the business.

The membership of the Federation is continually growing and the field of employment seemingly is decreasing. This condition is making it necessary for many members to seek other employment for means of livelihood.

Many former leaders and members have become affiliated with the major booking agencies which bears out the fact that musicians are better qualified to negotiate and sell the services of musicians than those with no musical ability or background.

Experience has proven that booking agents often sell musical groups to employers that are not qualified to render the particular type of music suitable or desired by the establishment. Result of such bookings causes criticism and embarrassment to the musicians and in many instances trouble to local officers and who may be in full accord with the employer's protest yet are duly obligated to protect the musicians' interest as contracted. Past experiences reveal that the greater portion of such misplaced bookings are by non-member agents and are interested only in the financial return from the service.

THEREFORE, It is resolved that Article 25 of the National By-Laws be amended as follows:

Licenses for booking the services of members of the American Federation of Musicians will be issued only to members in good standing of the A. F. of M.

BE IT FURTHER RESOLVED, That present holders of license who are non-members of the Federation be assessed a yearly fee of \$100.00 per annum, and where a holder of such a license maintains offices located in more than one Local's jurisdiction—the fee above stipulated to be assessed for each of such offices.

Payment of said fees to be due and payable on January 1 of each year. Failure to pay said license fee on or before January 31 of year due will result in cancellation of said license.

Fees received from said licenses to be dispersed as follows: Fifty (50%) per cent to be retained by the Federation and fifty (50%) per cent going to the Local in whose jurisdiction the licensee maintains headquarters and mailing address.

The results from the adoption of this resolution will be:

(a) Providing additional opportunities for employment of inactive members who continue to pay dues and assessments to their various Locals and the Federation.

(b) Reduction of non-member license holders.

(c) Additional source of revenue to the Federation and Locals.

(d) Reduced number of bad bookings, due to lack of musical knowledge, thus eliminating undue criticism of members, local officers and the Federation as a whole.

ARTHUR H. ARBAUGH,
Local 223.

RESOLUTION No. 74. GOOD AND WELFARE

WHEREAS, Booking agents can and have obligated our members to perform in remote localities, and

WHEREAS, Said booking agents operating on commission at times

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have entered into private agreements guaranteeing profits, or freedom from loss to employees, and WHEREAS, Such practices have caused loss of salaries, traveling expenses, etc., therefore,

BE IT RESOLVED, That this Convention go on record to require booking agents to carry insurance or provide satisfactory guarantee that will cover any loss of wages or expenses, due to failure of the employer to satisfactorily reimburse our members, as result of any private or written agreement.

B. CASCIANO,
JOE BUCHANAN,
Local 466.

CHAS. LINDQUIST,
Local 147.

ROY W. SINGER,
PAUL WOLFE,
Local 655.

Resolutions 34 and 74 are presented together. The report of the Committee is unfavorable. Discussed by Delegates Casciano and Meurer. The unfavorable report is adopted.

RESOLUTION No. 36. GOOD AND WELFARE

WHEREAS, Many traveling band leaders do not contact the local secretary upon arrival, and

WHEREAS, Their usual excuse is that they do not have the name and address of the local secretary and do not know how to communicate with him, therefore,

BE IT RESOLVED, That all licensed bookers be instructed by the Federation to put the name, address and telephone number of the local secretary on all copies of contracts sent to the leader of the band playing the engagement.

TERRY FERRELL,
Local 644.

STEVE E. GRUNHART,
Local 116.

WYATT SHARP,
Local 579.

The report of the Committee recommends referring the resolution to the President. The report of the Committee is adopted.

Announcements.

The session adjourned at 12:15 P. M.

Afternoon Session

June 9, 1949.

The session is called to order by President Petrillo at 2:30 P. M.

President Petrillo turns the gavel over to Treasurer Steeper. The State Department of the American Legion makes a presentation to Local 6, San Francisco, Calif. The presentation is made by State Commander Rex F. Whittemore and is received by Albert Morris on behalf of Local 6. Commander Whittemore commends the Local for its cooperation with the Legion Post 499, and member Morris describes the activities of the Local on behalf of their members in the service. The citation reads as follows:

THE AMERICAN LEGION CITATION OF APPRECIATION

On this 9th day of June, 1949, I wish to commend Musicians' Union, Local 6, American Federation of Musicians, for its constant close and unselfish cooperation with San

Francisco Musicians' Post 499, The American Legion.

The untiring efforts of these two fine musical organizations in behalf of the American way of life has been superb.

The splendid activities of Post 499 in the interest of Legion activities, particularly our Americanism program, would have been impossible without this close liaison.

I humbly express my deepest personal gratitude as well as the thanks of California Department Headquarters, The American Legion.

REX F. WHITTEMORE,
Department Commander,
Department of California.

The Committee on Good and Welfare continues its report.

RESOLUTION No. 18. GOOD AND WELFARE

WHEREAS, There are many indications that business conditions are not as good as they were a few months ago.

WHEREAS, Federal Old Age Benefits are only paid when an individual reaches the age of 65 and must be unemployed.

WHEREAS, The American Federation of Musicians does not provide any sort of assistance in the welfare field.

WHEREAS, The Federation does have a definite responsibility to its members in assisting them on a local basis in every way possible.

BE IT RESOLVED, That a Welfare Committee be appointed by the President with the specific responsibility of examining into the various phases of the establishment of a Welfare Department. This Committee will present to the next annual Convention its suggestions for a complete Welfare Department which would function as one of the branches of the American Federation of Musicians. In addition to making specific recommendations for the consideration of the membership at its next annual meeting, this Committee would also have the specific responsibility of following closely all types of welfare legislation, both local and national, and endeavor to insert into such pending legislation clauses which would be favorable not only to members of the Federation, but to all Americans as well.

BE IT FURTHER RESOLVED, That adequate funds be provided for the study and operation of this Committee and that a qualified administrator be engaged to carry out the provisions of this resolution.

FRANK LI VOLSI,
MARTIN GORDON,
Local 626.

The report of the Committee is unfavorable.

Discussed by Delegates LiVolsi, 623; Gulle, 516; Hon. President Weber, Delegates Buffalino, 43; Rogers, 400; Breault, 216. Delegate Peterson, 102, moves the previous question. Chairman Meurer and Delegate LiVolsi close the debate.

The unfavorable report of the Committee is adopted.

MEMORIAL SERVICE

The service is conducted by Vice-President Bagley.

Brother Richard Purvis of Local 6, San Francisco, at the console.

Music
"In Memoriam"

Gordon Balch Nevin
General eulogy by Hon. Executive Officer Chauncey A. Weaver.

Music

"All Men Are Mortal"
Bach

"Potter's Clay"
by Charles L. Bagley

Music

Improvisations by Brother Purvis as the names of the departed were read.

EULOGY OF OUR DEPARTED
FRATERS (1948-1949)

By Chauncey A. Weaver

"Leaves have their time to fall,
And flowers to wither at the
north wind's breath;
But thou—thou has all seasons
for thine own—
O Death!"

Sometimes it is the youth in life's green spring who is suddenly called. Others are summoned when noon meridian hangs high in the over-arching sky.

Still others linger upon this bank and shoal of time until evening twilight seems to blend with inevitable shadowland.

More than one heart throb in this collective assembly will have had pulsation, as the mortuary roll-call has been announced by Chairman Bagley.

Personal acquaintance with each deceased personality has not been my privilege. Several of the names cited recalled many who played a stellar part in their home jurisdictions; but the mutations of time brought their inevitable changes; and those for a time conspicuous stepped aside, and others were called upon to take the places they occupied.

We can hardly be charged with making invidious discrimination—if out of memory chambers covering a range of thirty-four years—we make a few specific references!

Who of the older members of this organization could ever forget Henry G. Bowen of Local 309 of Fond du Lac, Wisconsin? In his prime, delegate to many national Conventions; a trumpet player par excellent; a band leader commanding the widest respect. In the period of his practical retirement an occasional friendly letter from his pen showed that time had not withered, nor custom staled, his abiding interest in the American Federation of Musicians.

Memory of Adam Shorb, the fine dependable bass player, of Local 111 of Canton, Ohio, kept memory green with letters we were always glad to receive.

Fay Bloss, the essence of good fellowship; a fine musician, of quiet demeanor, but a band leader of the South Bend, Indiana, Local 278 zone, who knew how to handle men and how to handle himself.

The current year also marked the passing of our valued friend, Solon T. Klots of Local 15, Toledo, Ohio. Each time we met we seemed to discover new and finer qualities in his make-up! Perhaps the fact that we both belonged to the legal profession had something to do in strengthening the ties which held us in such friendly concord. Many there were who disagreed with his politi-
(Continued on page thirty-four)

On Records and Recording

PERMANENT MUSIC

SUITE POPULAIRE ESPAGNOLE, by De Falla (Columbia Set MX-314). Isaac Stern, Violinist and Alexander Zakin at the piano.

Isaac Stern, one of the greatest of young violinists today, captures the true essence of De Falla's music, and his technical facility is so sound that there isn't a musical nuance missed. Alexander Zakin gives excellent support.

ANTAR, OP. 9 (Symphonic Suite), by Rimsky-Korsakov (Columbia Set MM-834). The Cleveland Orchestra, conducted by Erich Leinsdorf.

This is a musical story of Antar, the Arabian warrior-poet of the sixth century, who forsook the company of mankind. Though an early work of Rimsky-Korsakov it stacks up with the "Scheherazade" in orchestration and oriental content.

SPIRITUALS FOR ORCHESTRA, by Morton Gould (Columbia Set MM-832). The Philharmonic-Symphony of New York, conducted by Artur Rodzinski.

Here is Morton Gould at his best. Occasionally there are snatches of well-known spirituals, but they add to the excitement of a brilliant score.

SCYTHIAN SUITE, OP. 20, by Prokofiev (Columbia Set MM-827). The Philadelphia Orchestra, conducted by Eugene Ormandy.

In the Scythian Suite Prokofiev describes the barbarians' worship of the sun and tells the story of Veles' daughter, Ala, the harm done her by the vicious Enemy-God, and Ala's defense by the Scythian warrior-hero, Lolli. It is exciting music, filled with sudden outbursts of emotion. Like Stravinsky's "The Rite of Spring," it is barbaric, frantic, triumphant, and suggestive of pagan myths. The Scythian Suite was played for the first time January 29, 1916, in Petrograd. Eugene Ormandy and the Philadelphia Orchestra give a fine reading of a beautiful score.

POPULAR ALBUMS

HAPPY HOLIDAYS (Columbia Set C-184). Ray Noble and his orchestra, with Cathy and Elliot Lewis.

Happy Holidays highlights the warmth and camaraderie of the average young marrieds as they recall the moods prompted by all the holidays of the year. This album really makes you feel like holding hands.

DATE WITH JANE POWELL (Columbia Set MM-835). Jane Powell with orchestra conducted by Carmen Dragon.

Another album of familiar songs sung by MGM star, Jane Powell. There is very little to recommend in this album. The singing is dull and void of any sort of feeling. Miss Powell's other albums were better.

POP TUNES

DITES-MOI (Victor), Jean Sablon.

Jean Sablon does a wonderful job of this first song in "South Pacific."

PARIS WAKES UP AND SMILES (Victor), Jean Sablon.

Again Sablon knows just what to do with this winning song from "Miss Liberty."

BE THE GOOD LORD WILLING (Victor), Wayne King and his orchestra, with Billy Leach singing.

Wayne King's orchestra puts this over with fine singing by Billy Leach.

RUE DE ROMANCE (Victor), Wayne King and his orchestra with Nancy Evans.

This is a much better tune than "Be The Good Lord Willing," but the "ring" isn't there.

I LOVE YOU (Victor), Perry Como.

I Love You from "Miss Liberty" is perfect, and destined to be the best seller for months.

LET'S TAKE AN OLD FASHIONED WALK (Victor), Perry Como.

Also from "Miss Liberty" and charming. Perry Como gets all there is out of it. Another big seller.

THE TELEPHONE NO RING (Victor), Ziggy Talent with Vaughn Monroe's orchestra.

For those who like this sort of thing.

IT LOOKED SO GOOD IN THE WINDOW (Victor), Ziggy Talent with Vaughn Monroe's orchestra.

Slightly better.

LITTLE FISH IN A BIG POND (Victor), Bill Lawrence.

This is just right, from "Miss Liberty." Bill Lawrence knows what he's doing.

IF YOU COULD ONLY LEARN TO LOVE ME (Victor), Bill Lawrence.

Turn the lights down low and listen to Bill's smooth performance.

HOMEWORK (Columbia), Dinah Shore.

A big song from "Miss Liberty," ably handled by Dinah Shore.

YOU CAN HAVE HIM (Columbia), Dinah Shore and Doris Day.

"Miss Liberty" again, and believe me you have something in this duo.

ONE MORE TIME (Columbia), Buddy Clark with orchestra conducted by Ted Dale.

"One More Time" is appropriate for you'll play it over and over.

OUT OF LOVE (Columbia), Buddy Clark.

Other side's better.

LET'S TAKE AN OLD FASHIONED WALK (Columbia), Frank Sinatra and Doris Day.

Frank and Doris have a style all their own, and it's definitely all right.

I LOVE YOU (Columbia), Frank Sinatra.

He can say it, too.

ECUADOR (Capitol), Stan Kenton and his orchestra.

Strictly Stan Kenton.

JOURNEY TO BRAZIL (Capitol), Stan Kenton and orchestra.

More of same.

I'M SO LONESOME TONIGHT (Capitol), Kay Starr with Frank DeVol's orchestra.

It isn't worth the effort.

IT'S THE FIRST TIME (Capitol), Kay Starr. Now all is fine. Kay Starr is in the groove.

STRUMMIN' ON THE OLD BANJO (Capitol), Alvino Rey and his orchestra.

The Juke Box delight. Cute novelty that will last.

CHEEK TO CHEEK (Capitol), Alvino Rey and his orchestra.

Wonderful old song polished to a shine.

THE FOUR WINDS AND THE SEVEN SEAS (Capitol), Mel Torme with Frank DeVol and orchestra.

This record is distinguished only for its arrangement, and clever production.

IT'S TOO LATE NOW (Capitol), Mel Torme with Frank DeVol's orchestra.

Nice rhythm number, and it shows what DeVol's orchestra can do.

TWELVE O'CLOCK AND ALL IS WELL (Victor), Mindy Carson.

A new Victor star, and what a gal! She is "tops." Haven't heard such diction and neat singing in a long time.

ONE MORE TIME (Victor), Mindy Carson. A good second.

ROSE ROOM (Victor), Erskine Hawkins and his orchestra.

The old "Rose Rooms" were better.

FOR THE CHILDREN

SING-ALONG (Young People's Records), sung by George Rasely and Mardi Bryant.

The folk songs on this record were collected by Dr. Felix Guenther, lecturer of music at the New Haven State Teachers' College. Its purpose is to encourage pre-school children to sing. At the second time through everyone fills in the lines, "Said the clock: the frog; the dog; etc." Excellent performance by George Rasely and Mardi Bryant.

RONDO (Young People's Records), by Carl Maria Von Weber. Orchestra conducted by Max Goberman with Eli Carmen as soloist.

Rondo was written for bassoon and orchestra and affords a fine opportunity to explain the structure of this old dance-song.

SILLY STUFF (Young People's Records), sung by Tom Glazer.

Edward Lear had the right idea years ago when he wrote the "Nonsense Alphabet" and such. Children love unusual combinations of syllables, repetition and rhythmic pacing of words. Tom Glazer does a fine job.



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Official Proceedings

(Continued from page thirty-two)

cal views; but when he became candidate for Mayor of Toledo the voters found him invincible at the ballot-box.

One veteran who passed from the Federation ranks during the year was Fred Rihm, of Local 30 of St. Paul, at the age of 82 years. He was a native of Germany, and in that country received the major part of his musical education. He came to St. Paul nearly seventy years ago, and established himself as a church organist and choir director. His band and orchestral organizations had active parts in the various German societies which were prominent a few years ago.

Rihm was one of the pioneer members of Local 30 and served as secretary for several terms.

George W. Cook is a name which has long been familiar in Federation annals. He joined Local 103 of Columbus, Ohio, in 1912, and when he passed away his death closed a membership of thirty-six years. He had held positions of both Local secretary and Local president, and had been delegate to many national Conventions.

Chabao and Rittiner, of Local 174, New Orleans, La., and J. Warren Alexander of Local 427, St. Petersburg, Fla., were conspicuous, hard-working and progressive members in their respective fields and will long be sorely missed.

The names of Harry W. Lewis of Local 192, Elkhart, Ind.; William C. Hildenbrand of Local 341, Norristown, Pa.; Robert Emmett O'Brien of Local 379, Easton, Pa., and George D. Silver of Local 596, Uniontown, Pa., were compiled by the painstaking memorial chairman, Charles L. Bagley, because they had been certified by their respective Locals as worthy of memorial recognition.

After the foregoing thirteen Federation members had been memorialized and heart-felt tributes paid the names of three more members who had answered the final roll-call came to hand:

Geno Scott of Local 385, Fort Smith, Ark.

Michael Rinaldi of Local 661, Atlantic City, N. J.

George A. Keene, holding membership in three distinctive locals: 302 of Haverhill, Mass.; 809 of Middletown, N. Y., and Local 634 of Keene, N. H., the New England city which bears his own name.

Genial George! As many of you know, he was a traveling representative of the Federation for many years. He was a clean character, capable in official action, and those who knew him best will cherish his memory.

While meditating upon the unusual number of those who had fallen by the wayside of mortal life during the closing year there was flashed to us the unexpected message that our old and long-time friend, William J. Kerngood, had just passed away. Kerngood was born in Baltimore, Maryland, on June 25, 1875.

We believe that the first Kerngood appearance in the national arena in an official way was when he appeared as a delegate from Local 161, Washington, D. C., in 1903, 1904, and 1905. It is our understanding that he was president of that Local

during two of the three years heretofore mentioned.

He appeared again as delegate in 1910, 1911, and 1912.

About 1913 he went into the President's office as an assistant. In such capacity he attended the Convention in 1914. He served on the special committee which presented a plan for executive reorganization, which plan was adopted by the San Francisco Convention in 1915, thirty-four years ago.

At the Convention of 1916 he was a delegate from Local 310 and was elected Vice-President of the Federation. He served also in that capacity in 1918.

On the death of Owen Miller in 1919, Kerngood became National secretary, and was re-elected to the office every year until the Detroit Convention of 1936, when he resigned, and was made secretary emeritus, and in the secretarial office was succeeded by the late Fred W. Birnbach. Since retirement he has resided at Smithtown Branch, L. I., but frequently appearing at national Conventions.

Bright-minded, capable, widely known by the old Federation membership, Billy Kerngood will be sorely missed by those who knew him best.

Speaking personally, we never had a better friend.

Somewhere in the annals of hymnology appear the lines:

Friend after friend departs,

Who hath not lost a friend?

There is no union here of hearts

Which finds not here an end.

We have never been able to accept that sentiment as an unqualified declaration of living philosophy.

We find it easier and seemingly more natural to accept the dictum—"We shall know each other there."

Communication from Acting Secretary-Treasurer Charles E. Hicks pays notable tribute to the late Wendell W. Doherty, who had been elected delegate to this Convention from Local 364, Portland, Maine, and who writes of his departed coworker and friend:

"When a man can hold the office of secretary-treasurer in a Local like 364, and sail through all the rough seas of the old silent-picture days, with their symphony orchestras, and the vaudeville theatre contracts and union negotiations, and come through without an enemy, but perfect satisfaction with every friend that knew him, that man has something higher than the average. That was Brother Doherty for thirty long years."

In poor health, he started out one day to look after the affairs of his office. It was too much for him. The next day he died at the breakfast table.

The last tolling of the bell brought the sad tidings that Frank D. Pendleton of Local 47, Los Angeles, Calif., had been suddenly stricken. Los Angeles being the home city of Chairman Bagley, the latter has adequately covered the Pendleton demise, and upon the merits thereof we do not need to elaborate. The tribute is adequate, timely, and richly deserved.

Whenever we meet in national convocation assembled, we never fail to find that instrumentally speaking, some strings have been broken, some chords have ceased to vibrate, some instruments have been laid away.

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"It is the little rift within the lute,
That by and by will make the music
mute,
And ever widening, slowly silence
all."
We believe with Holland, that,
"Music is a thing of the soul; a rose-
lipped shell that murmurs of the
eternal sea; a strange bird singing
the songs of another shore."
Lorenzo and Jessica, standing
amid the radiance of a Venetian
moonlight, look upward to the stars,
and Lorenzo exclaims:
There's not the smallest orb which
thou beholdest,
But in his motion like an angel
sings,
Still quiring to the young-eyed
cherubims,
Such harmony is in immortal souls;
But while this muddy vesture of
decay
Doth grossly close it in, we cannot
hear it.
Perhaps, perhaps we shall hear it
in some immortal afterwhile.

POTTER'S CLAY

By Charles L. Bagley

Some months ago in my home city
I was at the Plaza and visited "El
Paseo de Los Angeles," or Olvera
street, as it is also known. This is
a short passageway containing Mexi-
can restaurants, the shops of zapat-
eros, and stores where dulces and
various other things are on sale. In
this picturesque place I came upon
a paisano who was molding wet
earth into rude vessels, with wheel
and sundry beatings. Came the
words of Khayyam:
"For I remember stopping by the
way
To watch a potter thumping his wet
clay;
And with its all-obliterated tongue
It murmur'd, 'Gently, Brother,
gently, pray'."

We are told that "all things transi-
tory but as symbols are sent." The
native before me, I am sure, had no
such thought, but was simply intent
on his work, nor is it likely that he
knew from whence his materials
really came. Yet without knowing
it he was face to face with the inex-
orable—with human fate.

How old is the world? No one
knows. Its accretions pile up and
cover much. Succeeding generations
have found cities, sculpture, monu-
ments, inscriptions and other evi-
dences of civilizations long de-
stroyed and forgotten. For time is
indeed a river of events continually
bringing forth the new—discarding
the old.

Man is an enigma endowed with
life, breath and understanding. How
and whence? Diety alone can an-
swer. We can only conjecture. If a
house burns—if crops are destroyed
—if a man dies and wastes away—
if any substance or thing is changed,
is anything really lost in the econ-
omy of nature? Or are component
elements merely distributed to per-
haps be again re-assembled in other
shapes? These questions outriddle
the sphinx and excite our wonder.
How very much we resemble the
clay of the potter, and indeed we
take many "beatings" on the jour-
ney of life. Yet from adversity we
gain strength and fortitude for the
battle of existence. A little while
our vessel is animated—then it is
dashed to pieces and we are earth

again. "We are only as the blast,
a moment heard and then forever
past."
Walking with hands soon to be
folded, we build up the structure of
our lives from what our fingers can
feel, our eyes can see, and our ears
can hear. Till, in a moment—
marvelous whether it come in storm
and tears, or softly as twilight
breath beneath unshadowed skies,
we are called upon to yield grasp of
these solid things, and trust our-
selves to the unseen soul within us,
which betakes itself along an in-
visible path into the unknown. It
is strange! A door opens on a new
world, and man, child of the dust
as he is, follows his adventurous
soul, as the soul follows an inscrut-
able power which is more elusive
than the wind that bloweth where
it listeth. Suddenly with fixed eyes
and blanched lips we lie down and
wait; and life, well fought or
wasted, bright or sombre, lies be-
hind us—a dream that is dreamt; a
thing that is no more.

And so the silver chord is loosed,
the golden bowl is broken, the
pitcher is broken at the fountain,
and the wheel is broken at the
cistern. The dust has returned to
the earth as it was and the spirit—
the important part—has returned
unto God who gave it.

Our brothers have gone the way
of all flesh. Their earthly "beat-
ings" are terminated—they have
joined their forefathers in the long
sleep. May eternal peace and rest
attend them.

List of departed delegates:

- Solon T. Klotz, 15; Fred Rihm, 30; Frank D. Pendleton, 47; Dennis J. Ahern, 101; George W. Cook, 103; Lee C. Lotzenhiser, 105; Adam Shorb, 111; Gustav L. Heinemeyer, 151; William J. Kerngood, 16, 161, 802, former assistant to President, Vice-President, Secretary, Secretary Emeritus; Thomas M. Mackey, 162; Ralph L. Chabao, 174; Charles Rittler, 174; Herman L. Brunner, 184; Harry W. Lewis, 192; Harry Geiss, 192; Joseph F. Cambra, Jr., 214; Arthur Ax, 266; Fay F. Bloss, 278; Irwin W. Stockstill, 284; George A. Keene, 302, 634, 808, former travel- ing representative; Henry G. Bowen, 309; Wilson C. Hindenbrand, 341; Wendell W. Doherty, 364; Alfred H. Petinelly, 372; Robert Emmett O'Brien, 379; Gano Scott, 385; J. Warren Alexander, 427; Lawrence Dukes, 546; George D. Silver, 596; Irwin W. Rothenberg, 605; Arthur S. Lee, 626; James E. Morton, 637; Michael Rinaldi, 661; Joseph Maughan, 685; Henry Fein, 717; John Shelton, 717.

At the request of Vice-President Bagley, the delegates stand in silence for one minute.

President Petrillo resumes the chair.

The Committee on Good and Wel- fare continues its report.

**RESOLUTION No. 63.
GOOD AND WELFARE**

WHEREAS, The membership composing the American Federa- tion of Musicians, affiliated with the American Federation of Labor, are considered and accepted as the mind and backbone of the "music" of the world, and

WHEREAS, The talent and ver- satility of said membership have

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been accepted, and today our said Federation controls the output of music, yet out of the number of compositions presented to the public, no one has attempted to eulogize our Federation by offering a "National Musicians Anthem"—national hymn, or a theme song, and

WHEREAS, Every important organization governing human conduct has seen the necessity of a song of inspiration, enthusiasm and to engender loyalty and pride, and

WHEREAS, Our great Federation should encourage and develop musical ability, now, therefore,

BE IT RESOLVED, That this American Federation of Musicians' Convention assembled at San Francisco, Calif., June 6th to 13th, 1949, go on record in passing an enabling act authorizing the adoption of a "National Song," and to authorize the President and the Executive Committee to work out the mechanism of selection of said national song, and

BE IT FURTHER RESOLVED, That a cash prize of \$1,000.00 be offered to the composer or composers who present the song within six months from date, and accepted by this Federation through a committee of five appointed by the President; it is understood that all compositions submitted in the contest will become the property of this Federation without any redress.

W. D. NELSON,
Local 632.

The report of the Committee is unfavorable.
The report is adopted.

**RESOLUTION No. 37.
GOOD AND WELFARE**

WHEREAS, The President's report shows that there are ten states and two provinces without appointed representatives in non-accordance with Article 1, Section 7, and further shows that only 4 of the 44 appointees made calls during the fiscal year at a cost to the Federation of only \$621.00, and

WHEREAS, It is apparent from this that we are not utilizing this service that has been set up, and

WHEREAS, Although it is true that larger Locals have their own public relations and contact men as well as full-time officers, and their operations are more confined to densely populated areas, this is not true of Locals away from large cities and that have greater, though more sparsely populated areas to cover with few if any full-time officers, and

WHEREAS, Although we have our Federation traveling representatives who act as contact men between the Locals and the President's office, and often perform fine services when called upon to aid in emergencies, our traveling representatives have large areas themselves to cover, and are not always available at a moment's notice, while the state and provincial representatives are, or could be, and

WHEREAS, These are all men of high standing and well versed in handling situations which arise in Locals' affairs from time to time, and we believe it was the intent of this resolution to have these state officers actually assist local officers where extra prestige or push is required, or to aid in our public relations, and,

WHEREAS, Each state has or is supposed to have a state representative, therefore.

BE IT RESOLVED, that we make more use of their services, and that the President's office instruct us in the official Journal or by form letter on what occasions a Local can request the services of the representatives. This in no wise requests any change in Article 1, Section 7, but merely a clarification of the circumstances and manner in which these services can be utilized.

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

The report of the Committee is unfavorable.
The report is adopted.

**RESOLUTION No. 38.
GOOD AND WELFARE**

WHEREAS, Many of the large labor unions have full-time traveling representatives who contact employers and assist local unions in negotiating their respective contracts, these representatives usually being vice-presidents of their respective unions, and comparable to some extent to our International Executive Board members, and

WHEREAS, These unions have found it advantageous to continue this service because it has strengthened their unions and enhanced their standings, and have found that these representatives can help Locals over many emergencies and are good public relations exponents, and

WHEREAS, The problems of our particular organization in relation to the public and economically are more diversified and complex than many other craft unions, and

WHEREAS, These problems have increased with the development of motion pictures, sound pictures, radio, recordings and transcriptions, and now television, besides our great increase in membership without corresponding and proportionate increase in job opportunities, and

WHEREAS, Notwithstanding the greatly increased burdens on our national administrative officers, we have the same organization and set-up that we had before all these new problems were encountered. Therefore,

BE IT RESOLVED, That the members of our International Executive Board be put on a full-time basis, and that the manner in which they are to serve, their compensation and particular responsibilities be left to the discretion of the President.

MARTIN O. LIPKE,
Local 610.

The report of the Committee is unfavorable.
The report is adopted.

**RESOLUTION No. 39.
GOOD AND WELFARE**

WHEREAS, The Treasurer's report shows some very interesting figures for the cost of Conventions over a 20-year period, and adds an admonition to keep our Treasury strong, and

WHEREAS, We note a deficit of \$351,000.00 for the fiscal year, also that the cost of the 1948 Convention was \$293,146.00, and

WHEREAS, Had there been no Convention expense for \$1948, there still would have been a deficit of \$58,000.00 in the General Fund; however, the delegates knowing the Federation had extra expense, approved of same for the good that has been accomplished, and

WHEREAS, The statistics given us by the Treasurer should be seriously considered; however, they would be of most value if other related factors were shown. Therefore,

BE IT RESOLVED, that the Treasurer take the same period of years as shown in his report, and show the increase in membership and per capita and 10% tax collection receipts, same to be published in an early issue of the International Musician; further, if he deemed advisable, other pertinent factors which forced the General Fund into the red could be included.

MARTIN O. LIPKE,
Local 610.
HORACE ANDERSON,
Local 519.

The report of the Committee is unfavorable.
The report is adopted.

**RESOLUTION No. 40.
GOOD AND WELFARE**

WHEREAS, It has been the practice, at present and in the past, for some bookers, advance men and orchestra managers to discourage the use of house musicians or orchestras in conjunction with the presentation of their particular attraction by stating to the promoter or employer that either a house orchestra is not necessary or that it will detract from their presentation, and

WHEREAS, Such practices do not make for an amicable condition between the Local and local employers and also places obstacles in the way of the successful maintenance of the Local; therefore,

BE IT RESOLVED, That bookers or advance men using the aforementioned methods shall be answerable to the President and Executive Board of the Federation upon a protest being filed by a Local. Also that members who maintain personal managers shall be held responsible for the action of their managers at all times regarding their music activities and the fulfillment of contracts. Said members and their managers to be answerable to the President and Executive Board of the Federation upon a protest being filed by a Local. Persons found guilty of such practices shall be punished at the discretion of the President and the Executive Board, but in no case shall it ever be less than a fine of five hundred dollars (\$500.00).

G. J. FOX,
FRANK E. LEWIS,
Local 94.

The report of the Committee is unfavorable.
The report is adopted.

**RESOLUTION No. 80.
GOOD AND WELFARE**

WHEREAS, By his primary interest he has definitely proven his interest in our business—"music," and

WHEREAS, The Chief Executive of this country has accepted our small gesture by accepting honor-

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ary membership in a labor union heretofore unknown in these United States, and

WHEREAS, His acts and interest in the past have further proven his sincerity to our organization and to the general labor movement in America,

BE IT RESOLVED, That this Convention go on record as endorsing his sincerity and efforts in our behalf, and

BE IT FURTHER RESOLVED, That we lend our moral support, give our time and money when we can, and through the aid from this organization prove we are behind his efforts 100%, further proving thereby that his work in our behalf has not gone unrecognized.

E. C. EKDALL, Local 581.

The Committee recommends the following substitute:

June 9, 1949.

Dear Mr. President:

The 52nd annual Convention of the American Federation of Musicians, assembled at San Francisco, California, June 6, 1949, desires to express to you its profound gratitude for your sympathetic attitude, and your thorough understanding of problems confronting the labor movement of A. S. A. Moreover, we wish to commend you for your sincere and conscientious efforts to put into effect the program which you promised the voters of the country you would advocate if re-elected President. Particularly do we compliment you for your insistence that the Taft-Hartley Act be replaced with a law more closely related to the recent Wagner Act. We pray for your success now and in the future.

Respectfully and fraternally yours,

All the officers and delegates of the A. F. of M., assembled in Convention at San Francisco, California.

The substitute is adopted.

Chairman Meurer thanks the Committee and the Convention for their cooperation.

Chairman Rosenberg reports for the Committee on International Musician.

RESOLUTION No. 41.

INTERNATIONAL MUSICIAN

WHEREAS, The International Musician has become an interesting, informative publication, worthy of the close attention of all musicians and all who are interested in music, and

WHEREAS, There are many blind members of the American Federation of Musicians who are interested in the material contained in the International Musician, but are handicapped in getting this valuable information; therefore,

BE IT RESOLVED, That the International Executive Board shall order a census of blind members of the Federation and shall ascertain the cost of publishing a Braille edition of the International Musician; furthermore, if it seems feasible after this investigation, the International Executive Board shall order Braille editions of the International Musician sent to each blind member of the Federation.

A. E. BAUER, A. D. ROWE, TED PATNOE, Local 153.

(Continued on page thirty-eight)

Official Business

(Continued from page three)

Local 549, Bridgeport, Conn. (colored)—Secretary James E. Stokes, Jr., 1022 Chapsey Hill Road.

Local 639, Jackson, Tenn.—President, Tony Wald, 138 Glendale; Secretary, Don Caradine, P. O. Box 7. Local 681, Centralia, Ill.—President, Cornelius Westerfeld, 703 South Hickory St.

CHANGES IN ADDRESSES OF OFFICERS

Local 127, Bay City, Mich.—Secretary, Brad F. Shephard, 201 Washington Ave.

Local 165, Roanoke, Va.—President, Lee Burditt, R. F. D. No. 4. Local 218, Marquette, Mich.—Secretary, Gordon A. Lawry, 407 Baraga Ave.

Local 243, Monroe, Wis.—Secretary, R. Kenneth Gnagi, 909 11th Ave.

Local 299, St. Catharines, Ont., Canada—Secretary, Floyd A. Crabtree, 221 Ontario St.

Local 422, Beaver Dam, Wis.—Secretary, Harry Radlund, 145 Front St.

CHANGE IN CONFERENCE OFFICERS

Pennsylvania-Delaware-Maryland Conference of Locals—President, Peter J. Kleinkauf, 628 Rutter Ave., Kingston, Pa.; Secretary, Nick Hagarty, 709 Forbes St., Pittsburgh 19, Pa.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:

Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, employer, Phoenix, Arizona, \$582.34. Theatre Club, and Joean Shepherd, employer, Oakland, Calif., \$450.00.

Mrs. Ruth Kennison, owner, Pango Pango Clubs in Honolulu, Hawaii, and in Coulton, San Bernardino, Calif., no amount given.

George D. Andros, Huga James, R. J. Taylor, Vallejo, Calif., \$173.35. Russ Brown, Tampa, Fla., \$450.00. Anita O'Day, Chicago, Ill., \$750.35. Paddock Club, and Charles Witty, employer, Joliet, Ill., \$73.33.

Pilsudski Polish American Citizen Club, and Alexander Damian, employer, Southbridge, Mass., \$150.00. Mike Sternberg, and Mike Sternberg Attractions, Rochester, Minn., no amount given.

Marty Britt, Meridian, Miss., \$300.00. 600 Club, and Jerry Spinolla, Jersey City, N. J., no amount given. 1024 Club, and Albert Friend, Brooklyn, N. Y., \$90.00.

Puerto Rico Post No. 1105, Frank J. Rendon, Brooklyn, no amount given. Moon-Glo Club, and Edw. Bourne, Buffalo, N. Y., \$702.00.

A. J. Griffith, Jr., Jackson Heights, N. Y., no amount given. Carnegie "Pop" Concerts, and Daniel Rybb, president, New York, N. Y., \$750.00.

Kay's Swing Club, Kay Angeloro, Patchogue, L. I., no amount given. Charlie's Inn, Ulsterville, N. Y., \$191.66.

Melody Pine Club (also known as Prits Cafe), and Mr. Wilson, manager, Dayton, Ohio (also Beechwood Grove Club, Germantown, Ohio), \$560.00.

Gerald Rado, Euclid, Ohio, \$3,450.00.

Mayo Hotel, and Burch Mayo, vice-president, Tulsa, Okla., \$2,541.80. Polish Radio Club, and Joseph A. Zelasko, Uniontown, Pa., \$325.00.

Brock Hotel, and Mrs. Estelle Duffie, employer, Rutland, Vermont, \$206.00.

Ciro's (formerly LeNardo Club), and Leonard Winfree, owner, Norfolk, Va., \$1,110.00.

G. J. Gains, Norfolk, Va., \$65.00. American Legion Post, Richmond, Va., no amount given.

Jean's Bar & Cocktail Lounge, and Jean J. Schultz, employer, Waukesha, Wis., \$627.44.

Goose Egg Inn, and Leland Carr, owner, Goose Egg, Wyo., \$600.00. Perruso's Restaurant, and Vito Perruso, employer, Washington, D. C., \$380.00.

Don Wilson, and Don Wilson Studios, Vancouver, B. C., Canada, \$54.00.

Alex Ah Sam, and Woodland Club, Honolulu, Hawaii, no amount given. Kamokila Campbell, owner and operator Pacific Recording Studio, Honolulu, Hawaii, no amount given.

Thomas Puna Lake, Honolulu, Hawaii, no amount given. Jimmie Walker, and Marine Restaurant at Hotel Del Mar, Waikiki, Hawaii, no amount given.

Buddy Olsen, \$454.00.

THE DEATH ROLL

Boston, Mass., Local 9—Fred J. Howard.

Chicago, Ill., Local 10—Harold B. Van Meter, Vaclav Prochaska, Charles B. Shelley, Henry C. Lippel, Louis H. Greener.

Detroit, Mich., Local 5—Jane Frayne Greene, Frederick George Weed, Jr.

Elizabeth, N. J., Local 151—Gus Heinemeyer.

Erie, Pa., Local 17—Anthony Mussaro.

Flint, Mich., Local 542—A. A. Clendenin.

Kansas City, Mo., Local 34—Mrs. Gertrude Bishop, Dave Hawley.

Lafayette, Ind., Local 162—Thomas M. Mackey.

La Crosse, Wis., Local 201—George Bishofsky.

Long Beach, Calif., Local 353—Earl Hudson Dowding.

Los Angeles, Calif., Local 47—Maurice Feller, Louis "Lew" Gray, Roy S. Hitt, Charles F. Justi, Robert S. Miller, Frank D. Pendleton, L. D. "Don" Rogers, Burkby O. Robbins, John S. Van Matre, William E. Ward.

Montreal, P. Q., Canada, Local 406—Armand Mongeau, Rene Deschambault, Fred C. Lariviere, Michael di Tomasso, Edw. Sweeting.

Milwaukee, Wis., Local 8—Arthur Dordel, Frans Lindl, Paul Langheinrich.

New York, N. Y., Local 802—Jack G. Donohoe, Lillian Goes, Harry Horn, Evan T. Jones, W. J. Kerngood, Stephen Zoltai, Charles R. Hirat, Clarence M. Jones, Solomon Kohl, Jacob L. Swerdlow, F. Ford Leary, Carl A. R. Starke, David K. Widener, Bert M. Haymer, Frans Sair, Frank E. Thompson.

Niagara Falls, N. Y., Local 106—Bernard Mayflower.

New Orleans, La., Local 174—Charles F. Klein.

Paterson, N. J., Local 248—Louis Cohen.

Plainfield, N. J., Local 746—Buddy Valentino.

Peoria, Ill., Local 26—George A. Post.

Richmond, Calif., Local 424—A. Garcia.

Santa Cruz, Calif., Local 346—Leo L. Farley.

San Antonio, Texas, Local 23—Leonard "Lenny" Segal.

Stevens Point, Wis., Local 213—Sid Eagleburger, Claude Eagleburger.

San Francisco, Calif., Local 6—C. F. Lehritter, Harry P. LaMay, Ray Martinez, J. L. Conte.

Tulsa, Okla., Local 94—Burkby Oskar Robbins.

Washington, D. C., Local 161—William J. Kerngood.

Waterloo, Iowa, Local 334—C. C. Crawford.

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PROTECT YOUR FUTURE—Buy Your EXTRA Bonds Now!

Official Proceedings

(Continued from page thirty-seven)

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 89.

INTERNATIONAL MUSICIAN

WHEREAS, The format of the interior of the International Musician has improved considerably since the appointment of the new managing editor.

WHEREAS, The exterior, in other words, "the cover," is not in keeping with the best traditions of the American Federation of Musicians, now, therefore.

BE IT RESOLVED, That the editor be instructed to revert to the cover previously used, which provided for the inclusion of the picture of an outstanding musician.

H. G. TURNER,

Local 390.

HENRY ROSSON,

Local 416.

The report of the Committee is unfavorable.

The report is adopted.

INTERNATIONAL MUSICIAN

To the Officers and Delegates of the American Federation of Musicians Assembled in its Fifty-second Convention in San Francisco, California:

At the Fifty-first Convention in Asbury Park your Committee on International Musician reported that it is our earnest endeavor to make the "International Musician" not only a journal for the dissemination of vital information to the members of the Federation, but also a popular medium for the enlightenment, entertainment and edification of its readers. The comments of its readers regarding the change in our official publication have been, no doubt, gratifying to the editorial staff and an incentive for the continuation of their efforts toward the attainment of the goal sought by this Committee.

We note that the June, 1949, issue, copies of which have been distributed to the delegates at the opening of this Convention, is replete with articles of interest to the profession and with illustrations of many of the same, and that additional articles of interest to the dance musicians are included. However, we find that previous issues did not adequately contain pictures and art work to illustrate the contents thereof, and we again recommend and stress that such illustrations be more freely used so as to attract the attention of the casual reader.

We further recommend that news of local activities which may be of interest to the members of the Federation should be given added attention, and in this regard that Local secretaries send such items to the office of the publication with photographs if they are available.

We further recommend that space be given in a post-convention issue to sidelights of the Convention which may be interesting or amusing, and that pictures taken inside and outside of the Convention auditorium be included where they may prove of general interest.

We further recommend that the review of recent recordings cover

the entire field of music so as to include the classical as well as popular interpretations.

We take this opportunity to express the appreciation of the Federation to Chauncey A. Weaver for his splendid column entitled "Over Federation Field," which is widely read by the subscribers, giving that needed personal touch to interesting events and persons, and we again commend the editor, Secretary Leo Cluesmann; the managing editor, S. Stephenson Smith; the associate editor, Miss Hope Stoddard, and their staff for a job well and faithfully done.

IRVING ROSENBERG,

Chairman.

CHAS. L. VAN HAUTE,
MARSHALL ROTELLA,
CHESTER S. YOUNG,
BRAD F. SHEPARD,
VICTOR SWANSON,
JOS. H. KITCHIN,
CHAS. HALVORSEN,
RUSSELL S. SMITH,
DON E. HACKER,
GEORGE W. PRITCHARD,
FLORENCE TIBBALS,
HARRY M. RUDD,
GAY G. VARGAS,
WM. HOUSTON,
CORBIN G. HANNAH,
ALEX DEMCIE,
JAMES S. DODDS, JR.,
ERNIE LEWIS,
C. E. WINGARD,
E. J. WENZLAFF,
CARL F. SHIELDS,
WILLIAM BOSTON,

The report is adopted.

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

To the Delegates of the Fifty-second Annual Convention of the American Federation of Musicians Assembled in San Francisco, California, June, 1949:

We, your Committee on Secretary's Report, have carefully read the report submitted and find that it reflects a very busy year of work efficiently handled and clearly stated.

We are happy to notice the extremely healthy physical condition of the Federation. We find that despite the fact that there are six less locals than a year ago, the membership of the Federation has increased 5,165 members and now stands at 237,535. This is something for us to be proud of, for it has been accomplished in the face of an all-out campaign by our enemies to destroy all organized labor, both at national and state levels. We are becoming a bigger, stronger and better organization by virtue of this biased opposition.

Our International Executive Board has again had an extremely busy year. Although there were 109 less cases filed than last year, your Executive Board actually acted on 1,832 cases during the year, which required reading an average of 35 cases per week. This, in addition to a heavy schedule of regular and special meetings on matters of grave importance to the Federation, constituted a year's program of toil and worry. They have done a wonderful job for us, and we are hereby happy to acknowledge it, and commend them for it.

In conclusion, we extend to Secretary Cluesmann and through him to his highly efficient and loyal staff

our sincere approval and congratulations on a job well done.

E. E. STOKES, Chairman,
J. M. FRANK,
IDA B. DILLON,
SCHOFIELD SCHWARTZ,
R. H. ZACHARY,
ALFRED TROYANO,
HOWARD ROLLINS,
LOUIS F. HORNER,
ALFRED J. ROSE,
GEORGE BECKER,
ALFONSO PORCELLI,
WM. J. DART,
RODNEY W. McWILLIAM,
CARL S. DISPENZA,
CHAS. F. HARTMANN,
RAY PETERS,
ROY FLAATEN,
LEONARD CAMPBELL,
IRVING M. DOLING,
VIRGIL PHILLIPS,
WILLIAM GROOM,
FRANK E. LEEDER,
WENDELL BROWN.

The report is adopted.

It is moved that an Election Committee of 25 be appointed to conduct the annual election.

The Convention concurs.

The following Election Committee is appointed:

Wyatt Sharp, Walter L. Homann, Clayton Dow, Wm. Miller, Charles A. Rose, Michael Hickley, Orville E. Bond, Edw. J. Moore, Jr., Jack Russell, William Mueller, Edw. J. Gahan, Stanley G. Spamer, Eddie Texel, C. V. Tooley, Brand G. Westphal, Harry S. Damron, Victor Ricci, George H. Unger, W. W. Martin, Andy Tipaldi, Gerald D. Welka, Jacob W. Porter, Charles Leon, Walter Wilta, Robert Waldron.

The following communications are read and spread on the minutes.

A. F. of M. Convention
Civic Auditorium
San Francisco, Calif.

Aloha and good luck to James C. Petrillo, delegates and friends at the 52nd A. F. of M. Convention in San Francisco. See you in Hawaii soon.

ALVIN K. ISAACS,
Secretary-Treasurer,
Local 677,
Honolulu, Hawaii.

James C. Petrillo
Palace Hotel
Market Street
San Francisco, Calif.

Personally and in behalf of the Union Labor Life Insurance Company I extend greetings and expressions of good-will to you and to the American Federation of Musicians in convention assembled. Your organization has made a splendid

record of achievement and has left an indelible impression of constructive service both to your art and to the well-being of those dependent upon your members. I am also appreciative for the fine cooperative spirit manifested by you, your associate officers and local unions in furthering insurance protection to your members. We are indeed proud to be of service to so many of your local unions and to have contributed to the security of so many of your members. Best of all good wishes to you and continued progress and even higher achievements to your organization and profession.

MATTHEW WOLL.

CONCLUDING REPORT OF THE COMMITTEE ON CREDENTIALS

The Committee on Credentials recommends that the delegate from Local 537 be seated.

PAULA DAY, Chairman,
GUS FISCHER,
FRED AGNE,
R. C. LIGHT,
JEROME D. EDIE,
LEON KNAPP,
JAMES PERRI,
JAMES FOLEY,
JAMES R. HURLEY,
MADEA CETTA,
DONALD A. MacLUSKIE,
GEORGE E. GALLAGHER,
RAY KRANZ,
CARL S. SCHNIPP,
SYDNEY BYRNE,
RAMSAY EVERSOLL,
FRED W. STITZEL,
R. T. PAYNE,
ERNEST W. HORNER,
H. KENNETH WATSON,
EDW. B. WHEELER,
LEROY BROWN,
ALVAH E. SHIRLEY.

Announcements.

The session adjourns at 5:15 P. M.

FOURTH DAY

June 10, 1949.

Morning Session

The session is called to order by President Petrillo at 9:30 A. M.

Chairman Harris reports for the Committee on Finance:

RESOLUTION No. 14.

FINANCE

WHEREAS, Discredit has been brought on many Locals, and indirectly on the Federation as a whole,

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through the financial operation of the Locals, and

WHEREAS, To a great extent the Federation has contributed to the situation by its policy of too much local autonomy, and

WHEREAS, The Federation should take a more active interest in the welfare of each Local,

BE IT RESOLVED, That the Federation require that the yearly audits by the Locals shall be made by an outside auditor(s), and a copy of the auditor(s)' report be submitted to the Traveling Representative for inspection during one of the semi-annual visits.

EDWARD J. MOORE, JR.,
Local 132.

The report of the Committee is unfavorable.

The report is adopted.

RESOLUTION No. 15. FINANCE

WHEREAS, The recent conventions have become so topheavy that it is causing a financial burden on the treasury of the Federation, and

WHEREAS, The present per diem is \$30 per day per delegate, plus hotel expenses, and

WHEREAS, A continuance of this policy will be the cause eventually of the Federation having a convention only every other year, and

WHEREAS, A change of this policy will keep our organization on a more democratic basis by meeting once yearly, therefore,

BE IT RESOLVED, That the Federation law be amended to read as follows: The per diem allowed each delegate in attendance shall be \$20 per day plus hotel expenses.

ERNIE LEWIS, Local 771.

The Committee offers a substitute. Discussed by Delegate Wright, Local 378.

RESOLVED. That the per diem allowed each delegate shall be \$30.00 per day, and that Section 15, Article 28, be changed to read: Each delegate attending all sessions of the Convention shall be entitled to not less than six days' per diem.

The substitute is adopted.

RESOLUTION No. 42. FINANCE

WHEREAS, The transportation costs have greatly increased during the past few years, and

WHEREAS, The majority of delegates must travel well over 2,000 miles to this present Convention, and

WHEREAS, Many of the delegates are on two or more weeks' leave from work which provides their main source of income, some on paid vacations, others not, some leaving a business of their own for two or more weeks at a direct loss to themselves, and

WHEREAS, If left to a vote of the delegates (which might not be feasible), it seems certain that a more central location would be favored, even though another location might appear more desirable, and

WHEREAS, There has been no change in the per diem of delegates since 1946, and certainly the present allowance is not exorbitant, and

WHEREAS, The Treasurer's report for the period ending April 30, 1946, showed 10% collections of

\$1,839,496, with Federation share \$551,848; the collection for the year ending April 30, 1949, being \$2,651,399 with the Federation share \$795,419, or an increase of \$243,571, and

WHEREAS, The cost of Conventions was 1946, \$209,142; 1947, \$271,578; 1948, \$293,146; and

WHEREAS, Our membership has also increased in the same period so there would also be an increase in per capita revenue, and

WHEREAS, These figures indicate that the cost of Conventions has not increased in proportion to the increase in revenues, and

WHEREAS, The delegate per diem and room cost can be reasonably assumed to be less at the present Convention because of the location; therefore,

BE IT RESOLVED, That each delegate attending all the sessions of the 1949 Convention at San Francisco be entitled to two extra days' per diem, and that those who are called away before Convention closes for good and valid reasons and have attended at least three days be entitled to one extra day besides the prescribed amount now set up in the By-Laws. This in no wise to affect Article 28, Section 16, and to be applicable to the present Convention only.

MARTIN O. LIPKE,
Local 610.

The report of the Committee is unfavorable.

Discussed by Delegate Lipke, Local 610.

The unfavorable report is adopted.

RESOLUTION No. 53. FINANCE

RESOLVED AS FOLLOWS, with the understanding that each change is a part of the whole, and made in the best interest of the Federation. This resolution must be passed in its entirety to carry out its intent, and if passed shall become effective July 1, 1949

The following adjustments are to be made in the Constitution and By-laws:

A. Article 5, Constitution, page 8, representation.
200 members or less, one delegate.
500 or more members—two delegates.

1,000 or more members—three delegates.

B. Article 9, Funds, page 12.
Add the following: No part of the funds of the Federation shall be used to make Christmas presents or other gifts to the employees of the Federation.

C. Duties of Officers: Sec. 1-N, page 22.

Salaries to be changed as follows:
1st Asst. to President—\$8,000
2nd Asst. to President—6,000
3rd Asst. to President—6,000
4th Asst. to President—5,000

D. Duties of Officers, Sec. 3-L, page 25.

Secretary's salary to be \$8,000.

E. Duties of Officers, Sec. 4-J, page 27.

Treasurer's salary to be \$8,000.

F. Sec. 4-K to be voided.

G. Charter Fee and Per Capita Tax, Article 2, page 35.

Sec. 1—Change 47½¢ to \$1.00.

Sec. 7—Change 47½¢ to \$1.00.

(6 mo. per capita).

H. Convention Proceedings: Article 28, Sec. 14, page 156.

Change delegate per diem to \$25.00 from \$30.00.

I. Add new section (No. 20) to read:

The Convention shall be in session five days.

Sec. 16. Change 7 days' per diem to 6 days' per diem.

J. Miscellaneous: Article 32, Sec. 10, page 166.

Void everything after the first sentence.

Signed:

MOSES E. WRIGHT, JR.,
Local 378.

The report of the Committee is unfavorable.

Discussed by Delegates Wright, Local 378; Chanson, Local 808; Livoisi, Local 626.

Delegate Fischer, Local 9, moves the previous question.

The unfavorable report is adopted.

RESOLUTION No. 29. FINANCE

WHEREAS, The International Musician has been greatly improved during the past several years, and there has been no increase in cost to the membership, and,

WHEREAS, If 30 cents yearly subscription was a reasonable cost twenty years ago, it is evident that today's product cannot be produced at present-day costs for this same amount, and,

WHEREAS, The account of the International Musician is kept entirely separate from the other funds, with the original intent to have this project stand on its own feet, which cannot at present be done without receiving advances from the General Fund, and,

WHEREAS, The Treasurer's report for the fiscal year ending April 30, 1949, shows a deficit of \$50,809.00, and if we are to keep this fund out of the red, an adjustment must be made at some point to bring in an additional \$55,000.00, therefore,

BE IT RESOLVED, That this needed revenue be obtained by amending Article 2, Sections 1 and 8 (By-Laws), to read 25 cents instead of 15 cents, which will add 20 cents per year to the Journal subscription of each member, and produce the needed \$55,000.00 for the International Musician Fund.

MARTIN O. LIPKE,
Local 610.

HORACE ANDERSON,
Local 519.

RESOLUTION No. 88. FINANCE

WHEREAS, For many years there has been no change in the amount of per capita levied against members, and

WHEREAS, For many years there has been no increase in the subscriptions to the Official Journal, and

WHEREAS, The cost of operating the Federation has increased considerable, and

WHEREAS, The resources of the Federation have shown a considerable decrease, and

WHEREAS, Unless some drastic action is taken all reserves will be eaten up and the Federation go broke, now therefore,

BE IT RESOLVED, That Section 1 of Article 3 be revised as follows: "The charter fee of Locals shall be \$25.00, and in addition thereto a payment per member of a six

months' per capita tax of 50 cents and subscription to the Official Journal 25 cents, which payments shall place that Local in good standing to the end of the current term only."

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

That Section 7 be amended to read: 25 cents instead of 47½ cents.

H. G. TURNER,
Local 390.

The Committee offers the following substitute for Resolutions No. 29 and No. 88.

Change Section 1, Article 2 to read as follows: The charter fee of Locals shall be \$25.00, and in addition thereto a payment per member of a six months' per capita tax of 50 cents and subscription to the official journal of 30 cents, which payments shall place that Local in good standing to the end of that current term only, and that Section 7, Article 2 be amended to read 50 cents, and Section 8, Article 2 be amended to read 30 cents. This to be effective January 1, 1950.

Discussed by Delegate Rotella, Local 123; Secretary Cluesmann, Delegate Ekdall, Local 581.

The substitute is adopted.

Chairman Swensen reports for the Committee on Organization and Legislation:

RESOLUTION No. 44. ORGANIZATION AND LEGISLATION

WHEREAS, Industry and labor are vitally interested in the repeal of War-Time Excise Taxes and specifically the 20% Cabaret Tax and

WHEREAS, The problem of increasing unemployment of the American Federation of Musicians and members of allied crafts is being caused by the continuance of this 20% tax, be it therefore

RESOLVED, That all local musicians' unions introduce resolutions in their respective Central Labor bodies and State Federations, asking that all war-time excise taxes be eliminated or drastically reduced.

PAUL J. SCHWARZ,
RAY PETERS,
J. MARTIN EMERSON,
Local 161.

The Committee offers the following substitute:

WHEREAS, The problem of increasing unemployment of the members of the American Federation of Musicians and allied crafts is being caused by the continuance of the discriminatory 20% cabaret tax, and

WHEREAS, The American Federation of Musicians is vitally interested in the repeal of the said 20% cabaret tax, therefore,

BE IT RESOLVED, That the American Federation of Musicians vigorously pursue its efforts to have this tax repealed or modified, and

BE IT FURTHER RESOLVED, That all locals introduce resolutions in their respective central labor bodies and state federations, wherever affiliated, asking that the 20% cabaret tax be eliminated or drastically reduced, and

BE IT FURTHER RESOLVED, That the action taken on these resolutions by central and state labor bodies be forwarded to the 20% Tax Committee of the American Federation of Musicians in Washington, D. C.

Delegate Curry, Local 62, offers an amendment to the substitute to include grand opera and symphony companies.

The substitute as amended is adopted.

**RESOLUTION No. 56.
ORGANIZATION AND
LEGISLATION**

WHEREAS, A vast majority of the members of the Federal Communications Commission presently constituted are not in sympathy with the aims and purposes of organized labor, and

WHEREAS, Labor is an essential element in the operation of any radio station, therefore,

BE IT RESOLVED, That President Petrillo's office use its influence urging that a member of organized labor who has been active in labor relations and who is sympathetic toward labor be appointed to the Federal Communications Commission by President Truman as soon as a vacancy occurs.

BE IT FURTHER RESOLVED, That the aid of the American Federation of Labor be enlisted to help effectuate the purpose of this Resolution.

STANLEY BALLARD,
GEO. E. MURK,
H. CARCIOFINI,

Local 73.

The report of the Committee is favorable.

Discussed by Delegate Ballard, Local 73.

The report is adopted.

**RESOLUTION No. 82.
ORGANIZATION AND
LEGISLATION**

WHEREAS, The present Federal excise tax law levies an excise tax of 10% on all musical instruments, and

WHEREAS, Such a tax is obviously unfair to the professional musician who uses these instruments as his tools in earning a livelihood, and

WHEREAS, The vast majority of instruments not bought for use by professionals are bought by students in order to learn to play, therefore,

BE IT RESOLVED, That this Convention respectfully request Congress to repeal the excise tax on all musical instruments, and that same be referred to the President's office to do everything possible to further such a repeal of the excise tax on musical instruments.

JOSEPH S. ARTLEY,
FRANCIS ECKSTEIN,

Local 192.

The report of the Committee is unfavorable.

The report is adopted.

**RESOLUTION No. 62.
ORGANIZATION AND
LEGISLATION**

WHEREAS, Fourteen years of experience acquired since the adoption of the Social Security Act have proven the soundness and practicability of providing against the risks of loss of income faced by all who work for their livelihood, and

WHEREAS, The rise in living standards and the drastic shrinking of the purchasing power which have taken place since 1935 have made that program obsolete, and

WHEREAS, No provision was made within that Act for payments in the event of temporary or permanent disability, and

WHEREAS, There is today a drastic need for a comprehensive program to provide for the costs of medical care and service, and

WHEREAS, The 81st Congress has as yet failed to act on labor's proposal for a comprehensive social insurance program, therefore, be it resolved,

1. That in the field of old age and survivors insurance, as in all forms of Social Security, the coverage should be extended to include all wage earners and self-employed persons.

2. The benefits of all social insurance programs should be materially increased. The improved benefit formula should be made applicable both to those presently eligible, and to those who are to be brought under the Social Security system.

3. The contribution rate of the employer should be increased to increase the benefits with provision for a contribution from the general revenues of the government when justified to maintain the financial soundness of the system.

4. That protection be given not only to the working man, but with the realization that the working man provides for his family, protection should be extended to the dependents of all of those eligible under the Social Security plan.

5. A Federal system of disability insurance for those temporarily incapacitated from illness not covered by workmen's compensation should be included together with provisions which would provide for the retraining and rehabilitation of workers who, because of disability, can no longer be gainfully employed.

6. A comprehensive program of health insurance should be provided through the services and principles already established to social insurance for the social welfare of the people of the country. Such a program should preserve the individual rights of both the patients and physicians, and should include provision for an extensive program for the construction of hospitals and health centers, for the training of medical personnel, and development of research.

7. The enactment of Federal standards of state unemployment compensation with limitations on the right of the state agency to deny unemployment insurance or cancel benefits where they had been earned.

That the above Resolution be forwarded to the President of the United States, the Speaker of the House of Representatives and the President pro tem of the Senate.

MAX L. ARONS,
CHARLES R. IUCCI,
RICHARD McCANN,

Local 802.

The Committee recommends referring the resolution to the incoming International Executive Board.

The recommendation of the Committee is adopted.

Chairman Swenson thanks his committee for its cooperation.

Treasurer Steeper makes an explanation regarding the per diem and hotel expenses.

Chairman Cohan reports for the Committee on Location:

**RESOLUTION No. 80.
LOCATION**

The Officers, Delegates and The Executive Board of the 52nd Convention of the American Federation of Musicians New York City, New York State

Dear Sirs and Brothers:

Local 677, A. F. of M., Honolulu, City and County of Honolulu, Territory of Hawaii, hereby submits this resolution to the 52nd Convention of the American Federation of Musicians:

WHEREAS, For 53 years Conventions of the American Federation of Musicians have been held annually in the various states in the United States, and

WHEREAS, The 52nd Convention of the American Federation of Musicians has not as yet determined where the 53rd Convention shall be held, and

WHEREAS, The Territory of Hawaii is an integral part of the United States, and

WHEREAS, Local 677 of the American Federation of Musicians with offices in Honolulu, City and County of Honolulu, Territory of Hawaii, has not had the opportunity to act as host to any Convention of the American Federation of Musicians, and

WHEREAS, The Hawaii Visitors Bureau joins with Governor Ingram Stainback, Mayor John Wilson and Local No. 677 of the Musicians' Association of Honolulu in extending a very cordial invitation to the American Federation of Musicians to hold its 53rd or 54th Convention in Hawaii at Honolulu, and

WHEREAS, It is now only a matter of nine hours' flight from the West Coast and air fares are lower than on the mainland or between the Atlantic coast and Europe, and

WHEREAS, By steamer the trip is only five days on any of the steamship lines, and

WHEREAS, Accommodations are available in Honolulu and the atmosphere is conducive to friendlier relationships among all peoples of our nation and of the world, and

WHEREAS, At a Hawaiian Convention, delegates of the American Federation of Musicians will have the opportunity of being entertained in a manner uniquely Hawaiian. Therefore,

BE IT RESOLVED, That the 52nd Convention of the American Federation of Musicians designate or empower the International Executive Board to hold its 53rd or 54th Annual Convention in Hawaii.

I. B. PETERSON,
RAY N. TANAKA,
WILLIAM TAPIA,

Local 677.

The Committee offers the following report as a substitute:

The Location Committee received the following invitations for the 1950 Convention: Local 308, Santa Barbara, California; Local 686, Rapid City, South Dakota; Local 65, Houston, Texas, and Local 677, Honolulu, Hawaii.

The Committee, after prolonged discussion, does not deem it advisable to accept the invitation of Local 308, Santa Barbara, California, at this time, due to its geographical location.

(To be continued)

**REPORT OF THE
TREASURER**

FINES PAID DURING MAY, 1949

Acosta, Domingo	5.00
Alston, Johnny	10.00
Bandy, Albert	5.00
Bascomb, Dud	5.00
Bean, Carl	55.00
Bell, Jimmie	10.00
Bergman, Elmer Jerome	25.00
Blackburn, Norman A.	10.00
Blair, Sherry	35.00
Breeding, Harvey	10.00
Brooks, Eddie (Edwin D.)	20.00
Brooks, Randy	10.00
Brown, Allanson G. Y.	50.00
Buckner, Ronald	10.00
Campbell, Guy	25.00
Canova, Ann	100.00
Carpenter, Tommy	15.00
Carson, Rachel	5.00
Carter, Freddie	5.00
Case, Raymond	10.00
Casterline, Joan	25.00
Chatman, Peter	10.00
Connelly, Martin	25.00
Cota, Charles	100.00
Daleel, Mustapha	10.00
Dawin, Lanier	5.00
Dedrick, Frank	10.00
Dextraze, Deo L.	25.00
DiPietro, Edward	15.00
Dougherty, Bernard P.	10.00
Draper, Rusty	5.00
Durham, Joseph	3.00
Everhart, Chester	5.00
Fox, Milton R.	15.00
Franklin, Marjorie	10.00
Friche, Fezz	10.00
Gallord, Slim	10.00
Garberg, Rollo	5.00
Garcia, Guadalupe	5.00
Garland, Gabe	5.00
Gary, Joe	25.00
Gentile, Al	10.00
Gooden, Bill	10.00
Guevara, Reuben	100.00
Guevara, Xavier	100.00
Hamilton, James L.	50.00
Hampton, Lionel	10.00
Hau, Dave	10.00
Hawkins, Erskine	10.00
Hazelwood, Davis	25.00
Head, Robert	5.00
Herrschaff, Florence	25.00
Hoffman, Vernon	10.00
Iacone, Thomas	10.00
Izzard, Ernie	10.00
Jackson, Ben	25.00
Jenkins, Solomon	5.00
Johnson, Buddy	10.00
Johnson, Jimmy	10.00
Jones, Wm. L.	22.27
Keefe, Rusty	10.00
Kermode, Wm.	10.00
Lane, Morris	12.00
LaVerne, Chas.	5.00
Leister, Paul F.	5.00
Levin, Dick	10.00
Mack, Johnny	25.00
Maglin, June	10.00
Malter, Clarence	5.00
Marcellino, Muzay	25.00
Matthews, Thomas	25.00
McAfee, Eddie	10.00
McGrane, Don	10.00
McLemore, Wm.	5.00
McQueen, Jackson	12.00
Moore, Boyd E.	25.00
Ochsenhirt, C. W.	10.00
O'Dell, Doye	10.00
Orpin, Bob	10.00
Osterstock, Jack	10.00
Perry, Sandy	10.00
Pulchin, Lawrence	5.00
Race, Bob	50.00
Rafferty, Robert	25.00
Reichel, Karl H.	10.00
Richman, Lennie	10.00
Rissmiller, Jack Lawson	25.00
Robertson, Bob	5.00
Rubeo, Peter	50.00
Rudolph, Theo.	10.00
Russell, Joey	10.00
Ryan, Frank	15.00
Sapp, Hosea	5.00
Scott, Winifred	15.00
Sebastian, Marc	25.00
Shockey, Jimmy	10.00
Skinner, Daniel O.	15.00
Sullivan, Joe	5.00
Summers, J. B.	5.00
Talley, Ted	10.00

THE RER

JULY, 1949

Table with 2 columns: Name and Amount. Includes names like Fast Joe, Thomas Samuel A., Jr., Thompson, Don, etc.

CLAIMS PAID DURING MAY, 1949

Table with 2 columns: Name and Amount. Includes names like Bandelin, Vincent, Banks, Melvin, Bartley, Dallas, etc.

FINES PAID DURING JUNE, 1949

Table with 2 columns: Name and Amount. Includes names like Adams, Eli, Aimes, Joyce, Antico, Mike, etc.

CLAIMS PAID DURING JUNE, 1949

Table with 2 columns: Name and Amount. Includes names like Barton, Lew, Basle, Count, Beckwith, Alfred H., etc.

Respectfully submitted, HARRY J. STEEPER, Financial Secretary-Treasurer.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES

SUSPENSIONS

Ahree, Ohio, Local 24—Leo Anastos, Donald J. Ault, Raymond R. Balinski, Charles W. Ballard, S. C. Bordenkicher, Harry L. Clark, Joe Clementi, Malcolm Dencke, Taft H. Duncan, William E. Fiches, Garland W. Fisher, Marguerite C. Fleming, Albert J. Freed, John P. Gallagher, Larry C. Garrett, Albert V. Griggs, William B. Kepler, Bernard C. Lane, Clayton A. Lucy, Peter A. Maslowski, Bernard May, Daniel J. Mazzocco, Herbert W. McCray, James W. McCray, Merle O. McKay, Ralph McManus, Richard McNeil, Rosario Masarra, Nicholas Ninni, Robert E. O'Dell, Joe Pagna, Donald Rambacher, James P. Bayl, Bobby G. Reeves, Clifford Rhoads, Kenneth Roquemore, Albert L. Rowe, Howard Sears, Robert C. Shank, Evelyn B. Smith, John C. Stanford, James D. Stewart, George Stratigos, Edmund L. Sunday, Glenn E. Tripp, Alvin C. Vinopal, Richard Volk, George A. Whisenand, James Wilcher, Weldon M. Williams, Franklin Wood, Arthur Woodson. Albert Lee, Miami, Local 567—Olaf H. Sanders, Charles Brown, Frank Kroek. Beaver Falls, Pa., Local 52—Alfred T. Brown, Dorothy Braunowitz, Samuel F. Bruce, Louis Bufalini, Richard Carroll, Amati Casotta, W. R.

Conti, James Connor, Eugene Cross, James Collins, Florence Devitt, Don DeLiano, George Day, W. L. Ebbertsberger, Lawrence Elmer, W. J. Gruber, John Horevay, Fred J. Iripin, Wm. C. Jessen, Paul Kruty, Clarence Krepes, Samuel Lillibridge, Donald Lindsay, W. B. Meagel, Raymond Meredith, Delmar Mincehart, Emmett Morelli, Robert McBride, Robert J. Oliphant, P. O'Leary, Edw. Palidini, Sullivan Perrota, Donald Pierrel, John Ross, J. J. Roturna, Ralph Sacco, Wm. E. Salvano, Jack Schiffron, Earl Shaw, Wm. A. Shields, Carl Singer, Ralph Tacarain, Howard Taylor, Wm. Taylor, John H. Thomas, Robert P. Wells, George Wilson, Walter Winkow, George Williams, John Zulusky. Bessie, Me., Local 768—John F. Burns, Robert Cameron, Robert E. Hoggan, Paul Robert McEvier, Orman Twitchell. Bristol, Conn., Local 432—Robert Harrington. Boston, Mass., Local 9—Joseph Abramo, Grace E. Adams, Angelo Albuino, John Alaimo, John Alaura, Sherman Alshuler, Fortunato G. Amante, Jerry Amodeo, Rico Auiri, Arac Auiri, William A. Ayer, Jr., Armand E. Bachand, Albert Badger, Ernest J. Bargman, Wheeler Beckett, Donald M. Berlin, Samuel E. Bernard, Carlton St. Croix Beyer, Sam Bittle, Oscar Bergerth, Gaetano Borgosano, Irving Borison, George Brownfield, Anthony Bucci, James M. Buckley, Richard M. Burgess, Joseph S. Burke, Edgar L. Burns, Mary Lynn Burroughs, Donald Bush, George A. Cane, John T. Carroll, Joseph A. Castellucci, Ausilio J. Cataldo, Paul E. Clement, Herbert L. Coleman, Francis J. Collins, Frank Coreo, Domiano A. Costa, Dorothea C. Crum, Albert R. Dalton, Michael R. DeMatta, Angelo DePaolo, Arthur De-Rosa, Thomas Devine, Anthony Carl Dias, Carmelo M. DiStasio, Pete Dorney, Mayo Duce, Robert J. Duchesneau, William B. Dunham, Jack Edmondson, Eleanor Eldridge, Paul D. Feinberg, John L. Field, Abraham Fleitman, Felix Forte, Jr., Norman Foster, Louis Fox, Joseph F. Gallo, Philip Garovoy, Edmund J. Gedroz, Romeo R. Giannoccaro, Norman Gilbertson, Elish Gilenson, Joseph L. Killias, Louis Kluck, Erle M. Goff, Jr., Richard J. Goodman, Arnold Hartmann, Jr., Bernard S. Hecken, Jesse S. Hester, John E. Hildreth, Robert C. Hoffman, John F. Hogan, John M. Houser, Frank A. Jaffe, Runo Johnson, Charles E. Jones, Ira Kathia, Arthur J. Kerr, John Kocihas, Nathan Koffman, Herbert Kravitz, Bernard Larkin, Carl Larson, John J. Leary, Jr., Herbert Levin, Donald J. Lewis, Willard Paul Lindsay, Michael Long, Herbert J. Macurdy, Francis J. Maguire, Frank G. Mano, David Matzman, Paul Mandella, Helen J. Manning, Samuel J. Marcus, Octaviano Marti-boli, Ernest J. Marzano, George J. McDowell, Raymond J. McLaughlin, Emilio G. Mellone, Earl Melvyn, Frank Bruno Mongiardio, James C. Munda, Nian Murdoch, Willard M. Murdoch, Monte Nelson, Robert Nelson, Race Newton, Robert W. Norris, George J. Nowlan, Stanley Otewski, Alfred B. Olson, George F. Otis, Terry Page, Earle H. Palmer, Vincent Paris, Louis Pascucci, Frank P. Patti, Ralph E. Pederson, Patrick Pergola, Howard L. Peterson, Gerriah Pike, Ruth Posselt, Henry J. Quaganti, Louis M. Repucci, Patrick Rigione, Francis Chester Roberts, George H. Rogers, Charles C. Roman, Kenneth D. Rosen, Charles Angelo Rossi, Dan K. Russell, Claudys Salmaire, Donald Scott, Richard S. Seely, Leon Shaw, Anthony Sherbo, Jr., Marvin S. Sills, Carmen Simonelli, Armand D. Starita, Raymond Stewartson, Edward Frank Sullivan, Edward Trongone, Gregory Tucher, John P. Vacca, Robert C. Vater, Louise Vosgerschien, Ivan Wainwright, John J. Walsh, Frank E. Ward, John J. Ward, Ernest Wasser, Samuel H. Wasserman, Leo F. Weber, Harry Welcome, Elliott W. Whalen, Carl Wongberg, Rowland G. Young, Jr., John E. Zarick, Ted Roy. Desvile, Ill., Local 98—Lester Linton, Wm. D. Hill, Ray Silvers, Charles R. Wilson, Russell Roy Baldwin. Dallas, Texas, Local 147—C. W. Fortis, Norman Bartold, Karol Kay, Nelson Grimes, Eddie Jaxon. Elizabeth, N. J., Local 151—Jack Boroff, Con. Dordoni, Forest Dudley, Edw. Johnson. El Paso, Texas, Local 466—George A. Clark, Darrell Kirkpatrick, Carmea Valle. Filchburg, Mass., Local 173—Egar Arsenault, Priscilla Baker, Lorraine Baker, Romeo Bettey, George Bouvier, Fiore Brogna, Robert Couillard, Wm. Allen, Leon Delmonico, Robert S. Gaudette, Roland Gaudette, Maurice Hammond, Joseph Lamontagne, Edw. Janis, Tauno Kiera, Edgar Leger, Camille Letellier, Douglas MacKenzie, Robert Marie, Stanley Montre, Edw. Muro, Francis Murphy, Aun McGrath, Bruno Other, Robert Padovano, Andrew Parri, Elice Roy, Joe Soles, Vincent Tiberio, Richard Wilson, Robert Wilson, Wm. Woodward. Houston, Texas, Local 69—Glenn Baxter, Luther Broadway, Hodge Falkenhagen, James Ford, Don Green, LaNoy Gunn, Ray Herrera, Ralph Hughes, Jay Ingham, Wesley Kelley, Donald Kep J. Kochetovny, Joe Lopez, Joe Mercer, L. L. Miller, Red Novak, C. E. Sager, A. E. Shanks, Merlyn Smith. Houston, Pa., Local 138—Fred Banner, Peter Cortese, Emory Hinkle, Pat McGreevy, Edward Suckie, William Ungemach, Anthony J. Yannarel, Robert Bush, Marion Corelli, John Smerecky, Eugene Lombardo. Hlon, N. Y., Local 383—Richard Carpenit. Itasca, N. Y., Local 132—Glen Palmer. Jersey City, N. J., Local 526—Candy Alston, Edward Bruno, John Dudziolowski, Emil L. Ca-

(Continued on page forty-six)

KENTON:
Cousin, E. F.
Parker, David

BALDWIN:
Charles T. Norwood Post,
American Legion.

WALLACE:
Strawberry Festival, Inc.

WILLIAMSTON:
Grey, A. J.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

WINSTON-SALEM:
Fayne, Miss L.

NORTH DAKOTA
BISMARCK:
Andrews, Lee "Bucky"

OHIO
AKRON:
Bedford, Doyle
Millard, Jack, Mgr. and Lesons,
Merry-Go-Round.
Pullman Cafe, George Subrin,
Owner and Manager.

CANTON:
Holt, Jack

CINCINNATI:
Anderson, Albert,
Booker's License 2956.
Bayless, H. W.
Black, Floyd
Carpenter, Richard
Charles, Mrs. Alberta
Einhorn, Harry
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Patricia Stevens Models
Finishing School.
Reider, Sam
Smith, James B.
Seabrook, Larry
Wonder Bar, James McPartridge,
Owner.

CLEVELAND:
Amata, Carl and Mary, Green
Derby Cafe, 3314 E. 116th St.
Dison, Forrest
Euclid 55th Co.
Heiler, Saul
Manuel Bros. Agency, Inc.,
Booker's License 3568.
Salanci, Frank J.
Tutrone, Velma
Walbers, Carl O.
Wallis, Elroy

COLUMBUS:
Askins, Lane
Bell, Edward
Bellinger, C. Robert
Beta Nu Bldg. Assn., and Mrs.
Emerson Cheek, Pres.
Carter, Ingram
Charles Bloce Post No. 157,
American Legion.
Mallory, William
McDade, Phil
Paul D. Robinson Fire Fighters
Post No. 567, and Capasin
G. W. McDonald.
Turt Club, and Ralph
Stevenson, Prop.

DAYTON:
Boucher, Roy D.
Melody Pine Club (also known
as Fritz Cafe), and Mr.
Wilson, manager.
Taylor, Earl

DELAWARE:
Bellinger, C. Robert

EUCLED:
Radio, Gerald

ELYRIA:
Ibabe Theatre, Inc., and
A. W. Jewell, Pres.

GERMANTOWN:
Beachwood Grove Club

HINDALE:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl,
Oper., Paradise Club.

PIQUA:
Lee Sedgewick, Operator.

PORTSMOUTH:
Smith, Phil

PUCCTONVILLE:
Plantation Club, and Paul D.
Rees, Owner.

SANDUSKY:
Mathews, S. D.

TOLEDO:
Durham, Henry (Hank)
Duch Village,
A. J. Hand, Oper.
Hunley, Lucius
La Casa Del Rio Music Publish-
ing Co., and Don B. Owens,
Pr., Sec.
National Athletic Club, and Boy
Finn and Archie Miller
Nightingale, Homer
Tropidi, Jos. A., President,
Italian Opera Association.

YOUNGSTOWN:
Einhorn, Harry
Reider, Sam

ZANESVILLE:
V. aner, Pierre

OKLAHOMA
ADA:
Hamilton, Herman

MUSKOGEE:
Gutrie, John A., Manager,
Rodeo Show, connected with
Grand National of Muskegee.

ENID:
Oxford Hotel Ballroom, and
Gene Norris, Employer,
Oklahoma.

OKLAHOMA CITY:
Southwestern Attractions and
M. K. Boldman and Jack
Swiger.

TULSA:
Goltry, Charles
Mayo Hotel, and Burch Mayo,
vice-president.
Shunatona, Chief Joe
Williams, Cargile (Jimmy)

OREGON
HERMISTON:
Rosenberg, Mrs. E. M.

PORTLAND:
Arme Club Lounge and A. W.
Deaton, Manager.
Yank Club of Oregon, Inc., and
R. C. Bartlett, President.

SALEM:
Oregon Institute of Dancing,
Mr. Lope, Manager.

SHERIDAN:
Agee, Melvin, and American
Legion Post No. 75.

PENNSYLVANIA
ALBUQUPPA:
Guina, Ota

BIRWYN:
Main Line Civic Light Opera
Co., Nat Burns, Director.

BETHLEHEM:
Collonade, and Frank Pinter,
Employer.
Rumpus Room (Colonnade),
and Frank Pinter, Mgr.

ELAINSVILLE:
Moore Club, and A. P. Sundry,
employer.

BRANDONVILLE:
Brandonville Country Club, and
Terry McGovern, Employer.
Vanderbill Country Club, and
Terry McGovern, Employer.

BYRN MAWE:
Foard, Mrs. H. J. M.

CHRISTIE:
Fisher, Samuel
Pyle, Wm.
Reindollar, Harry

CLARION:
Birocco, J. E.
Smith, Richard
Bending, Albert A.

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERSON:
King, Mr. and Mrs. Walter

FAIRMOUNT PARK:
Riverside Inn,
Samuel Osterberg, Pres

HARRISBURG:
Ickes, Robert N.
Reves, William T.
Waters, B. N.

JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen.

KINGSTON:
John, Robert

LANCASTER:
Samuels, John Parker

MARSHALLTOWN:
Willard, Weldon D.

MARIONTOWN:
Hudik, Stephen

MEADVILLE:
Noll, Carl

MIDLAND:
Mason, Bill

NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner

NEW CASTLE:
Bondurant, Harry

OIL CITY:
Friendship League of America,
and A. L. Nelson.

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum,
Benjamin Pogelman, Prop
Bilcoore Hotel, and Wm. Clore,
Operator
Bryant, G. Hodges
Bubeck, Carl F.
Davis, Russell L., and Trianon
Ballroom
DuPrez, Rees
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
McShain, John
Melody Records, Inc.

PHILADELPHIA GARDENS, Inc.
Philadelphia Lab. Co. and
Lain Colaninno, Mgr.
Raymond, Don G., of Creative
Entertainment Bureau, Book-
er's License 3402.
Roth, Otto
Stanley, Frank

PITTSBURGH:
Anania, Flores
Ficklin, Thomas
Matthews, Lee A., and New
Artist Service, Booker's Li-
cense 2521.
Mercur Music Bar, and
Harry Fox
Oasis Club, and Joe
DeFrancisco, Owner.
Reight, C. H.
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poissette, Walter

TANNERSVILLE:
Tannersville Inn, and Adolph
Toffel, Employer.

UNIONTOWN:
Polish Radio Club, and
Jos. A. Zelasko.
Zelasko, Jos.

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.
Lee, Edward

WILKES-BARRE:
Kahno, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

RHODE ISLAND
PROVIDENCE:
Allen, George
Belanger, Lucian

SOUTH CAROLINA
COLUMBIA:
Block C Club, University of
So. Carolina.

GREENVILLE:
Bryant, G. Hodges
Goodman, H. E., Mgr.,
The Pines
Jackson, Rufus
National Home Show

MOULTREVILLE:
Wurthmann, Geo. W., Jr.

ROCK HILLS:
Rolas, Kid

SPARTANBURG:
Holcome, H. C.

TENNESSEE
JOHNSON CITY:
Burton, Theodore J.

KNOXVILLE:
Henderson, John

NASHVILLE:
Brentwood Dinner Club, and
H. L. Waxman, Owner.
Bullet Recording and Tran-
scription Co.
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Hargrave, Paul
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Blanke, Manuel (also known as
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Carroll, Sam
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Conway, Stewart
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Freich, Joe C.
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Perruso, employer.
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Roumanian Inn
Smith, J. A.
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-Alter Haslam.

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-hman, Kathrine
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-ula, Paul W.
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-Manning, Rob-

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-Paris.
-Randolph E.
-man, John A.
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-owell, Albert
-N. Lozier,
-ma Adams,
-Bob Chester,
-uglas, Claude
-on W. Kirby,
-on, Ernest R.
-eyes, William
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-Lawrence Paul
-Miller, Jr.,
-eo, S. Peter-

-Addy, David
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-andis, Fred-
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-Kliem, John
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-iescke, Don-
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(Continued from page forty-six)

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