

INTERNATIONAL MUSICIAN

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NO. 2

SYMPHONIC MUSIC FOR SMALLER TOWNS

President Roosevelt and President Petrillo Have Conference at White House

By invitation of President Franklin D. Roosevelt I had a meeting with him at the White House on December 29, 1942. The President was very much concerned that the people in the smaller cities in the United States are not getting enough first-class concert music, especially during wartime.

He pointed out to me that in many foreign countries concert orchestras are sent from city to city so that the people who are not in a financial position to travel to the big cities to hear the larger orchestras could hear the finest music free of charge.

He was wondering whether or not the American Federation of Musicians could do something along the same lines. I told the President I would be very happy to take this matter up with the International Executive Board of the American Federation of Musicians, and I felt sure something could be done about it.

Upon taking the matter up with the International Executive Board, an appropriation of \$250,000.00 was authorized for the above purpose.

It is very significant that the President of the United States, with all the responsibilities he has during this crisis, found time to think of the people in the smaller communities and provide an opportunity for them to see and hear the outstanding musical organizations in the United States.

These concerts will be given, not in the larger cities, but in the smaller ones, just as the President has requested. In this way we can bring this fine music to the people of our country. This will serve a two-fold purpose in that some of the people will be seeing and hearing these orchestras in person for the first time, and also, it will do a great deal for home morale during these distressing times.

The men in these orchestras will be paid for their services while the people in these cities will hear these concerts free of charge.

In order to put the plan in effect, the following orchestras have been contacted through their local union officials at two meetings, one held in Chicago on August 2nd at which fourteen western and southern locals appeared, and the other held in New York August 4th at which eight east-

ern locals appeared. At these meetings the local officials were instructed to make arrangements as

Detroit Symphony Orchestra, Detroit, Michigan;

Minneapolis Symphony Orchestra, Minneapolis, Minnesota;

Kansas City Philharmonic Orchestra, Kansas City, Missouri;

St. Louis Symphony Orchestra, St. Louis, Missouri;

New York Philharmonic-Symphony Orchestra, New York, New York;

Rochester Philharmonic Orchestra, Rochester, New York;

Cincinnati Symphony Orchestra, Cincinnati, Ohio;

Cleveland Symphony Orchestra, Cleveland, Ohio;

Philadelphia Orchestra, Philadelphia, Pennsylvania;



FABIEN SEVITZKY
Music Director and Conductor of the Indianapolis Symphony Orchestra

soon as possible for their respective symphony orchestras to play a series of concerts in small communities where their orchestras had not appeared before, until the sum allocated for this purpose has been spent.

Philharmonic Orchestra of Los Angeles, Los Angeles, California;

San Francisco Symphony Orchestra, San Francisco, California;

Washington Symphony Orchestra, Washington, D. C.;

Chicago Symphony Orchestra, Chicago, Illinois;

Baltimore Symphony Orchestra, Baltimore, Maryland;

Boston Symphony Orchestra, Boston, Massachusetts;

Pittsburgh Symphony Orchestra, Pittsburgh, Pennsylvania;

Indianapolis Symphony Orchestra, Indianapolis, Indiana;

Louisville Symphony Orchestra, Louisville, Kentucky;

New Orleans Symphony Orchestra, New Orleans, Louisiana;

Dallas Symphony Orchestra, Dallas, Texas;

Houston Symphony Orchestra, Houston, Texas;

Seattle Symphony Orchestra, Seattle, Washington.

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

FABIEN SEVITZKY

(Fifth in a series of articles on the Conductors of our great Symphony Orchestras.)

By CECIL JOHNS

Some musicians are Americans by birth, some become Americans by sheer determination; and these latter occasionally are better products as musicians and citizens than many of those born to the red-white-and-blue. Fabien Sevitzyky, conductor of the Indianapolis Symphony Orchestra, is a case in point. Ever since he entered this country in 1923, he has unswervingly and persistently centered his thoughts and desires on the one object, that of becoming a greater musician and a thorough, all-out American. After twenty years of whole-souled devotion to that task, he stands as the type of musician we are proud to consider one of us.

To see him now, with his quick laughter, his naive delight in friendly contacts, his warm interest in all human doings, characteristics we have long considered as typically American, we can scarcely imagine him as part of a far different scene, old Russia, with its rigid class distinctions, its narrow opportunities, its backward gaze. Yet there he was born, near Tver, on September 30, 1893. He was still a small boy, already regarded as a musical prodigy, when his family moved to St. Petersburg and he started to work with Alexander Ziloti, who recommended him for a scholarship at the St. Petersburg Conservatory. At the time, there was only one scholarship open, that for double bass, and the little boy, standing on a box in order to reach as high as the finger-board, set himself to learn (and did learn) to play bass with such proficiency that he was awarded the coveted Cesar Cui Scholarship. In the Conservatory some of the world's greatest musicians were his teachers—Glazounov, Rimsky-Korsakov, Liadov—and they graduated him in 1911 *magna cum laude*, with the Gold Medal given for the first time to a double bass player.

Early Successes

Even while he was a student he played first bass in the Conservatory orchestra and, an unusual distinction, in the St. Petersburg Philharmonic Orchestra. The twelve years that ensued before his coming to America were filled with varying successes such as only a spirit of adventure combined with great talent could have accomplished. He competed for, and won over hundreds of contestants, a place in the orchestra at the Moscow Imperial Theatre. He made a triumphant tour of Russia and Siberia as a double bass virtuoso. During World War I he enlisted in the Russian Army, holding the dangerous post of dispatcher at the front.

These adventures led him from St. Petersburg, to Moscow, and, after his escape from revolutionary Russia, to Warsaw. The year in the latter city included four months of dire poverty, when his health broke through hunger and cold, and eight months of work as first bass player for the State Opera and the Warsaw Philharmonic orchestras.

There, just as the New Year of 1923 was dawning with its promise of a fresh world and widening opportunities, he married Maria Dormont, the soprano, who has since continued her career under her full married name, Maria Kousevitzky. (Dr. Sevitzyky has shortened his name for professional purposes.) The couple sailed shortly thereafter to America, henceforth to be their deeply loved and honored homeland. Of this country Dr. Sevitzyky says, simply, "It gave me the thing I most desired, the chance to be active in my music. I will do anything I can for America." Thus the record: American citizen since 1928; Chief Ar-So-Tar-Mo of the Blackfeet Indians since 1940; Doctor of Music by appointment from DePauw University since 1941; and Deputy Sheriff of LaGrange County, Indiana, since 1942.

If America has been profugal in the chances she has given Dr. Sevitzyky for further development, he has just as lavishly turned his talents to his country's benefit. In 1925 he organized and became the conductor of the first permanent

(Continued on Page Eleven)

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CONDITIONAL MEMBERSHIP ISSUED

- 1661—Kenneth C. Videto (renewal).
1662—Olive White (renewal).
1663—Harry Kenneth Franklin (renewal).
1664—John McGlothlin (renewal).
1665—Eugenie Baird.
1666—Curtis Swigart.
1667—Mallie Kula (Kane) (renewal).
1668—Rita Florida Caprino (renewal).
1669—Emie G. King (renewal).
1670—Margie Ray Lusk (renewal).
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DEFAULTERS

Harry Rapkin, proprietor, Wagon Wheel Tavern, Rehoboth Beach, Delaware, is in default of payment in the sum of \$175.00 due members of the A. F. of M.

Kay Kelsner, former Bookers' License No. 2306, Indianapolis, Indiana, is in default of payment in the sum of \$77.00 due members of the A. F. of M.

Harry Silverman, proprietor, Music Bar and Restaurant, Schenectady, N. Y., is in default of payment in the sum of \$42.50 due members of the A. F. of M.

TO MEMBERS IN SERVICE

If this copy of the INTERNATIONAL MUSICIAN is addressed to a member who is now serving in the Armed Forces of our country, please forward it to him. Also, if his station is a relatively permanent one, please notify the local secretary of his present military address. The INTERNATIONAL MUSICIAN will then be sent directly to the member from our office.

The American Federation of Musicians is continuing to send the INTERNATIONAL MUSICIAN to all members in the Armed Forces. In order to make certain that the Journal reaches the members overseas, local secretaries should endeavor to ascertain the correct addresses. For overseas mailing these usually consist of the member's name, his number, and the name of the post office near his point of embarkation.

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Correction

In the July issue it was stated that Captain Darcy, leader of the United States Army Band, invites American song writers to submit a marching song for the Army Ground Forces. We have since been informed that this contest closed some time ago, with the winner Warrant Officer James B. Rounds, United States Army.



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IMPORTANT NOTICE!

July 26, 1943.

To All Locals and Licensed Booking Agents of the American Federation of Musicians:

The following ruling made by the Treasury Department in connection with the 20 per cent Withholding Tax, authorizes the employer to make the 20 per cent deduction from the net wages rather than from the full amount of the contract, providing, however, that a proper segregation of wages and expenses has been made in the contract in accordance with the suggestions contained in my letter of July 12th.

We have received numerous complaints that many local revenue collectors are unaware of this ruling. In cases where this is so, we suggest that a copy of the ruling contained in the following letter from the Treasury Department be presented to those collectors. In a similar manner this ruling may be presented to employers who may be uncertain as to how they should make the 20 per cent withholding deduction.

I must point out, however, that this ruling will apply only if the provisions of my letter of July 12th are fully complied with; namely, that the wages and expenses be separately itemized and that the following clause be inserted in the contract:

"This price includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of the engagement."

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

tax at the source on wages based upon the amount paid as salaries.

You state that the purchaser of the music, who is the employer, is charged with the expenses incurred by the musicians and in making payment to the musicians for their services he allows them their wages, in accordance with union rules, which are included in the contract price, and also pays them the expenses which they have incurred, etc.; and that payment is made by check, with the amount representing expenses indicated thereon.

The Bureau holds that the amounts paid in advance, or reimbursements made to employees specifically for traveling or other expenses incurred in the business of the employer are not subject to collection of the income tax at the source on wages under the provisions of section 466(a) of the Internal Revenue Code, as added by section 172 of the Revenue Act of 1942, and section 1622(a) of the Code, as added by section 2 of the Current Tax Payment Act of 1943. Any reasonable segregation of such expenses is acceptable.

In view of your statement that the amounts representing expenses are indicated on the checks issued to the employees operating under the Form B Contract, and that a schedule is presented to the employer before the engagement starts showing the payroll and expenses separately, withholding of the income tax at the source on wages is not required on payments made to the employees specifically as reimbursement for expenses incurred. The employers here under consideration should, therefore, withhold the income tax at the source on the amounts paid to the employees for services performed.

Respectfully,
T. MOONEY,
Deputy Commissioner.

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TREASURY DEPARTMENT
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Mr. Joseph A. Padway,
736 Bowen Building,
Washington, D. C.

Sir:

Reference is made to your letter of July 8, 1943, transmitting a copy of Form B Contract, under which the American Federation of Musicians operates, and a copy of the schedule showing a breakdown of the payroll and other expenses which is submitted to the employer before the employment starts, and requesting a ruling to the effect that the employer should deduct and withhold the income

IF YOU DON'T RECEIVE YOUR JOURNAL

Complaints to the effect that members do not receive their copies of the INTERNATIONAL MUSICIAN continue to come into the Secretary's office. More often than not, this is the fault of the members themselves for the reason that they fail to notify their local secretaries promptly when they move. Local secretaries cannot possibly keep their mailing lists up to date unless the members cooperate by notifying them immediately of any change of address. The INTERNATIONAL MUSICIAN is sent by third class mail, and it cannot be forwarded. Instead, we are forced to pay three cents to return the copy to the Newark office. There are some cases in which local secretaries fail to cooperate in this matter, but they are in the minority. We request the cooperation of all members in this matter.

LEO CLUESMANN, Secretary,
American Federation of Musicians.

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Hell, better cross that out, too. They don't ever get vacations where Joe's staying.

Well, what are you waiting for? Go ahead, write the letter to Joe. Try to write it, anyhow.

But mister, if somehow you find you can't finish that letter, will you, at least, do this for Joe? Will you up the amount of money you're putting into War Bonds and keep buying your share from here on in?

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THERE'S nothing like music for morale!" This is the verdict of the fighting Yankees in Africa, Sicily and points North. Word has come to us of how the tunes played by a dance orchestra (and it is one of many) in Africa have given new spirit to soldiers ready for an attack, as well as for those that have been hospitalized. Says our correspondent, reporting on a concert in a hospital ward: "You could almost see their feet lifting again in response to old familiar tunes, 'Men of Ohio', 'Birth of the Blues,' 'Darktown Strutters' Ball' and 'United Nations Rhapsody.'" Sergeant Fred Woolston, who was formerly in Tommy Dorsey's band, is the leader of this outfit, which is a unit derived from the official United States Army Band.

U. S. O. Call

PLEDGES by Jimmy Dorsey and Benny Goodman to devote several weeks of

their time to a tour of servicemen's bases —this in answer to an appeal from USO-Camp Shows—have started the bandwagon rolling sturdily in the direction of service camps and centers. Locals are also aiding directly in supplying talent to Camp Shows. Local 802, New York,

for instance, has pledged itself to supply bands for the four embarkation centers around the New York area, starting off with Jerry Sears and Raymond Scott.

Local 77, Philadelphia, is showing its readiness to be of service on the home front by furnishing music for dancing every evening at the USO-Labor Plaza recently opened in the heart of Philadelphia. The new dance center, which occupies a park space on Broad Street (Reyburn Park, adjacent to the City Hall) formerly fenced in by iron railings and inaccessible to the public, has a dance floor accommodating more than 300 couples. Chairs and tables for 1,000 persons surround the dance floor.

Manhattan Medley

JOHNNY LONG, who is currently holding forth at the New Yorker Hotel, will remain there until October.

BENNY GOODMAN will be next on the New Yorker's date list.

GLEN GRAY will continue his stay at the Pennsylvania Hotel until October 2nd.

INA RAY HUTTON will finish her current stay at the Astor Hotel on September 4th.

TOMMY TUCKER will follow the Hutton band at the Astor, remaining until Harry James returns from the West Coast for his Fall date.

CARMEN CAVALLARO will have a date at the Waldorf-Astoria in the Autumn.

VAN ALEXANDER had a date at the Roseland Ballroom during early August.

JERRY WALD will open September 1st at the Roxy Theatre for four weeks.

LAWRENCE WELK is scheduled for a run at the Capitol Theatre next October.

Jersey Jamboree

ABE LYMAN will open October 1st at the Terrace Room, Newark, for four weeks.

AL DONAHUE is scheduled for a date at the Terrace Room in November.

BENNIE KRUEGER, with his reorganized dance orchestra, played for the Blackout Ball held July 31st at the Essex House in Newark. Chairman of the event was Paul Specht, pioneer orchestra leader.



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This is our way of sending sincere greetings and best wishes to musicians in the service of their country and to show our appreciation for the loyalty and enthusiasm of the thousands of men playing Martins in

various service units all over the world. It will be interesting, too, to know where these Martins are being played . . . under what conditions . . . and who is playing them.

When you write, tell us what you can about yourself, and, if possible, send a picture in uniform. We plan to publish a wartime Martin Bandwagon featuring pictures and news of musicians who have gone to war. You no doubt have many admirers of your playing, and friends, who are anxious to know where you are, what you're doing, etc., and in turn, you unquestionably are interested in finding out where some of your friends are, too.

Don't delay—Write today. Serial number of the Martin you're now playing, name, address, some facts about yourself, and a picture in uniform. We'll send the Bond!

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Atlantic Antics

LOUIS JORDAN had a three-day date ending August 1st at the State Theatre, Hartford, Connecticut.

WILL OSBORNE spent the week ending August 2nd at the Stage Door Casino, Baltimore.

EARL HINES finished weekers at the Howard Theatre, Washington, D. C., on August 5th, and at the Royal Theatre, Baltimore, on August 12th.



CAB CALLOWAY

GRACIE BARRIE checked out of the Frollics Club, Miami, on August 5th, after a four-week stay.

JAN SAVITT will finish his four-week date at the Frollics Club on September 2nd.

Buckeye Bands

CHARLIE BARNET will have a date for the week-end of August 26th at the Palace Theatre, Columbus, Ohio.

BOB STRONG and his orchestra, featuring "music with the Strong appeal", is the attraction at present writing at Moonlite Gardens, Coney Island, Cincinnati.

HAL MCINTYRE will spend the week ending August 26th at Eastwood Park, Detroit, and will open the following day at the Ballroom, Cedar Point, Ohio, where he will remain until September 5th.

WOODY HERMAN, when he played at the Stanley Theatre, Pittsburgh, during the week ending August 12th, was back at the spot where his band had its start five summers ago.

LIONEL HAMPTON had the week following the Herman outfit at the Stanley Theatre, Pittsburgh.

Southward Swing

RICHARD HIMBER will finish a three-week stay at the Peabody Hotel, Memphis, on August 25th.

CLYDE LUCAS finished a stint at the Claridge Hotel, Memphis, on August 12th.

BOB ALLEN will end his four-week stint at the Roosevelt Hotel, New Orleans, on August 17th.

COUNT BASIE will have the week ending August 26th at the Tower Theatre, Kansas City, Missouri, and the week ending September 2nd at the Orpheum Theatre, Wichita, Kansas. The Count, who has not played in a Broadway theatre for years, will do a stint at the Roxy Theatre early in 1944.

Chicago Chit-Chat

LES BROWN, who recently completed a stay at the Sherman Hotel, has signed on the dotted line for a return date there for another four weeks beginning September 10th, following that immediately with a six-weeker at the Palladium, Hollywood.

SONNY DUNHAM checked out of the Sherman Hotel on August 12th after a four-week stay.

CARL RAVAZZA'S current date at the Blackhawk Restaurant will keep him there until mid-November.

TINY BRADSHAW recently received an extension for another eight weeks at the Rumbogie.

VAUGHN MONROE will head the show for the week ending August 26th at the Oriental Theatre, and for the week ending September 2nd at the Riverside Theatre, Milwaukee.

CAB CALLOWAY finished a month at the Park Central Hotel on August 11th. He will begin his hi-de-ho's at the Panther Room of Chicago's Hotel Sherman on December 31st.

TEDDY POWELL, when he opens August 20th at the Chicago Theatre, will be playing his first date in the Windy City.

Far-West Fanfare

JACK TEAGARDEN had the two weeks ending August 12th at Lakeside Park, Denver.

TED FIO RITO will finish a two-week date at Ellitch's Gardens, Denver, on August 16th.

DEL COURTNEY had a string of one-nighters during the week ending August 12th which took him from Hammond, Indiana, through Madison, Sheboygan, Manitowoc and Appleton, Wisconsin.

CHUCK FOSTER had the week ending August 5th at the Orpheum Theatre, Omaha.

OZZIE NELSON will finish a weeker at the Orpheum Theatre, Minneapolis, on August 19th and will have the following one at the Orpheum Theatre, Omaha.

California Capers

JIMMY DORSEY will maestro at the Palladium, Hollywood, until September 6th. He and his brother, Tommy, according to present bookings, will both be swinging out in New York theatres during December. Tommy is scheduled to start off either December 22nd or 29th at the Paramount, while Jimmy will definitely be playing at the Roxy, opening either December 15th or 22nd.

BOB CHESTER will open September 24th at the Trianon Ballroom, Los Angeles.

FREDDIE FISHER will be at the Radio Room, Hollywood, until September 25th.

REX STEWART, celebrated trumpeter for more than a decade with Duke Ellington, has organized his own orchestra and, at present writing, is playing at the Trinidad Club, Hollywood.

STAN KENTON spent the five days ending August 1st at the Rendezvous Ballroom, Balboa.

KAY KYSER was maestro at a benefit dance given recently at the Municipal Auditorium, Oakland, for the purpose of raising \$20,000 to equip the Oak Knoll Naval Hospital with a swimming pool.

JOE REICHMAN will hold over at the Mark Hopkins Hotel, San Francisco, until September 12th.



TED FIO RITO

Pack o' Dates

JIMMIE LUNCEFORD will wend his way through California, Arizona, Texas, Alabama, Tennessee, Arkansas, Indiana, Michigan, Ontario and New York by September.

SPIKE JONES and his zany musical aggregation, the City Slickers, are making a summer road tour which includes one-week engagements in Cleveland, the week ending August 27th; in Baltimore, the week ending September 15th, and in Boston, the week ending September 23rd.

It's Getting About That—

MITCH AYRES is the way bandleader Mitchell Ayres now prefers to be billed, since he thought his full name too formal, and most people call him "Mitch" anyway.

RUSS SMITH swung out for the recent Sunday afternoon tea dance for servicemen and women, sponsored by the American Theatre Wing, at the Hotel Roosevelt Grill. It was a reversed order party, for the "stag line" was made up of Waves, Waacs, Spars, women Marines and some visiting English Wrens.

HARRY JAMES probably holds a record for hitch-hiking fans, for two Canadian soldiers recently spent 48 hours of their short furlough thumbing their way from a distant post in Canada to the Hotel Astor, where the maestro was then playing, to hear him for two hours.

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SAMMY KAYE and his swing-and-swayers chalked up a new attendance record recently when their music attracted more than 16,000 dancers to New York's Central Park Mall. It was the largest crowd of the year.

DUKE ELLINGTON'S newest find is a blind romantic baritone, Al Hibbler. The Duke introduced him at the Hurricane during his current date there.

Dancing Under the Stars

JITTERBUGS, waltzers, rhumba fans and just-plain-fox-trotters from the Army, the Navy, the Marines, from bustling defense plants and from sultry summer offices have been "Dancing Under the Stars" in New York during July and August to the music of top-flight bands. The programs are free, presented as a public service through Mayor F. H. LaGuardia with the cooperation of Local 802, New York City, Consolidated Edison Company and the New York City Park Department.

In Central Park Mall, Colonial Park, Prospect Park, McCarren Park, Bushwick Park, Liev Erikson Playground, Jackson Heights Playground, Victory Field, Grover Cleveland Playground, Jewell Playground, Van Cortlandt Park, Poe Park, representing every borough, the music of Bob Allen, Judy Kayne, Sammy Kaye, Johnny McGee, Jerry Wald, Joe Venuti, Will Osborne, Johnny Long and Dick Rogers has already made many evenings, otherwise drab and lonely, one of gay companionship for folks back home and servicemen on leave.

What Tunes Are Made Of

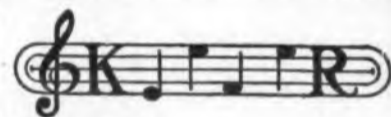
WHAT looks to us like an excellent idea is that of Jimmie Lunceford's for bringing war songs to the American public. He suggests that a plan be formulated to allocate the playing of war songs by the nation's top-flight bands. That is, as the broadcasting industry voluntarily joins in bringing news of rationing, salvage and other phases of the home front to radio audiences, dance orchestras, through the music industry in cooperation with the government, could agree to feature whatever tunes are considered worthy of popularization.

This might go a long way toward solving the problem of discovering the "Over There" of War II.

South Pacific Swing

FROM somewhere in the South Pacific, Technical Sergeant Jim Lucas, a Marine Corps Combat Correspondent, has sent us word about the bands they are hearing down there.

Top-flight band musicians who forsook their jobs to enlist in service bands are extremely popular with fighting men. They have convinced the soldiers, sailors and Marines that they are regular fellows, living down the skepticism that greeted them early in the war.

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Most popular bandsmen in this area are the members of Chief Petty Officer Artie Shaw's Navy orchestra. Shaw's hot jive, losing none of the sizzle that packed theatres and night clubs a year ago, has cheered enlisted men at jungle outposts from New Zealand to Guadalcanal and won the kudos of fighting men throughout this area.

Just as popular, in its own ballwick, is the First Marines band, directed by Master Technical Sergeant Joe Sharfglass, quiet, energetic maestro who played with Clyde McCoy, Woody Herman, Vincent Lopez, Carl Hoff and Leo Reisman before he enlisted. This Marine Corps "field music" unit is equally good presenting a Sousa march on parade or rescuing wounded comrades under fire as stretcher-bearers.

While Artie Shaw's band is composed chiefly of swing specialists from top-ranking dance outfits, Master Technical Sergeant Sharfglass' group is more varied. There are boys from high school bands, collegians who marched and counter-marched between the halves of "Big 10" grid battles, and old-line Marines who have seen service in Shanghai, Pearl Harbor and Midway. But both bands are giving the fighting men what they want most—plenty of swing, plenty of martial brass, a dash of mountain music, and a touch of "Hearts and Flowers".

Finale

FRANKLIN RITZKE, a member of Local 339, Appleton, Wisconsin, and a trumpeter in Tom Temple's orchestra, was killed in an automobile accident on July 20th. Brother Ritzke, who was twenty, had three years of trumpet playing behind him and was fast becoming a veteran of the dance band business.

Symphony Orchestra

A YOUNG American conductor who has already made his mark in the symphonic field, when asked what advice he could give to the aspiring student and young musician, quickly replied: "Go back where there is more opportunity—away from the large city toward the small one. Once in a smaller city, start things, make things happen. Know your instrument well and work hard on sight reading; form quartets, other chamber groups, even moderate-sized symphony orchestras—at least play in them. Playing experience is fundamental. Listen to music, too, lots of music, all kinds and types of music, at every possible opportunity." These words are no idle comments. They come from the depths of experience of Izler Solomon who has forged ahead the American way, by tireless, devoted effort. Now, when even the smallest hamlets are becoming symphony-conscious, his advice may well be pondered. There is need for guiding spirits in music, those who are not content with playing and teaching but who have the urge and ability to organize groups, start up small ensembles, arouse civic spirit. Izler Solomon, who conducted the series of New Orleans summer pop concerts which have just been concluded, has thereby forged another link in his chain of successes. According to Elizabeth Wilson, of the *New Orleans Item*, he "proved

himself worthy of that nationwide praise accorded him as a conductor, synchronizing the small orchestra into a perfectly performing unit". Regular conductor of the Columbus (Ohio) Philharmonic Orchestra, and well known for his work with the Illinois Symphony Orchestra and the Woman's Symphony Orchestra of Chicago, Mr. Solomon has also conducted such organizations as the N. B. C. Symphony Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Buffalo Philharmonic and Les Concerts Symphoniques de Montreal. Only thirty-three years old, he has made headway as have few others in the conductorial field.

Pop Programs

BOSTON has a way of making an Institution out of a favorite entertainment, and the "pops" concerts have long since become as stable a part of the cultural background as Bunker Hill or the New England Conservatory. The programs, with excerpts from newspapers of fifty years ago, accentuate the traditional element of these concerts, and the ability of Bostonians, even then, to appreciate informality as well as conventionality in their music-making. As a certain Miss Lundt wrote in the *Boston Commonwealth* of July 11, 1891: "The Promenade Concerts have done Boston a world of good in a variety of ways, chief among which is the convincing of Boston that summer may take the starch out of more things than collars, and yet there be no harm done." The program of July 17th had everything to make for ease and familiarity, including a "Carnival of Animals"

complete with lions, hens, horses, tortoises, elephants, kangaroos, cuckoos, pianists (the listing is Saint-Saëns', not ours) and a swan.

A series of concerts supplementary to the regular "pops" series, the "Esplanade Concerts", had its opening on July 31st, to the accompaniment of colorful ceremonies, since a group of 500 WAVES attended in celebration of their own organization's first anniversary on that date. In this, its fifteenth season, the Esplanade series under Arthur Fiedler has even further spread the appeal of popular music on a "free for all" basis.

Water Gate

HANS KINDLER, permanent conductor of the National Symphony Orchestra, Washington, returned to the podium on July 21st at a concert in which Dorothy Maynor, Negro soprano, made her debut at the Water Gate. The final concert of this seventh season of "Sunset Symphonies" took place July 23rd when the soloists were two young members of the United States Army Air Corps, both of whom were well launched on a successful artistic career before induction in the Army: Erno Valasek, violinist, and Glenn

Another 'teen-age artist to make an appearance that week was 13-year-old Lorin Maazel who conducted the program of July 17th.

International interest surrounded the first performance of Aaron Copland's "A



IZLER SOLOMON

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SUMMER'S FINALE

Lewisohn Stadium

AU...OBESON was explanation enough for the 20,000 who crowded into the Lewisohn Stadium, New York, on the evening of July 1st. Nor was it an audience that was content with the numbers set forth on the program. When the last note of these died away, mighty roars rose from every part of the amphitheatre, calling for favorites, chanting in unison for favorites, insisting on favorites, with Robeson complying with one after another and shouting beltimes, "Okay, I heard you. I'll get to 'em, I hope."

An audience equal in numbers was there to hear Gershwin music, on July 6th, jazz touched with tenderness, bringing back to mind that hectic decade following the World War. Alexander Smallens conducted both these concerts.

Robert Stolz was on the podium for the program of Viennese compositions heard on July 8th, but Mr. Smallens returned for a Tchaikovsky-Moussorgsky program, July 13th. Soloist at the concert of July 14th was Teresa Sterne, 16-year-old Brooklyn pianist, playing the Last Concerto in E-flat major, No. 1.

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Darwin, baritone. J. Erwyn Mutch has been appointed manager of the orchestra.

Robin Hood Dell

YEHUDI MENUHIN, just returned from a goodwill concert tour of South and Central America where he gave special recitals for American soldiers at various bases, was soloist with the Philadelphia Orchestra on July 26th, interpreting Brahms' Violin Concerto in D major. Conductor Pierre Monteux devoted the orchestral portion of the program also to works of Brahms, the Symphony in F major, No. 3, and the "Academic Festival" Overture.

Twenty-year-old pianist, Zadel Skolovsky, who won the "Young American Artists" competition and as part of the award was soloist at the concert of July 30th, chose, for this appearance, Tchaikovsky's Concerto No. 1 in B-flat minor. The final concert on August 6th was a request program directed by Pierre Monteux.

Auditorium Sell-out

THE close of the Cleveland "pops" series, July 14th, was marked by a most successful appearance as soloist of Frank Sinatra, whose out-of-the-depths interpretations of "Old Man River" and "The Song is You" were greeted with wild rounds of applause. At the close of the program Mr. Sinatra thanked his audience, the conductor, Rudolph Ringwall, and the summer symphony members for their gracious support.

Ravinia

AARON COPLAND'S suite from the ballet, "Billy the Kid", received its first Chicago concert performance by the Chicago Symphony Orchestra, under Pierre Monteux, July 15th. Other American composers who have been represented on the programs this summer are William Schuman, Roy Harris, John Alden Carpenter, Samuel Barber and Charles Tomlinson Griffes whose "Pleasure Dome of Kubla Khan" was given a most effective reading by conductor Howard Barlow. On July 20th Gregor Piatigorsky was heard for the second time this summer, in the performance of Haydn's Cello Concerto in D. The young American pianist, William Kapell, made his first appearance in the Chicago area July 22nd, when he was soloist in the Khachaturian Piano Concerto in its Chicago premiere.

Grant Park

AT Grant Park, Chicago, a variety of orchestras—among them the Chicago Opera, the Jerzy Bojanowski, the Walter Steindel, the Chicago Philharmonic, the Herman Felber, the Rudolph Ganz, the George Dasch, the Oscar Anderson, and the People's—gave an interesting series of concerts during July.

Toledo

THE Toledo Symphony Orchestra, under George King Raudenbush, which suspended activity last Autumn, has resumed its activities under the sponsorship of the Willys-Overland Motors Company, Inc., and with the cooperation of the Toledo Symphony Society is giving a series of weekly Sunday night Pop Concerts for war workers of Toledo.

Hollywood Bowl

CLAUDIO ARRAU, Chilean pianist, was heard as soloist, July 27th, at the Hollywood Bowl and Anne Brown on July 31st. Eudice Shapiro, violinist, was soloist in the Cunos Concerto with the Los Angeles Philharmonic Symphony Orchestra, under Eugene Goossens, August 1st.

Toronto

DURING the latter half of July Emerson Buckley conducted the Toronto Philharmonic Promenade Concerts, including on one of his programs the first Canadian performance of Douglas Moore's "Pageant of P. T. Barnum".

N. B. C.

ARTURO TOSCANINI, conducted the N. B. C. Orchestra in the second of four special War Bond concerts under the auspices of the United States Treasury Department, July 18th, in a program which was enthusiastically received by the audience of service men at the studio. During the intermission Acting Secretary of War Robert P. Patterson broadcast,

"No accomplishment or deed of courage of Mr. Toscanini's shines so brightly as his refusal to put his art at the disposal of tyrants. We in America have welcomed him as a champion of liberty. We now claim him as our own, and when freedom and the cause of freedom echo nobly through his music, we can truthfully say with Walt Whitman, 'I hear America singing'."

AUTUMN PRELUDE

Philadelphia

A CYCLE of the seven United Nations symphonic programs will be one of the special features of the 1943-44 Philadelphia Orchestra season. The first concert of the cycle, scheduled for October 15th (the second of the regular subscription season), honored the gallant people of Czechoslovakia. Subsequent programs in the series will be an all-Russian one, an all-French, an all-Polish, an all-English, an all-American, and one featuring representative music of the various Central and South American members of the United Nations.

Although restricted by wartime limitations on railroad travel to very limited touring of the Eastern states, the Philadelphians will again give their regular series of seven concerts in Washington, D. C., between October 19th and April 18th, and six concerts in Baltimore between October 20th and April 19th. Approximately twenty other tour dates will be filled, including engagements in Harrisburg, Reading, Pittsburgh, Hartford (Connecticut), Richmond, Toronto and Ann Arbor. There will of course be the ten Carnegie Hall (New York) concerts, on October 12th, November 9th and 23rd, December 14th, January 4th and 25th, February 15th, March 7th and 21st, and April 11th.

Baltimore

REGINALD STEWART has been re-engaged for next season as conductor of the Baltimore Symphony Orchestra. Of the thirty concerts, ten will present soloists, five will be given for young people and fifteen (on Sunday evenings) will be given at popular prices. The season will extend from November 7th to February 27th.

Cleveland

OCTOBER 7th has been set as the opening date of the Cleveland Orchestra, Erich Leinsdorf, its new conductor, occupying the podium. The schedule for the season will include twenty pairs of symphony concerts on Thursday and Saturday evenings, the usual series of twilight concerts, children's concerts and popular concerts in Cleveland Public Auditorium, and the regular tours in the Middle Western, Eastern and South-eastern states.

Indianapolis

AN interesting series of artists are scheduled to appear at the concert of the Indianapolis Symphony Orchestra in the 1943-44 season: Alexander Kipnis, Joseph Szigeti, Ania Dorfmann, Carlos Salzedo, Robert Casadesu, Raya Garbousova, Carroll Glenn and Helen Traubel.

Chicago

THE fact that sustaining memberships have brought to the Chicago Symphony Orchestra more money than was originally asked for, and that 87 per cent of the subscriptions have already been renewed, is proof enough that Chicagoans intend, in spite of the uncertainties and difficulties of war, to keep the standard of orchestral production up to the pre-war era. Désiré Defauw, the orchestra's new conductor, in arranging his programs, is working out a series which will represent symphonic music of all schools and all times, a sort of history of symphonic literature. He is taking particular care to avoid the inclusion of works to which recent events have given an extra-musical evaluation. However, he is presenting Shostakovich's First Symphony "to show the public what that composer wrote when not backed up by false excitement".

Kansas City

THE Philharmonic Association is considering plans for the coming season, especially the engagement of a new conductor to take the place of Karl Kruger, who recently resigned.

Los Angeles

ALFRED WALLENSTEIN, musical director of the Firestone Radio Hour since July, 1935, has been appointed permanent conductor and musical director of the Los Angeles Philharmonic Orchestra. Born in Chicago, October 7, 1898, Mr. Wallenstein will be one of the very few native-born conductors engaged as a director of a major symphony orchestra. A brilliant schedule of the coming jubilee of the orchestra is being planned under his supervision.

NEWS NUGGETS

Edwin McArthur, young American conductor, is "somewhere overseas" on a special musical mission for the USO. For some time previous to his departure, Mr. McArthur was diligently applying himself to the mastery of the piano-accordion, and it is believed he took one of these with him, for use in leading mass singing in combat zones where pianos are unavailable.

Willem Willeke, Howard Hanson and Vladimir Golschmann, the three guest conductors of the Chautauqua Symphony Orchestra this summer, were all close friends of the late Albert Stoessel, the Chautauqua's musical director from 1929 to his death last May.

On August 22nd Dimitri Mitropoulos will conduct the New York Philharmonic-Symphony at its regular Sunday afternoon broadcast. Josef Hofmann will be soloist.

Massimo Freccia, who for the past four years has been conductor of the Havana Philharmonic Symphony Orchestra, has returned to New York to await his final papers of American citizenship.

Harl McDonald, composer and manager of the Philadelphia Orchestra, has recently completed a new violin concerto. Look for its premiere next season.

Sergeant Eugene List, young pianist who has been soloist with various symphony orchestras during the past season, and Carroll Glenn, violinist, who has also appeared with leading orchestras throughout the United States, are being married on August 15th, in New York City.

They are applying younger and younger for admission into the training orchestra of the National Orchestral Association. Of the fifty-five applicants most are between the ages of fourteen and seventeen. Twenty-six have been accepted as active playing members.

The discovery in Peiping, China, of a 200-year-old "lost" musical manuscript, identified as "Pedolini's Ninth Sonata for Piano, Violin and 'Cello", has recently been reported by the United States Foreign Broadcast Intelligence Service through its interception of a Japanese radio broadcast. Pedolini, the broadcast stated, was an Italian missionary in the Court of the Emperor Kang Hsi, of the Ching dynasty.

John Barbirolli has suggested that after the war there be an exchange of conductors between the Hallé Orchestra of Manchester (England) and American orchestras. The English ensemble which has seventy players was founded in 1857 by Sir Charles Hallé.

Mrs. Mary Louise Curtis Bok, patroness and founder of Philadelphia's Curtis Institute of Music, and Efreim Zimballist, violinist, were married in New York on July 6th.

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Concert Bands

PERHAPS no other single factor will so quickly popularize American music as getting people familiar with its composers, not only through frequent hearing of their works, but through presenting each personally to his public from the conductor's podium. Summer band concerts offer an excellent medium for the latter, since they attract audiences made up of Americans of every type and calibre, many of whom might not enter a symphony hall or an opera house from one year's end to another.

Edwin Franko Goldman, conductor of the Goldman Band, has shown time and again that he realizes fully the potentialities of his ensemble in this regard. On July 21st, for instance, he gave a program in Central Park, New York City, which actually presented to their American public

five composers conducting their own works. Samuel Barber, who was born in West Chester, Pennsylvania, in 1910, and who is now a private in the United States Army stationed at Headquarters in Governor's Island, New York, mounted the podium for the first number, "Commando March", which is the first work he has composed since entering the Army. Wallingford Riegger next directed the band in his "Prelude and Fugue for Band" composed especially for the Goldman Band in March and April of this year. Born in Albany, Georgia, in 1885, Mr. Riegger is a co-founder of the American Composers' Alliance and a director of the New Music Society. Henry Cowell next conducted the band in his Overture, "Shipspace", a simple, melodious work.

Following the intermission, Paul Creston directed the men in his first work for band, "A Legend", and Pedro Sanjuan closed the program conducting his "Cano Yoruba", a composition which he describes as follows: "The slaves of the Colonial period, who originally came from the West Coast of Africa (Yoruba region), continued to practice their ancient rites in Cuba. The religious practices of the



EDWIN FRANKO GOLDMAN

"Initiated" are countless, but nearly all of them include an invocation to the ancestral deities, manifested in the form of ritual dances and magic songs. In all of these ceremonies, the drum is the sacred instrument. The chants and rhythms of these Afro-Cuban rituals form the basis of the present composition. The work is, however, not a reproduction of these, but is wholly the personal impression of the composer."

In the absence of the respective composers, William Schuman's "News Reel", Aaron Copland's "An Outdoor Overture" and Richard Franko Goldman's "A Curtain Raiser", were conducted, the first two by Leonard Bernstein and the last by Edwin Franko Goldman.

Mr. Goldman cannot be praised too highly for the consistency with which he includes American compositions in his programs. The seventh week of the concerts, from July 25th through July 31st, is a case in point; therein he conducted two all-American programs, and one Pan-American program.

Grant Park Series

THE sweltering heat of July and August "dog-days" is forgotten by Chicagoans on those evenings when the Chicago Park District and Chicago Federation of Musicians, Local 10, present their Grant Park Concerts. The music for the concert on July 10th was supplied by Cavallo's Symphonic Band, with P. A. Cavallo conduct-

ing and Doris Doree as guest soloist. The Cavallo band was heard again on July 17th and 21st. Doris Doree, soprano, Esterina Di Nicola, soprano, and Tom Brennan, tenor, were some of the guest soloists with this band. A. F. Thaviu and his band played their first concert of the series on July 13th with Rita Warsawska, Enrico Clausi and Alger Brasiz as soloists. The band had return engagements on July 28th and August 3rd. Colonel Armin F. Hand and his American Legion Band, who played on July 24th, will again be heard on August 17th and August 27th.

Local 802 Sponsorship

A VARIETY of programs, each directed by a different conductor, is being offered under the joint sponsorship of Local 802, Mayor LaGuardia, and the Park Department in its sixth annual series of free summer band concerts for residents in the five boroughs of New York.

The concert on July 11th, at Forest Park Music Grove, was conducted by Dean Dixon, a native New Yorker, who at twenty-seven has conducted the N. B. C. Symphony Orchestra, and is at present conductor of the New York Chamber Orchestra. Chester W. Smith, noted moving picture industry conductor, was on the podium for the concert presented July 13th at Orchard Beach, the Bronx. The concert at Sunset Pool, Brooklyn, on July 15th, was under the baton of Harry Levant, who has conducted many of Broadway's musical shows.

Russia was represented at the concert of July 18th at King Park, Queens, by conductor Alexis Kudisch, who was born in that country and studied under the incomparable Rimsky-Korsakoff. The following concert, on July 20th, at Riverside Park, Manhattan, was conducted by Rosario Bourdon, who has been connected with the Cincinnati Symphony Orchestra, the Philadelphia Orchestra, the St. Paul Orchestra and the Montreal Symphony Orchestra. On July 22nd the concert was additionally sponsored by "A Believer in the Future of New York City", and, on July 27th, by "A Friend Who Appreciates America". An all-girl band, directed by Nat Brusiloff, gave a concert on August 1st, at Forest Park Music Grove.

Marine Women's Band

A Marine Women's Band, the first to be authorized by the Marines in their whole history, is being formed and will be stationed at Camp Lejeune, New River, N. C. It will pace parades, play for inspections and reviews, give concerts and perform all other functions usually relegated to the male bands. The women will undergo regular basic training at Camp Lejeune before entering the band—following the good old leatherneck tradition of being Marines first and musicians afterward.

Warranted To Please

LEHMAN ENGEL who has been assigned the direction of a concert band by Lieutenant Commander Peabody of the Great Lakes Naval Training Station has, as he puts it, "achieved a formula" for "pleasing the young recruits", a process arrived at through observing audience reaction in numerous instances. The following band concert program is typical of those "warranted to please":

"Hands Across the Sea", Sousa; "Invitation to the Waltz", Weber; "Pavanne", Morton Gould; Ballet of Pleasure, from "Louise", Charpentier. For salon orchestra: "To a Wild Rose", MacDowell; "Deep Purple", DeRose; "Carloca", Youmans; "The Man I Love", Gershwin. Songs performed by Josephine Antoine: "Solveig's Song", Grieg; "When I was Seventeen", arranged by Kramer; "Oft in the Stilly Night", Moore; Jewel Song from "Faust", Gounod. Songs with orchestra: "Tis the Last Rose of Summer", Millikin; "Kiss Me Again", Herbert. For band and male chorus: "Flamingo", Groya. For concert band: Overture 1812, Tchaikowsky. The National Anthem.



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Band With Flowers

SERGEANT ANTHONY MIRANDA, Jr., who is a member of the official United States Army Band, has been keeping a diary of his adventures in North Africa and some of his interesting anecdotes have been relayed to us through Gault MacGowan in the *New York Sun*. The biggest thrill he ever had in his life, he states, was when the United States Army Band visited Casablanca. "We were wearing our gayest uniforms and as we marched through the streets with all instruments going full blast, every one in town flocked after us. Confetti fell like ticker tape. Girls threw flowers. I never heard so much cheering. The music and our uniforms were too much for them—they were just swept away with emotion. The Sultan of Morocco heard about us . . .

"I am playing a solo horn, and all we players of wind instruments were terribly worried about our lips. We didn't think they would stand up to four and five concerts daily. I never thought I could play that much.

"The only relief we had was when we played at a big French reception in Morocco, where we alternated with a Senegalese band. That was quite a thrill. Those Senegalese produced music that was completely martial—in bugle corps style. They're flashy. You ought to see the way they twirl around in wonderful flourishes. They had a trombone player who imitated our American style and boy! he certainly can blast hell out of that horn.

"The Senegalese cornet soloist was greatly fascinated by our mutes. He asked to borrow one for his next solo, a real opus from his point of view, and we obliged. You ought to have seen the

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look on his face when he discovered after a few moments' use that a mute needs plenty of previous practice, and there he was in the middle of a solo before a crowd of resplendent officials. . . . With great presence of mind, I thought, instead of blundering on, he pulled it out and flung it from him with disgust written all over his face."

However, these are only some of the colorful episodes. The band also plays for the wounded in hospitals, for official functions, and, we conjecture, for triumphal entries.

Here, There and Everywhere

Arrangements for Service Men

WE have recently received a letter from Local 60, Pittsburgh, which we feel should be shared with all Federation members.

The need for complete orchestrations for the armed forces here and abroad is paramount, and we trust that all the locals will prove as enterprising as Local 60 in seeking to solve the problem. If there is any question regarding just where to send the arrangements, the office of Local 60, 810 Penn Avenue, Pittsburgh, Pennsylvania, will be glad to receive them and forward them to camps where they are definitely needed.

Mr. James C. Petrillo,
President, A. F. of M.
Dear Sir and Brother:

Hardly a week goes by in which this office does not receive requests from members in Africa, England and other remote places where our forces are stationed, for orchestrations. The climax was reached today when a major wrote me advising there were no recreational facilities in his particular sector; that they had musicians and instruments, but that it was impossible to obtain even one score.

I thought perhaps that you could make a plea to those interested through the INTERNATIONAL MUSICIAN for complete orchestrations for the armed forces. We in Pittsburgh are buying some and begging others and shipping them where needed and requested. I know the boys in service would be eternally grateful for any contributions, and the American Federation of Musicians would receive its share of praise.

Fraternally yours,

(Signed) NICHOLAS J. HAGARTY,
Secretary-Treasurer.

New Philadelphia Picnic

AT the annual picnic of Local 404, New Philadelphia, Ohio, 129 members and guests witnessed the installation of the following officers:

President, Edw. J. Boyd; Vice-President, V. J. Weber; Secretary, Donald L. Angel; Treasurer, M. L. Hunker; Trustees: Tom Lewis, J. W. Meese, E. M. Lightell; Executive Committee: T. Barnish, Bryan Wallick, Margaret Rennecker, C. R. Yingling, Ed Schloo, Don Wallick, Alex Sica.

Retiring Secretary Carl A. Wolfe was presented a bonus check and an honorary life membership in the local for his thirty-eight years of active service.

Brother Gene Rennecker, upon the announcement of his marriage to a sister musician, the former Margaret Mathias, passed around cigars to his fellow-picnickers.

The Auditing Committee, after reporting the ownership of \$1,800 in bonds, commended the Picnic Committee of D. L. Angel, Margaret Rennecker, B. A. McConnell and Ed Schloo, for arranging a most enjoyable event.

WILLIAM E. BARNES

William E. Barnes, charter member of Local 4, Cleveland, Ohio, died on July 6th at his home. Born in 1872 in Pickaway County, Ohio, he played cornet in the Springfield Cadet Band as a boy and later went to Boston to study with Henry Brown, a noted trumpet teacher. After his graduation from the Boston Conservatory of Music, he moved to Cleveland where he became famous as a cornetist, trumpeter and conductor.

During Brother Barnes' long and colorful musical career, he was one of the members of the original Cleveland Symphony Orchestra, played in the Lyceum Theatre for nineteen seasons, and for a short period directed a band in Indianapolis. For the last thirty-five years or more he was vice-president and a teacher at the West Side Musical College, of which he was one of the founders.

Surviving him are his wife, two sons, two daughters and ten grandchildren.

WILLIAM ARQUETTE

William Arquette, full-blooded Indian and a member of Local 76, Seattle, Washington, for twenty-two years, died on June 16th at the age of sixty-nine.

"The Chief", as he was known familiarly to his friends, was born on the Puyallip Indian Reservation. When he was sixteen the United States Government sent him to Philadelphia to study music.

In 1904 at the St. Louis World's Fair he played in the United States Indian

Band, which took second place in international competition. For several seasons he toured the country with John Phillip Sousa, and later played with George Olson, Frankie Roth and many other prominent orchestras.

Brother Arquette played with the Seattle Symphony Orchestra and at the time of his death was with Tommy Thomas' Orchestra, entertaining service men and war workers at Bremerton.

He is survived by his wife, a daughter, a son, a sister, a brother and seven grandchildren.

HIRAM A. HART

Hiram A. Hart, former secretary of Local 537, Boise, Idaho, died on June 11th from complications resulting from an illness of several months.

Brother Hart was born in 1882 in Boise, where he remained a life-long resident. For twenty-five years he was secretary of Local 537 and was a delegate to the national convention in Salt Lake City, Utah, in 1926. Before the organization of the municipal band, of which he was a member for forty-two years, he played with the old Columbian Band.

He is survived by his wife, a brother and three sisters.



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Fabien Sevitzky

(Continued from Page One)

string orchestra in the country, indeed in the whole world, the Philadelphia Chamber String Simphonietta. Here he began his policy, since continued, of including at least one American composition on every program he conducts.

During the first fifteen years of his residence in America, he was as well a member of the Philadelphia Orchestra, conductor of the Philadelphia and Pennsylvania Grand Opera companies, of the Boston People's Symphony Orchestra, of the Symphony Orchestra maintained by Boston's Metropolitan Theatre, of the Boston Young Musicians' Orchestra and the Sevitzky Vocal Ensemble, the latter two organized by him. He was moreover engaged as guest conductor of the Philadelphia Orchestra at Robin Hood Dell, of the National Symphony Orchestra Water Gate concerts, of the Los Angeles Philharmonic in Hollywood Bowl and of the *Orchestre Symphonique de Montreal* in Montreal, Canada.

In 1933 he was invited to be guest conductor of the orchestras of four of the greatest European capitals. It was while he was on the continent that he established a reputation as one of the greatest interpreters of Brahms and Beethoven. As a matter of fact, so great was his triumph, that all the cities where he had previously been guest conductor demanded his return in 1934, a second European tour which confirmed them in their enthusiastic opinion of his talent.

He is noted for a number of original compositions and transcriptions for double bass, and for many orchestral transcriptions.

It was in November, 1936, that he made his electrifying appearance as guest conductor of the Indianapolis Symphony Orchestra. A year later he again mounted that podium, this time as the orchestra's permanent conductor. His career with this orchestra has been all that he, the management of the orchestra and the citizens of Indianapolis could have visioned in their rosiest dreams. He has imbued the orchestra with his own inspiration and zeal. He has brought it to virtuoso standing. He has made its dramatic readings famous throughout the nation. Also, a point not to be overlooked, he has been the means of placing it on a firm financial basis, through channels a less enterprising conductor would never have discovered. The plan of having concerts given by various industrial plants for their employees is a noteworthy innovation. Another is municipal assistance. A permissive bill, recently passed by the Indiana General Assembly and signed by Governor Henry F. Schricker, provides the necessary state permission to raise, through taxation, a maximum of \$50,000 for the support of the orchestra.

The Americanism which Dr. Sevitzky so proudly vaunts is in no case more commendably evidenced than in his consistent championship of American composers and compositions in addition to the complete standard classical repertoire. To him must go a very large share of the credit for obtaining world recognition for American music and musicians, in whose future he most ardently believes. "There is unlimited vitality, unlimited power and beauty in American music," he says, "and those forces will find eventual expression (are, indeed, finding it) in that most expressive of all the arts, music."

As he further states, "In modern American music there is much that is worth while, and some that is great. American composers have a right to a fair hearing by their compatriots, and I am doing my best to see that they get it." He is in fact doing just that. In the 1942-1943 season, forty-one American compositions found a place on his programs. It is impossible to ascertain how many hearts he has inspired, how many convictions he has strengthened in thus providing a means whereby native compositions of worth may be given first hearing.

The late Horatio Parker, as Music Editor of the *Boston Transcript*, thumb-nailed the world's opinion of Fabien Sevitzky. "One must admit," he wrote, "that Fabien Sevitzky is a born conductor, with the commanding power to bend both orchestra and the public to his will."

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Operetta Renaissance

NEW YORK'S premiere of "Vagabond King" gave considerable impetus to operetta's boom in that city. Quickened in pace, in comparison to its last production 17 years ago, it still retains all the vigor of the original Friml score, indicating that this is what has really brought it back to the land of the living—that, in fact, the Frimls, the Herberts, the Rombergs, the Strausses, the Kerns and the Gershwins are the mediums who can recall from limbo any of a number of old-time musicals, such as are currently catapulting Broadway into the most successful of its operetta seasons within the past two decades.

The New Opera Company is holding auditions for "La Belle Helene", which it intends producing on Broadway, prob-

ably in October. "Porgy and Bess" is also promised.

The Open Air Theatre in Memphis' 1943 season got away to an eventful start on July 11th with the offering of "Spring Maid", receipts in this first week more than justifying the venture. The National, in Louisville, had a July 1st to 10th billing of "Show Boat", patronized by 23,329 persons at regular sell-out performances. "Bittersweet", which followed, although it did not do quite so well, still was profitable and convinced the Louisville Park Theatrical Association that its operetta venture has been worth while.

In St. Louis, "Chocolate Soldier", Oscar Straus' operetta, had a most successful one-week run early in July, followed by "The Great Waltz" (Johann Strauss), which registered an attendance of 78,138 in its seven-night engagement.

The ten-week operetta season in Dallas, Texas, got off to a fine start on June 21st, with Victor Herbert's "Naughty Marietta", followed by the same composer's "Sweethearts". Soldiers, sailors and service men were guests of the State Fair of Texas management at every performance.

The gross receipts for the summer light opera season in the Los Angeles area were about \$342,000 divided among "Porgy and Bess", "The Gypsy Baron", "The Firefly" and "Lady in the Dark".

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When a nation becomes indifferent to injustice, when it loses its capacity for indignation and anger, it has begun to decay.—WILLIAM E. BORAH.

Who Choose to Live

"HE made a beautiful corpse!" said Aunt Maria placidly. "So natural! So peaceful-like!" And she carefully folded her long black veil in readiness for the next funeral.

Many people who would scarcely do more than tolerate Aunt Maria's peculiar tastes in entertainment are prepared to get just such macabre satisfaction out of the total demise of the music profession. "Ah, well, it was good while it lasted. So nice when we were able to hear real live music whenever we wanted to! But then it disappeared so peacefully. Hardly a struggle at all!"

The inference is that, on their day of doom, the musicians would themselves be gratified if they could only know how gracefully they had finally passed out of the picture.

Such resignation is no characteristic of the true musician, however. He knows the value of his craft and, through it, of his own livelihood. Beethoven used up reams of paper in vitriolic outbursts against unfairness exercised against himself by publishers and agents; Handel held out for payment he considered just recompense for his creations; Bach resigned and took another post rather than submit to abuses against his genius. Not a great musician of the past but has been fully aware of the dignity and importance of his calling and has fought for the right to exercise it with every ounce of his energy.

Nor are musicians of today of a breed to step aside, and, lily-livered, let abuses multiply until they are robbed of their very means of subsistence. Singly they can do very little, for in these times great industries are pitted against them, in a new sort of kill-the-goose-that-lays-the-golden-egg maneuver, determined, seemingly, to drain them of their very life blood even while they monopolize their creations. Nor can the variety of existing semi-social organizations of music teachers, music lovers and music subscribers avert catastrophe, since these have few practical tools, legal or communal, for carrying out their purposes. It is a fact that may not be sidestepped that the only completely effective champion and furtherer of musicians' rights in America, in this day of corporations, conclaves and congresses, is the musicians' union, the American Federation of Musicians.

Our Federation would not only be proving itself grossly negligent therefore at the present time if it were not squarely facing the issue of recorded music. It would be negating the very purpose for which it was formed. Thus to its members' credit be it said that the Federation has the courage and vitality to persist in its purpose, no matter what obstructions are put in its way, that it chooses, in short, to fight for its life, even at the cost of depriving the sentimentalists of a good cry.

To those who can scarcely restrain their indignation at this attitude of musicians in maintaining their right to continue to live even if such entails their refusal to supply, through recorded music, the means of their destruction, the following fable attributed to Phaedrus, a Greek who was taken as a slave to Rome about the

first century A. D., may offer a slightly different point of view:

"A woodman went into the forest and begged the trees the favor of a handle for his axe. The principal trees at once agreed to so modest a request, and unhesitatingly gave him a young ash sapling, out of which he fashioned the handle he desired. No sooner had he done so than he set to work to fell the noblest trees in the wood. When they saw the use to which he was putting their gift, they cried, 'Alas! Alas! We are undone! But we are ourselves to blame. The little we gave has cost us all; had we not sacrificed the rights of the ash, we might ourselves have stood for ages!'"

The parallel is inexact in only one aspect. The forest, even reduced to lumber, might conceivably still build cities and launch fleets. "Canned music", on the other hand, is of value only so long as actual instrumentalists, conductors and artists give its performance an aura of reality.

Why the Recording Ban?

THE ban on recordings has been greatly misunderstood by the general public. It is to the interest of the recording industries to make the people believe that the Federation is opposed to all forms of recording. This, however, is not the case. The position of the Federation was clearly set forth by President Petrillo at the Dallas Convention when he stated that members of the Federation would make recordings for home consumption, for the armed forces of the United States and at the request of the President of the United States. The Federation has no objection whatever to phonograph records for these purposes, but feels that some way must be found whereby the use of such recordings can be controlled so that they cannot be employed to the Federation's disadvantage. In short, the Federation feels that it has the right, is indeed duty bound, to object when the recordings made by its members are used commercially in such a way as to deprive these members of employment.

This is exactly the situation when they are used in radio stations which do not employ a single musician and, via juke boxes, in dance halls which formerly used large orchestras.

Various means have been sought to abolish this abuse. In the license that was originally granted to the phonograph companies, it was distinctly stated that each record should carry clearly and legibly on its face a statement that it was licensed by the manufacturer solely for non-commercial use on phonographs in homes. Had such provision been complied with, no controversy regarding phonograph recordings would have arisen. However, in cases in which violations have occurred, the courts have so far maintained that phonograph companies have no control over the record after it is once sold.

The matter which is now before the War Labor Board is but a small part of the entire recording situation, involving only electrical transcriptions rented by the transcription companies to radio stations. The Federation has found that by such rentals the transcription companies become direct competitors of large orchestras, the members of which belong to the Federation. Such a situation, of course, is untenable, and means have repeatedly been sought for its abolishment. However, negotiations with the transcription companies had to be discontinued, due to the fact that these companies refused to be bound by a restriction to which all members of the Federation are subject, namely that of refraining from rendering services at radio stations or other places of employment deemed unfair to the Federation. In fact, far from refusing to have dealings with such places, the transcription companies insist on having the right to furnish them with transcriptions made by the very members of the Federation who, according to the laws of the Federation, are not permitted to appear in these establishments.

Naturally, this places the competing transcription companies in a position whereby they are able to take a most unfair advantage of our musicians. This advantage they absolutely refuse to relinquish. The Federation, therefore, has no alternative but to take means toward protecting its members who have lost employment through the unauthorized use of records. Some way must be found—and the recording industries must share with the Federation in the search—for controlling the use of records so that they may continue to be made for their original purposes, the home and the armed forces, and at the same time become non-competitive in so far as live musicians are concerned.

A Case of Necessity

THOUGH the labor movement, in its traditional idea of brotherhood and in its voluntary cooperation of members to raise the status of all, would seem to be almost untenably idealistic, it is in fact the most hard-headed, realistic, sensible, sage development in the history of man. Time was when there was usually one employer to every one or two employees. The farmer had a "hand"; the weaver had an assistant; the cheese-maker had a helper. It was usually possible, then, man to man, to make some mutually satisfactory arrangement. At least neither was at a gross disadvantage in the arguing. However, as "businesses" became the order of the day, and factories, corporations and other large enterprises

were set as part of the social scene, the employee awoke to the realization that the "employer", that person with whom he was wont to have those man-to-man talks, had disappeared behind plate-glass, swinging doors, stenographers and blanks-to-fill-out. There, assured and satisfied in his barricade, he was forming his own particular brand of union, joining to gain his ends with other corporation chiefs and directors' boards. The employee meanwhile had almost receded into non-existence, his voice inaudible in that vast din of machinery. It became imperative, if he was to survive at all, to unite with his colleagues. It was not just a matter of his getting more for his work, better conditions, shorter hours. It was far more than that. It was a uniting of men for the survival of man.

They Give Them Bread

NOT so very long ago the President of the United States and the President of the American Federation of Musicians sat down together to plan for a means of bringing music to small towns throughout the United States. It was President Roosevelt who made the suggestion that musicians of the country be formed into large orchestras and go to the smaller towns playing for people the best possible music. Now the American Federation of Musicians is carrying out that plan.

Such would seem to be a simple case of an excellent suggestion made in the right quarter and followed through with conscientious thoroughness. However, the National Association of Broadcasters, who can leave not the least pebble unturned in their campaign of villification, must needs find in this generous act new evidence of lack of sincerity on the part of the Federation, fondly hoping that the public will be blind to the fact that there is no connection whatever between banning records and sending orchestras throughout the country.

Pioneers in every sort of endeavor have always been subjected to ridicule, if not actual malice, but it has been reserved for the National Association of Broadcasters to label the carrying out of this wise suggestion of the President of the United States as an act "unequalled for hypocrisy". Such name-calling is possible only with types of persons and organizations who, judging from their own reactions, must perforce consider good deeds only a mask for underlying evil intentions. It is beyond their imagination to conceive that any activity may be engaged in solely for the good it produces. Thank goodness, however, labels of this sort, implying the good-doer is either foolish or selfish or hypocritical, have never deterred such from their acts. Nor have they been able to convince a single person that what he has received is a stone when he has tasted it and found it to be bread.

The people in the small towns throughout America who hear these great symphony orchestras performing the works of the masters will have little patience with mud-slingers who want them to believe that here is "hypocritical" maneuvering. They will have less patience with the insinuation that impugns not only the motives of the Federation, but the good faith of President Roosevelt.

For Members in Service

WE are pleased to announce that beginning with the present issue we are including each month a department especially for members in the service. In this department we wish to print every item that concerns these men, every bit of news that will help them keep up-to-date with the musical scene today. It will include happenings in the popular and classical fields, in musicians' public and private lives, in the Federation, in the home town, everywhere.

Servicemen, this is to be your department, and we want it to be devoted to your interests. Please send in any questions, any items of news, any suggestions that may come to your mind. Give us word from your end of the line so that we may pass it on. We promise that every letter will receive our closest attention and its suggestions be followed in so far as is possible.

Brothers in Adversity

THE suggestion, made recently by a distinguished conductor, that the hard-put-to-it composer be supported by the union musician, has brought forth a flood of correspondence both to this and other periodicals. The following letter, which appeared in the *New York Times*, gives a point of view well worth consideration:

"While fully realizing the composers' plight and wishing there were a way to enable them to devote all their time to creative work, I still think that to throw the burden of maintenance of the composers upon the union musicians is naïve, to say the least. The union musicians (I do not speak for the union but simply as one of its members), at least the larger number of them, be they performers or teachers, have a hard time to make both ends meet. During the lean years, especially since the advent of synchronized movies, the employed union musician has done all he could to help his less fortunate brethren. . . ."

"The composer needs the musician just as much as the musician needs good music, but you can't take much from one who hasn't got enough.

"JACQUES MALKIN."

Over FEDERATION Field

By CHAUNCEY A. WEAVER

I Will Lift Mine Eyes

These I have seen: how lengthening shadows lie
 Enfolded all the darkening hills in peace;
 While, swinging low across the mountain sky,
 Stars spell, in silver hieroglyphs, the release
 Of mountain dusk. The sheep are in the fold;
 The birds have stilled their riotous sun-born
 songs
 To drowsy chirps; the muted night sounds
 hold
 More mystic music than to day belongs.
 All day the brilliant sun may take his course
 Across the hills—while there is work to do;
 But when the quiet of the night holds sway,
 Dreams come, star-borne through the trans-
 lucent blue—
 Dreams poignant as the call of whippoorwills,
 Dreams deathless as the everlasting hills.
 —BEVERLEY GITHENS.

OUT in Iowa, on April 24, 1873, in a wide and picturesque range "where the solemn hush of prairies stills the soul", a child was born. The azure tint of the ever-arching skies seemed to be reflected in his deep blue eyes.



Chauncey Weaver

he had possession of a fife. His initiation into the country-side drum corps followed. These young musicians furnished music for all gala occasions and community celebrations. After the heat and turmoil of the day was done—tradition has it that this young musician used to take his fife out into an adjacent grove and produce such velvet and flute-like tones that the tree-top birds forgot their singing. The musical rustle of growing corn, the basso-profundo of passing thunderclouds, the intermezzo-whistle of prairie winds were to his developing nature and expanding mind symphonic sounds from Nature's mystic chambers. From fife he turned to clarinet, and thus the curtain lifted upon an extended and highly successful musical career.

That the child is father of the man is only another way of saying that the habits, trends and inclinations are but the native pre-coloring of those maturer years when manhood's estate has been reached and early prophecies fulfilled.

These preliminary observations are designed as an exordium to the tribute we had it in mind to pay to our long-time friend—Vice-President Charles L. Bagley of the American Federation of Musicians. We had intimation that Los Angeles Local No. 47 was planning a notable observance of that seventieth birthday anniversary. We tried hard to secure some timely data from Charles—but shrinking violet that he is—he put us off and said, "Wait until your copy of the *Overture* arrives." The trains were slow and the mails laggard—all of which explains why the story of a spring-time birthday celebration finds its way on to "Over Federation Field" page when summer is fast reaching the period of the Harvest Moon.

Bagley is so well known throughout the Federation jurisdiction we believe his friends will appreciate a more familiar acquaintance with his life story.

He left Tipton, Iowa, for the Pacific coast on November 10, 1887, and arrived in Los Angeles November 16th. In these earlier California days he worked as a photographer. In that capacity he was employed in various cities, all the time playing in bands and orchestras. He played in theatres many years. He graduated from grammar school in 1889. Decided to study law, graduating from the Law College of the University of California in 1904, receiving the gold medal of the Alumni Association. He is the possessor of two law degrees, Bachelor of Laws and Master of Laws.

Bagley is a natural-born historian. Had he followed that bent his name might have been associated with those of Bancroft, Ridpath and Macaulay. We have met him in all parts of the United States—never an occasion passing without invitation to visit some historic shrine, some imposing monument, some pioneer grave, or some scene in which memorable events had taken place. He has visited the home where the author of "Mary's

Little Lamb" was born. He has stood with bared head—(come to think about it he never wears a hat)—at the grass covered grave of Pocahontas. He has an arrow, among his cherished treasures, shot from the stiffened bow of Chief Sitting Bull. Thus the interesting story might be expanded. That which he has seen and heard during threescore years and ten would fill a very large book.

It is not surprising that Local No. 47 was determined to honor the threescore and tenth anniversary of his birth. He was a member of the old National League which preceded the A. F. of M. He has been secretary, board member, vice-president, president and legal counsel down through the years. Trusted by all—there is always something for him to do.

We close this review with a paragraph from the pen of Secretary Frank D. Pendleton appearing in the last copy of the *Overture*:

"C. L. B." was very happy at the large and sincere demonstration on his behalf. . . . A beautiful gold wrist watch, the gift of President James C. Petrillo, was presented by "Spike" with due and appropriate remarks. High-grade watches are hard to get "now-a-days".

Vice-President te Groen presented on behalf of this Local, a beautiful silver plaque which bore the following inscription:

"To Brother Charles Leland Bagley, in Commemoration of April 24, 1943, —threescore and ten.
 A token of esteem and appreciation from M. M. P. A., Local 47, A. F. of M."

You will remember the rather "ancient" cut used on the front cover of the April issue of *Overture*, announcing the birthday party, which your editor had to secure from the *International Musician* shop in Newark, New Jersey, for use. This automatic "pressure" caused "C. L. B." to have some good photos taken, a small reproduction of which you will find alongside of this article.

From the entire membership of Local 47, which Charles Leland Bagley had a major share in building and preserving—we wish him a sincere "MANY HAPPY RETURNS OF THE DAY." —(F. D. P., Ed.)

To all of which we add our belated but none the less cordial felicitations.

"Changes in National Officers" is the heading of an article on the first page of the July *INTERNATIONAL MUSICIAN*. The appointment of Thomas F. Gamble, to the Harry E. Brenton successorship, as Financial Secretary-Treasurer, had been previously proclaimed. Harry J. Steeper, who takes Gamble's place in the President's office, has a long record of faithful Federation service. A. Rex Riccardi has closed a short tenure as International Board member to join the presidential office staff. The *Philadelphia Musician* states that the Local Executive Board "reluctantly accepted Riccardi's resignation" from a position which he had occupied with great credit since 1935. Clair E. Meeder, long-time president of Local 60, Pittsburgh, an able official, will also become a member of the presidential staff as soon as moving transfer can be made. Riccardi's resignation from the International Board resulted in the appointment of Herman D. Kenin, president of Local 99, Portland, Oregon. Kenin has been delegate to several national conventions; is a good lawyer and clear-headed and forcible in debate. Aside from the qualifications indicated—there was much to be said in Kenin's behalf from the standpoint of location. Portland, Oregon, is 1,088 miles from the nearest International Board member; 2,084 miles from the second nearest member, and 2,934 miles from the third nearest member. Thus Kenin's appointment brings recognition to a vast range of territory that has long been unrepresented—except by the long-distance method. We believe the rank and file of the Federation membership will feel that a fair and equitable adjustment of the current situation has been made.

At last the *Boston Musician*, official organ of the Boston Musicians' Association, Local No. 9, has reached our table. Many thanks to President George Gibbs.

Local No. 6, San Francisco, has had a get-together meeting, with those members who have carried cards for more than forty years as special guests. Thirty-five per cent of the membership enjoyed the distinction. These facts indicate a stable and substantial organization. A. Jack Hayward is the new secretary. Many years of all kinds of local service was the credential which assured his being named for the place.

The periodical bugle call of Secretary John A. Cole of Kingston to the various

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locals composing the New York State Conference has been sounded, calling upon each unit in the conference to prepare to be represented at the forthcoming convocation which will be held at Saratoga Springs, on a date which will soon be named. The name of Saratoga Springs should generate a thrill in every musical breast. Secretary Cole points out that there are fifty-three locals in the state—thirty-five locals being conference members and eighteen outside the circle. Secretary Cole's enthusiasm for the cause is reflected in a three-page proclamation setting forth the educational value of the meeting; what can be learned from a mutual disclosure of each one's problems; and a corresponding deepening of understanding of the work which the national organization is trying to carry forward. Who would not want to go to Saratoga Springs, far-famed and desirable as a visiting resort; the finest water in the world to drink; and the hospitable home of Local No. 506—president, Walter T. Cornell; Charles E. Morris, secretary. We are glad of the opportunity to help pass the word along.

It remains to be seen whether musicians will meekly submit to a decree of involuntary servitude.

No finer exhibition of community purpose to provide wholesome entertainment for nearby army camps has been brought to our attention than what is taking place at Tulsa, Oklahoma, under the auspices of Local 94, A. F. of M. Camp Gruber is eighty miles from Tulsa. There are free shows, band concerts, various kinds of entertainment for which splendid talent is provided. The enterprise thus displayed has been so notable that a recent copy of the *Boston Herald* carried a special story under the caption, "Tulsa Entertainers Rally to Chase Away Soldiers' Blues". Entertainments designed to raise funds for the purpose have yielded surprisingly large amounts of money. The determination that the soldier camp boys shall not be permitted to get lonesome is a commendable urge, and the results obtained at Tulsa may be and doubtless are being duplicated elsewhere. We congratulate Local 94 upon having a dominant part in the undertaking.

The name of Charles A. Graffelder has long been familiar in the official roster

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TUNE-DEX

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BUY U. S. WAR STAMPS

of Local 60 at Pittsburgh. He passed away on June 27th, at the age of sixty-nine. He joined the local in 1900 and soon became a leading figure in the general contracting business; was soon elected a member of the board of directors; became assistant secretary in 1925, which office he held until 1930 when he was elected secretary, which office he held until the end of 1941, when he was compelled to retire on account of ill health. The Pittsburgh Official Journal pays fine tribute to his high character, and the hold which he long enjoyed on a wide circle of friends.

Washington seems to never run out of gas.

Ration books are popular yet thus far no song writer seems to have thought of trying to set one to music.

Il Duce now knows how it feels to receive a series of socks on that ponderous jaw he likes to display.

Springfield, Mass., has developed a very pronounced summer concert mood. Local No. 171 is responding to a revival of civic interest in mid-summer music. President James L. Falvey and Secretary E. H. Lyman made contacts with various municipal functionaries and all the indices point to a successful season. The WPA having "gone where the woodbine twineth", public spirit must be sounded and cultivated; and we doubt not there will be enthusiastic response.

We would like to have seen the expression on the faces of those North Africans when the United States Army Band, of eighty-six pieces, unlimbered the "Star-Spangled Banner" on the air. After the everlasting honky-tonk to which they are accustomed it must have sounded as though the Gates of the Celestial City had suddenly been pushed ajar, and that under the baton-wielding Gabriel's direction, the New Jerusalem Band was sounding forth its best. Here's hoping for the USAB a successful and inspirational crusade and a safe return to the good old USA.

That old canard to the effect that no man can do two things at once has exploded. The chap who hoes a victory garden and fights mosquitoes at the same time can tell you differently.

The *New Orleans Prelude*, Local No. 174, has an article on "Dream Radio". If language were adequate we would like to discuss "Nightmare Radio" with which the nocturnal atmosphere is often afflicted.

The proper key in which to play and sing the "Star-Spangled Banner" is quite a controversial topic just now. We have heard its attempted adaptation in every key note known to the musical world—sometimes in no key, seemingly, whatsoever. The art of vocal singing is a rich endowment for some people; mediocre with others; and a minus quantity with still others. But whether able to sing or not every true American should be able to speak the words with gusto and depths of feeling—

*O say! can you see, by the dawn's early light,
What so proudly we hatted, at the twilight's last gleaming.*

That is about as far as most singers ever get—being content to hum the tune and get on board again on the closing line—

*O'er the land of the free,
And the home of the brave!*

Long may she triumphantly wave!

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NEWS FROM THE HOME FRONT

Service-Men, All!

We figure out that what you want most of all, next to winning the war, is word from the folks back home. So, starting with this issue, we have decided to send a letter each month to you men in camps, on ships, at the various fronts, in the air, everywhere. It won't be a letter to make you roll in the aisles, to give you a new "line", nor yet to teach you trombone in two easy lessons, but it will keep you up on the musical news in the States, point out interesting data concerning war's effects on music's output and personnel, and perhaps give you a feeling that you aren't so far divorced from the home scene, after all.

Letters are two-way affairs, however, and in order to make ours just the sort you like to receive, we're looking for suggestions from you. (Send to "News from the Home Front", INTERNATIONAL MUSICIAN, 39 Division Street, Newark 2, New Jersey.) Ask us as many questions as you can. Make all the criticisms you care to. Tell us if you like it. It will all help to make this department just the one you want it to be.

Well—here goes!

Johnny Long, in his theatre dates from coast to coast, has introduced a novelty idea called "Sing Your Song with Johnny Long". He and his vocalist, Marilyn Day, join in the tune, "Bring me Back a Souvenir", and then get members of the audience to come up to the stand and sing especially worded choruses to their favorite men in the service. Wish you men could hear them yourselves! Tommy Dorsey has signed a new vocalist, none other than Mrs. Tommy Dorsey, the former Pat Dane. Naval band leader Artie Shaw will probably come back with his crack band to the States in the Autumn, following his session in Australia. Rudy Vallee, who late in June assumed the rank of lieutenant in the Navy, is taking his service band on a tour of South America this month (August) for a two-month stay. In addition to his work with the Yale band, Captain Glenn Miller is busy organizing other combinations and has already formed forty-nine orchestras of varying sizes for army air force camps throughout the country. Russ Carlyle, former sax-vocalist with Sammy Kaye and Blue Barron, and later leader of his own band, is in the Army, leading a band at Camp Sibert, Alabama.

Chief Petty Officer Artie Shaw recently became the proud father of a bouncing boy. Mrs. Shaw is the daughter of Jerome Kern, hit song writer. Jan Savitt, with a new baby daughter, is also all grins for the camera man. Harry James and Betty Grable were married early in July. Dick Barrie is an ensign stationed at the Lewis School of Aeronautics in Lockport, Ill. Tommy Dorsey, who's just as handy with words as he is with the trombone, offers a seven-word description for a standard Italian uniform: "A Zoot Suit with a Retreat Pleat".

SPOT THAT PRIZE TUNE!

There's a great furor to find that "prize tune of World War II", with many submissions but no winner as yet. Come on, you all, have a try! Rise Stevens of the Met has been signed by Paramount to co-star with Bing Crosby in the forthcoming musical film, "The Padre". Oscar Levant, one of George Gershwin's close friends and an exponent of his works, is scheduled to play the role of himself in the forthcoming Warner Brothers' filming of the composer's life. Well, he's had enough practice in the part.

Talent is being selected for "Meet the Navy" which will open this Fall and play United States and Canadian theatres. "Stars and Gripes", rowdy and riotous all soldier musical revue, had its world premiere at the War Department Theatre at Fort Hamilton, New York, July 13th. Written, prepared and acted by soldiers, it is without a doubt the best soldier revue to come along since "This is the Army". Words and music were written by Private First Class Harold Rome. Ace Goodrich offered a strip-tease act that got the boys in the audience in stitches.

Moss Hart expects to have a play with an all-air corps cast, written and in rehearsal by October 1st. "Tremendously impressive to me", he declared, after living for months with the flyers, "was the realization that this is honestly an Army of the people, that the skilled kids who are rapidly establishing our Air Corps as the best in the world were yesterday musicians, barbers, clerks and plumbers in their home towns. In two years we have built a thrilling saga of aviation."

Irving Berlin's "This is the Army" has now split into two units, one going with Irving Berlin to London and the other to

North Africa. In America the stage hit has played to a million persons from coast to coast, and has earned \$2,000,000 for the Army Emergency Relief. The screen version of this play began its run on July 29th, the proceeds going entirely to Army Emergency Relief.

If the Federation has its way, Men in Service will be getting their music really free in the near future. President Petrillo promised all the free recordings they want "from Toscanini to James", if industries involved (recording, juke boxes) promise also to refrain from exacting profits. (No more nickels in the slot!)

ON THE SERIOUS SIDE

In the symphonic world, Judy Garland drew 15,000 when she was soloist at a Robin Hood Dell concert last month, a record, we believe. Most of the large symphony orchestras are lining up full schedules for 1943-44 in spite of the war. At the Lewisohn Stadium, 20,000 heard Paul Robeson sing last month. Washington symphonic devotees go to the Water Gate concerts by hay wagon, bicycle and shank's mare. A revival of the Detroit Symphony Orchestra seems likely. Alfred Wallenstein has been appointed conductor of the Los Angeles Symphony Orchestra. Boston is as usual basking in its Pops Concerts. General Motors has become sponsor of programs by the N. B. C. Symphony. Efreim Zimbalist and the former Mrs. Curtis Bok were married early in July. Sergeant Eugene List, pianist, and Carroll Glenn, violinist, were also recently married.

At the Institute of Vocational Music, 113 West 47th Street, New York, where tuition is free to men in the armed forces, the ratio of sailors to soldiers applying for musical instruction is about two to one.

BUGLE BOYS

Interesting data comes our way (from Charles Bessette, 1st Musician, U. S. Navy) on the bugle's role in the war. "Apart from the fact that a bugle is a duty instrument in the Army", he writes, "and as such a standard issue as a soldier's or sailor's equipment, it has fighting uses all its own. Man has never devised a medium which, worked by human lips and lungs, can carry sound as far and as unmistakably as a bugle. In the din of battle its note is a supreme rallying sound. A whistle is a feeble thing by comparison, and, besides, no whistle sounds like another, ours or the enemy's. In such a modern operation as the great commando raid on St. Nazaire, it was the archaic bugle which sounded the 'call away' signal to our men fighting in the docks area.

"The paratroops are having special bugles made for their use in action. Their mouthpieces are oval, almost streamlined, instead of circular. They will probably be used as a rallying call to other detachments, especially on night operations."

By the way, a resourceful bugler down at Knollwood Field, North Carolina, sounds reveille with Harry James' theme song, "Ciri-biri-bin", and at a certain naval school they follow reveille with "Rock-a-bye Baby".

Twenty-eight of the best-known musicians in Uncle Sam's service has been quartered for the past several weeks in a four-story London house that used to belong to a British peer. They include five who played together on the ROTC band at Louisiana State University football games. There is one New Yorker, a couple of Pennsylvanians and a bassoon player from Pomona, Kansas. A cornetist from Minnesota is the band barber. They rehearse in the library over whose door hangs a sign reading, "Save ya wind fer ya instrument." The band has become popular in England through a heavy schedule of concerts at parks, public buildings and Red Cross clubs, to say nothing of one appearance before King George at Windsor Palace. They "give out" with anything from five to selections from "Mignon".

Leaflets are being issued regularly in London by Max Hinrichsen for the members of the armed forces in town who want to know what entertainment, chiefly musical, is available. Places, times, artists, some programs, plays, films, art lectures and other amusement news are published.

Did you know the American Federation of Musicians boasts around 25,000 members in the Service? That's about one-fifth of its total membership. We're missing you all, fellows. Here's wishing you well—and let's hear from you soon!

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Pianos to Trucks

The Jesse French Piano Company of Newcastle, Indiana, one of America's oldest piano manufacturers, is now engaged exclusively in the production of automobile truck bodies for the U. S. Army. An H. and A. Selmer Company subsidiary, it was absorbed by that company about three years ago and is under the supervision of Jack Feddersen, who was, up until recently, advertising and promotion manager for the Selmer Company.

Melville Jay Webster

While on a vacation trip to Cincinnati, Ohio, his old home town, Melville Jay Webster of H. and A. Selmer, Inc., passed away suddenly. The funeral was held in Norwood, Ohio, suburb of Cincinnati, July 13th. Born in Cleveland, Ohio, June 16, 1887, Mel Webster was afflicted with infantile paralysis at an early age, necessitating the use of crutches. This did not deter him from becoming one of the world's outstanding authorities on wind instruments, with especial emphasis on those of the woodwind type.

As a youth he studied under the best Cincinnati teachers, on clarinet, flute and French horn. He was considered one of Cincinnati's finest clarinetists thirty-five years ago and played in leading bands and orchestras there. He was principal clarinetist with Frederic Innes, John C. Weber, Thavli and other famous bands, while in his twenties.

He came to Elkhart, Indiana, in about 1914, and for many years was employed as technician and tester by C. G. Conn, Ltd. In 1927 he became head of the testing and educational departments of H. and A. Selmer, Inc., of Elkhart.

Mel was a great student. He did an immense amount of study and research in the field of wind instruments. His technique and execution on these instruments was little short of marvelous. He was a talented handworker and mechanic, with a fine knowledge of machinery and manufacturing processes. He also was the author of many outstanding works for wind instrument. It is doubtful if any individual was more widely or favorably known in the entire music industry.

Surviving him are his wife, Elinor Margaret Webster, and two sons, Mel, Jr., and Walter Webster, both of whom are in the armed services of their country.

PUBLISHERS' REVIEW

The Big Three

Genial Jack Robbins, the active moving spirit of "The Big Three", proudly announces that never before has Robbins, Feist and Miller had such a heavy line-up of picture songs as the current season will produce.

Feist, M-G-M's most active outlet, is already setting plans for three films to be released by this studio in August and early September. "As Thousands Cheer" will be the first to break, and will feature "I Dug a Ditch", written by Lew Brown, Ralph Freed and Burton Lane. "The United Nations" song by Dr. Shostakovich has been acquired by Feist and will be prominently used in the picture. Two songs, "Star Eyes" and "So Long, Sarah Jane", will be in the Red Skelton-Jimmy Dorsey picture, "I Dood It", while the Kay Kyser musical, "Right About Face", will include three songs. Lew Brown, Nacio Herb Brown and Ralph Freed have written "I Planted a Rose"

THE LEWERENZ MOUTHPIECES

For Clarinet, still made from the fine, hard mouthpiece rubber; special resonance chamber, scientific facing, easy free blowing, brilliant tone. Refacing. Hand-finished reeds. Prices and list free. WM. LEWERENZ, 3016 Texas Ave., St. Louis 18, Mo.

U. S. A. CANE

After years of experimental work in connection with the U. S. A. Dept. of Agriculture we have developed in the Rio Grande Valley some plantations of cane of a quality equal to the best French cane.

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OBOE	9-11	\$4.00 Lb.
E. HORN	12-14	\$4.00 Lb.
BASSOON	21-24	\$1.25 Lb.
BASSOON	24-28	\$1.75 Lb.
CLARINET	21-24	\$1.25 Lb.
CLARINET	24-27	\$1.75 Lb.
SAXOPHONES, 27 and Over		\$2.25 Lb.

G. APCHAIN

R. I. B. 190, Brownsville, Texas

and "One Girl and Two Boys" for the Kyser production and Sammy Fain has teamed up with Lew Brown and Ralph Freed for the third song, "Mississippi Dream Boat".

Yip Harburg, who has been songwriting for Metro for the past three years, has been given a producer's berth, his first job being "Meet the People" featuring Vaughn Monroe. Sam Coslow, another writer, is to produce a feature length musical as a reward for his fine job on "Heavenly Music"; a recently released M-G-M short subject. Feist will handle the songs from both these films.

On the Robbins side of the ledger, Jimmy McHugh and Harold Adamson, of "Comin' In On a Wing and a Prayer" fame, are writing a set of seven new



JACK ROBBINS

musical numbers for the RKO picture, "Higher and Higher". None of the original Rodgers and Hart score will be used. Robbins is also selecting song material for the new Marx Brothers picture.

Miller Music is currently handling the Robin-Ranger song, "Take It From There", from Twentieth Century-Fox's "Coney Island" and is readying plans for their two songs from the new Sonja Henie musical, "Wintertime", which are "Later Tonight" and "Wintertime" by Leo Robin and Nacio Herb Brown.

Santly Song Hits

We welcome back to the columns of the INTERNATIONAL MUSICIAN an old friend and advertiser, Song Hit Guild, whose tunes are published by the world-famous publishing firm of Santly-Joy, Inc., of 1619 Broadway, New York City.

"Johnny Zero" is the latest outstanding hit published by Santly-Joy.

Song Hit Guild was launched in 1939 as a talent-finding project created and conducted by top-ranking music specialists to give America's unknown song writers the opportunity they had been waiting for.

Under Song Hit Guild's unique participation project, unknown and amateur writers whose songs are accepted are guaranteed publication by Santly-Joy, Inc. This firm in the past year alone has given the American music-loving public many smash hits, a few of which are: "Johnny Zero", "My Devotion", "My Dream of Tomorrow", "Miss You", "Three Little Sisters", "Move It Over" and "Madeline".

All Song Hit Guild writers whose tunes are selected for publication are not only given the standard song writer's contract but also a substantial royalty advance. The contract covers the sale of sheet music and "mechanicals". Under this plan, there is no limit to the amount of royalties a writer can be paid, since more than one tune may be submitted. An advance on the royalties, as well as a standard contract, is sent the writer for each tune as soon as the tune is selected for publication.

Here are five ways in which you may submit your songs to Song Hit Guild's Project No. 9:

1. You may submit a lyric for a Jerry Livingston melody.
2. You may submit a melody for a Bob Russell lyric.
3. You may submit a lyric for completion by an ASCAP composer.
4. You may submit a melody for completion by an ASCAP lyricist.
5. You may submit your own song complete.

For members of the Federation and their friends who wish additional data, see the Song Hit Guild advertising which appears on another page of this issue or write direct to Song Hit Guild, 1619 Broadway, New York City, mentioning the INTERNATIONAL MUSICIAN.

(Continued on Page Seventeen)

VIOLIN DEPARTMENT

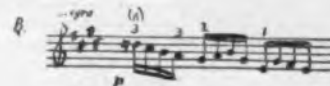
CONDUCTED BY Sol Rabitz

Compromise Fingerings

In recent articles I have discussed extension fingerings at some length, illustrating this with several musical and technical examples. To those trained entirely in the old method, the sudden adoption of the new may present difficulties of adaptation. I shall therefore discuss ways in which the new and old can be combined for purposes of immediate application. With the aid of compromise fingerings, one can begin to use extensions before that technique has been altogether mastered. It may be mentioned in passing that there are places in musical literature where the best fingering of necessity combines the old and new.



In Example A the 3rd fingering contains both an extension and a position slide. Although it is not as advanced as the 2nd fingering, and does not possess its clarity, it is decidedly better than the 1st.



Example B shows how extensions can be applied to very simple passages to enhance their musical logic. Points of application for extensions can be found throughout the literature if one is watchful for improvements. The above is from the Bach E Major Concerto.

Problem No. 8

Best fingerings mailed in for the following passage will be published in this column. The problem is from the Sonata for violin alone by Paul Hindemith, Op. 3, No. 1.



Ingenuity Corner

Readers who have found interesting and original interpretations, fingerings or bowings for passages from standard solo and orchestral works, are invited to send them in to this column. Those judged best from standpoints of musicianship, practicality and originality will be printed in this space with acknowledgment.

Technique of MODERN DRUMMING

by CHARLES BESSETTE

(In this series of articles on rudimental drumming I have used the first twenty-six rudiments as advocated by the National Association of Rudimental Drummers. Since the rudiments usually are not taught in the order of the N. A. R. D. listing, I shall give the order in which I teach them and which I find leads to the most rapid progress.)

THE SINGLE PARADIDDLE — 15th RUDIMENT

The Single Paradiddle is always played hand to hand. Do not crowd the last two taps of each group. Follow the exercise carefully and you will have no difficulty playing it as written in music.



As Played On The Record



As Applied To Music



PEDAGOGICS

Successful Trumpet Playing

By A. B. RATTINER

Attack

PROPER attack, like other elements of successful trumpet-playing, is so simple that it is very generally treated carelessly. As with other fundamental principles, the performer may be entirely unconscious that he is in error. However, if the quality of his tone is not all that it should be, he may be able to trace the difficulty to improper attack.

There is only one correct method of attack; any other is wrong no matter what style of performance is desired, no matter what the music is. The attack remains consistent. To describe the process by a familiar analogy: imagine that a crumb of tobacco, for instance, is stuck to your upper lip. To dislodge it, you compress your lips, flick it off with your tongue, backed up by a puff of air. The spoken sound you would produce by this action would be "tu" or "t" with any vowel. What happens, physically, is that the tip of the tongue set against the upper teeth retains a column of air. As it is expelled, the tongue is forced down to the floor of the mouth suddenly and sharply. The tongue, acting as a valve, keeps the air from passing into the mouth-piece of the instrument until sufficient pressure is created to produce a vibrant, well-supported tone. The mechanical action of the tongue is much the same in normal speech. Also it is known that to produce a tone with musical value the column of air must be sustained. Nothing must impede the flow of this vibratory force, or the tone itself is interrupted. This brings us to the common error in attack and one which can be avoided by disciplining the tongue.

When the musician thinks of "t" with a following vowel, he is controlling the tongue unconsciously in a position which is favorable. By this procedure, the open vowel sound forces the tongue down so that the passage of air over it into the mouth-piece is not hindered.

However, the common mistake results from adding the final "t" to the syllable, as "tut" or "tat" or "tet". The final consonant has the characteristic of returning the tongue to its upper position, and this cuts off the flow of air. The result is a crackling, brassy tone which lacks resonance and continuity. In order to produce a pure, round tone—one which is rich and full—the flow of air must be unhampered. The human ear requires a certain interval of time to accustom itself to that sound, even if the "hot" musician argues that a correctly produced tone is "long-haired". Unless the tone is allowed to vibrate, it has no value as a musical sound; it becomes a noise, nothing more.

The Latin Ending

Notes need not be played longer, necessarily, if attack is correct; but, no matter how short the musical interval, a note should not be handicapped by being broken off at its source. The fact that English is less easily sung, for instance, than the softer, vowel-ending languages of the Romance group, is that the majority of English words end in consonants. Thus the singer must enunciate the consonant after the musical note is sung, or eliminate it altogether—if the tone is not to be flattened and chopped off. "Think" your trumpet in Italian—not English—regardless of your political opinions!

To test the soundness of this theory of attack, try a horn note or bell tone pronouncing the syllable "tu". Try it on middle G and hold it. If the attack was correct the tone was clear, free—all things being equal. If, however, you add the final "t" enunciating "tut", you will hear that the tone starts, breaks and starts again. A natural advantage of the correct method is that in fast passages it is possible to tongue faster. The addition of a consonant simply compounds the difficulties. Practice this time by playing a C scale, using only one breath and, of course, pronouncing "tu" for each note. At first the tongue may feel thick and unwieldy, but successive attempts will taper it to a sharper, lighter feeling. Try the same scale using the ubiquitous "tut", and you will find that twice the effort is involved. There will be, in effect, twice as many "attacks" in the tortuous process of playing.

Another patent indicator will tell you whether or not your attack is correct. Just as a note is struck on the glockenspiel or a similar percussion instrument, so a note, to be correct on the trumpet, actually "strikes" the lips before it produces the vibrations necessary to cause a tone. The weapon, in the latter case, is air instead of a hammer. If you do not hear this mechanical, unmusical "click" as the attack is made, the column of air will be flabby and the tone will be weak—if a tone is forthcoming at all.

Incidentally, practice softly, not so much for the neighbors' sake as for your own advantage. Practice on one note, attacking it softly and sharply. Try holding it for a whole note, then for a half and so on. Don't try to add vibrato. Your assignment now is to produce a full tone and to limber up your tongue so that it will not get all twisted up with that tone.

Next Month: EMOUCHURE

MUSICAL QUIZ

(Answers on Page Twenty-four)

- What composers are responsible for assembling the following menagerie:
 - Peter and the Wolf
 - Afternoon of a Faun
 - Sly Little Fox (opera)
 - The Carnival of Animals
- Had the lost and found column of the daily newspaper been a source of appeal in their day, the characters in which operas might have advertised the loss of:
 - a shadow
 - a handkerchief
 - a ring
 - a pin from a love letter
 - two small children
- From which song is the following taken?



- With which famous orchestras did the following top-flight leaders get their early training?
 - Harry James
 - Sonny Dunham
 - Tony Pastor
 - Bob Allen
 - Lionel Hampton
 - Charlie Spivak
- Of which nation is each of the following composers considered a spokesman?
 - Smetana
 - Sibelius
 - Grieg
 - Chopin
 - Glinka

Keyboard Critique

By Harrison Wall Johnson

(The present department will deal with the history, pedagogy, and technique of the piano. Edited by the eminent pianist, Harrison Wall Johnson, it will seek to clear up many controversial points regarding pianistic problems.—EDITOR'S NOTE.)



Harrison W. Johnson

Singers, pianists, a chamber trio, violinists, and a young composer, worked away with industry and artistry to make the occasion one to be remembered, and before many hours had elapsed we older musicians were irresistibly drawn into the vortex of music-making. One fact struck me as the hours wore on. While it probably has no bearing on music or its makers, it impressed me as a characteristic of the younger generation that they were all, boys and girls, in the neighborhood of or over six feet in height! This merely in parenthesis, to be mulled over later.

This particular session was held at the home of one of the symphony musicians, whose four tall sons are all musically valiant, and whose wife gave up her career as an accomplished pianist to minister to the needs of her family. From babyhood these boys have been exposed to all the subtleties and enticements of music. The fact that they are fine, upstanding fellows with a keen appreciation of the best in music—young men on whom music has had no vitiating effect of over-refinement or silliness—may be laid to the fact that their father is a classic-romanticist whose sturdiness of musical taste has been a rock of ages rather than a downy cushion of esthetic flabbiness. Of German origin on the father's side, they have grafted on to that inheritance an American spirit that exemplifies the healthy independence of a democratic ideal. Music to them is the highest form of human expression.

FACING A FAIR NEW WORLD

The three young women who performed the Beethoven trio in B flat, the so-called "Archduke", were so filled with vitality and the exhilaration of the music itself, that the control necessary to the perfect projection of this monumental work was frequently in abeyance. However, the very spirit of youthful determination and a challenge to life itself made the exposition of the work glow with a fire that appeared frequently on the point of flaming up and consuming even the paper on which the music was printed! Later, the pianist of the group played the Brahms-Paganini Variations in a manner to suggest that a future Eilly Ney was in our midst. Double-note passages, octaves, cross-rhythms and heroic arpeggios unrolled under her strong, fleet fingers, like the spinning of giant webs by a young sibyl whose powers are but half realized. Intrepid and crusading child! May your highest hope come into being.

The second son of the household played some of his own compositions, among them some musical and beautiful preludes and fugues written when he was in the throes of contrapuntal study, and a piece that had all the poetry and tempered strength of a Brahms ballade. Then followed a young soprano who sang to my accompaniment the "Frauen Liebe und Leben" song cycle of Schumann in a clear and appealing voice of silvery timbre. Here, again, music seemed to transform the performer, and a new beauty appeared to emanate from the personality of the young singer as the various moods of the poem sought delineation in tone.

To see how these youngsters could sublimate all the cares of the world as they are experiencing it today and gather to have a music-making fiesta such as they were adventuring on during this extended occasion, was a lesson that many of their elders might profit from. From this further inland vantage-point, the terrors and tragedies of warfare now waging, so furiously do not appear quite as imminent as they do at coastal points, but many of these young musicians have but recently arrived from seaboard cities and have therefore been exposed to all the possibilities of potential bombings and the war of nerves. Yet serenity and a challenging and crusading belief in their own future and that of their great country is evident in every thought and gesture. It is a heartening thing to come into contact with such examples of the youth of today and be made aware of the constructive element so actively at work in the midst of the forces of destruction.

WANTED! USED MUSICAL INSTRUMENTS

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Saxophones, Clarinets, Accordions, Drums, Trumpets, Etc.

Send or Bring In Immediately

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ALgonquin 4-4061 Near Fourteenth Street

TRADE TALKS

(Continued from Page Fifteen)

Schubert Offerings

Edward Schubert and Company, Inc., established in 1872, was the first music house in New York's Union Square. Now located at 11 East 22nd Street, where it moved in 1902, it publishes about 5,000 compositions of all classes of music: songs, piano, violin and piano, organ, orchestra and octavo choruses.

The first publishers of the music of Victor Herbert and Charles Wakefield Cadman, Schubert also issued music to the film, "Intermezzo". In recent years many famous and beautiful ballads as well as much teaching material for piano, pipe organ and violin have been added to their catalogue. Several outstanding fox trots by Justin Ring, which have also been published, include, "Darling, I Love You", "Love's Rhapsody" and "Did You Did It?" Another addition is a patriotic number, "A Soldier's Prayer", by V. P. Frangipane and a new baritone song dedicated to the memory of Will Rogers, "You Gotta Go!" An army and navy march, "Good for Nothing, is Good for Something Now", by Justin Ring, is among their releases.

The Schubert Company is sure to have a new hit on the press at the moment in the tune, "There I Go Bragging Again."

Thematic catalogues for organ, piano, vocal and violin are available to the members of the Federation and their friends without cost. Members writing in for them are requested to mention the INTERNATIONAL MUSICIAN.

Band Supplement

Edward B. Marks' distinguished "Modern Contemporary Composers Series for Band" has just been augmented with a full band and symphonic band arrangement of Serge Prokofiev's "March" (from "The Love of the Three Oranges").

The arrangements, by Robert Cray, are additions to an extensive series of great compositions by such composers as Sibelius, Stravinsky, Robles, Lecuona and others. While this particular series of band compositions includes many of the familiar great works by modern composers, the publishers have also introduced a variety of new works by leading American musical figures. "Anniversary March", by Edward Franko Goldman, "Caribbean Fantasy", by Captain John J. Morrissey, and "General Marshall March", by Major Howard C. Bronson, are a few of the outstanding new band compositions recently added to this series.

RECENT RELEASES

Table with columns: Title, Publisher. Lists various musical releases and their publishers.

Bugles of Tenite

Many an older gave a derisive snort when he opened his evening paper a few weeks ago. Beaming at him was a group of happy WACS, fresh out of Des Moines and lustily singing, according to the caption, "Some Day I'm Going to Marry the Bugler."

"Women", growled these whilom dough-boys. "What can you expect of an Army full of women? Probably even like to get up in the morning. Now, in 1917..."

Things have changed a lot since World War I, but not that much. The bugler is still the bugler, and his popularity curve still hovers near the base line at 6:00 A. M. and climbs abruptly at meal time. Only his bugle is different.

Designed in conventional olive drab to harmonize with uniforms and other Army equipment, it may well delight the bugler, among whose daily duties will not be the polishing of his bugle! The color is inherent in the plastic, and no painting or rubbing up is needed to preserve its finish.

Improvements made in cellulosic molding compositions and formulations in the last year or two give to this plastic bugle the strength, rigidity and dimensional stability so necessary in any article called upon to double for brass. It can—and probably will—be knocked about a lot without fracturing, chipping or denting,

and will be equally indifferent to African heat and Icelandic cold.

The new bugle blows more freely than its brass counterpart, shows no tendency to choke up. Brass bugles need to be "warmed up" with a few practice notes before the calls are sounded. Plastic bugles don't.

The new plastic bugle was developed by Elmer E. Mills Corporation in conjunction with Chicago Musical Instrument Company, in response to a query from the Quartermaster Corps as to whether such an instrument could be molded practically—or, indeed, could be molded at all. It was decided the feat was possible, especially since there was in the employ of the Chicago Musical Instrument Company a craftsman, Frank Aman, whose talents were eminently suited to the musical phase of the development.

Born in Hungary, of a family of musical instrument makers, Mr. Aman came to the United States at the turn of the century. Already to his credit are the first conical-bore flute with Boehm system fingering; a horn bearing his name which he describes as a cross between an English horn and a soprano saxophone; and, after importations of European instruments were cut off, the first American-made bassoon. Plainly, Mr. Aman was equal to a plastic bugle, and the model which he designed was made up and taken to Washington to be compared with bugles of brass.

The molding company is now at work on tools for quantity production of the bugle, and reports that molds will be of unusual construction, with cores pulled on a radius.

Items of Interest:

1. Precisionists in musical terminology, for divers and complicated reasons, prefer to call the instrument a trumpet. To those who are daily at its beck and call, however, it's a bugle and we'll go along with the men in uniform.

2. Only five notes are required for the Army's forty-one bugle calls.

Offer to Service Men

Announcement has been made by Fred A. Holtz, president of Martin Band Instrument Company, that it will issue a \$25.00 after-the-war purchase bond to every man now playing a Martin Band instrument in the armed services. All any musician needs to do, if he is now playing a Martin in the service, is to write Martin Band, Elkhart, Indiana, U. S. A., give his name, home and service address, serial number of the Martin he is now playing, whether it is his own or one issued to him, and one of these bonds will be mailed to his home. Then, when the victory is won and the company turns from war to civilian production, and the new after-the-war model Martins are available, this \$25.00 bond will be accepted by any authorized Martin dealer as part payment on the purchase of one of these highly perfected instruments.

Incidentally, Martin Band has received a "Report of Purchase Card" from William A. Kitson, an American war prisoner in a German prison camp, indicating that he had received a Committee Model Martin Trombone through the good offices of the International Y. M. C. A. If the report is verified, it seems only fitting that Mr. Kitson should be awarded Martin's After-the-War Purchase Bond No. 1 and be advised to that effect. The bond will be held in his name by Martin Band until further directions are received.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

Table with columns: Location, Name, Local No. Lists suspension, expulsion, and reinstatement notices for various local chapters.

Table with columns: Location, Name, Local No. Lists membership notices and reinstatement notices for various local chapters.

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Local Reports

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Jo Onne Browning, Harry A. Cederholm, Bill Lasky, Kenneth Lime, Orest Bossert, Harry Wrennick, Harry Green (transfer). Reinstated: Ed Fournier.

LOCAL NO. 4, CLEVELAND, OHIO

New members: Herman H. Beck, Don L. Church, Herman Gordon, Sanford M. Greenwood, Frances Kleas, Allen Kosky, Norbert William Ludbusch, Harvey C. Meunzer, William E. Merchant, Jack Michaels, Frank D. Miller, Virgil L. Overshiner, Richard Dean Rubin, Elaine Sutin, John Joseph Unland, Frank J. Yankovic. Transfer members: Neil Kercher, Stanley P. Kindlich, Ray R. Reichart, Raymond F. Ludwig, F. George Oagood, Jr., Lawson Rissmiller. Account closed: Phil Consiglio.

C. H. Jones, 168; Mat Gee, 5; Jimmy Dorsey, Frank Lang...

LOCAL NO. 5, DETROIT, MICH.

New members: John Adamo, Anthony Asaro, Hugh Chamberlain...

Transfers revoked: J. Donald Jones, 90; Eldridge Keifer, 743...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 10, CHICAGO, ILL.

New members: Rudy Rigo, Stanley M. Kline, William Gabus...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Alvera L. Lamberson, Don M. Short, Russell A. Rondelle...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 26, PEORIA, ILL.

New members: Paul W. Lohrman, Joe B. Poole, Raymond Hayes...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 29, BELLEVILLE, ILL.

In service: Leslie E. Junck, Dale Krehmeyer, Harry Dos Murphy, Virgil Roebing.

LOCAL NO. 30, ST. PAUL, MINN.

New members: Erwin Bernstein, Leo Adelman, Pasquale (Pa) Ciccone...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 11, LOUISVILLE, KY.

New members: John H. Coaway, Joe Cook, Jos. J. Herdt, Jr...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 12, SACRAMENTO, CALIF.

New members: Leonard Stabb, Henry Husing, L. Beaumont Conkey...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 9, BOSTON, MASS.

New members: Olivia C. Hall, Robert T. Kelley, Chester J. Krowlowski...

man D. Foster, Larry C. H. James, Paul E. Palombi, Edmund Traversa...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 17, ERIE, PA.

In service: Homer Force, Robert Johnson, F. Rudy Galt...

LOCAL NO. 20, DENVER, COLO.

New members: Eugene H. McCloskey, Bert L. Davis, James W. Cook...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 43, BUFFALO, N. Y.

New members: Arthur Dedrick, Michael R. Guastaferr, Milton Schwab...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 47, LOS ANGELES, CALIF.

New members: Santino J. Alessandro, Edward I. Bergman, Emmett E. Berry...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 25, SAN ANTONIO, TEXAS

New members: Paul W. Anderson, Douglas Campbell, Munson Compton...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 26, PEORIA, ILL.

New members: Paul W. Lohrman, Joe B. Poole, Raymond Hayes...

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New members: John H. Coaway, Joe Cook, Jos. J. Herdt, Jr...

In service: Richard Bresler, Robert Bader, Corwin Brandt, Stanley Moyer...

LOCAL NO. 16, NEWARK, N. J.

New members: Anthony Puleo, Lindsey Nelson, Resigned: Anthony Cristoforo...

LOCAL NO. 17, ERIE, PA.

In service: Homer Force, Robert Johnson, F. Rudy Galt...

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Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 29, BELLEVILLE, ILL.

In service: Leslie E. Junck, Dale Krehmeyer, Harry Dos Murphy, Virgil Roebing.

LOCAL NO. 30, ST. PAUL, MINN.

New members: Erwin Bernstein, Leo Adelman, Pasquale (Pa) Ciccone...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 11, LOUISVILLE, KY.

New members: John H. Coaway, Joe Cook, Jos. J. Herdt, Jr...

Druppel: Joy N. Bernie, Raymond G. Boisen, Michael J. Burkowski...

LOCAL NO. 36, TOPEKA, KAN.

New members: Clarence Frandle, Roy Duffens, Kenny Lucas...

LOCAL NO. 40, BALTIMORE, MD.

New members: Paul Adriani, Donald F. Ainslie, Walter E. Bien...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 43, BUFFALO, N. Y.

New members: Arthur Dedrick, Michael R. Guastaferr, Milton Schwab...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 47, LOS ANGELES, CALIF.

New members: Santino J. Alessandro, Edward I. Bergman, Emmett E. Berry...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 25, SAN ANTONIO, TEXAS

New members: Paul W. Anderson, Douglas Campbell, Munson Compton...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 26, PEORIA, ILL.

New members: Paul W. Lohrman, Joe B. Poole, Raymond Hayes...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 29, BELLEVILLE, ILL.

In service: Leslie E. Junck, Dale Krehmeyer, Harry Dos Murphy, Virgil Roebing.

LOCAL NO. 30, ST. PAUL, MINN.

New members: Erwin Bernstein, Leo Adelman, Pasquale (Pa) Ciccone...

Transfers returned: Duane Burdick. Traveling members (orchestra)...

LOCAL NO. 11, LOUISVILLE, KY.

New members: John H. Coaway, Joe Cook, Jos. J. Herdt, Jr...

LOCAL NO. 9, BOSTON, MASS.

New members: Olivia C. Hall, Robert T. Kelley, Chester J. Krowlowski...

RALEIGH: Charles T. Norwood Post, American Legion.
WILLIAMSTON: Grey, A. J.
WINSTON-SALEM: Payne, Miss L.

NORTH DAKOTA

BISMARCK: Coman, L. R., Cuman's Court
OHIO
ARROW: Brady Lake Dance Pavilion
Pullman Cafe, George Subrin, Owner and Manager.

FAIRMOUNT PARK: Riverside Inn, Samuel Ottenberg, President.
HARRISBURG: Reeves, William T.
WATERS, B. N.

KELAYRES: Condors, Joseph
LANCASTER: Parker, A. R.
WEINBROM, Joe
LATROBE: Yingling, Charles M.
LEBANON: Fishman, Harry K.

FORT WORTH: Bowers, J. W.
Carnahan, Robert
Coo Coo Club
Merritt, Morris John
SMITH, J. F.

GALVESTON: Evans, Bob
Page, Alex
Purple Circle Social Club
HENDERSON: Wright, Robert
HOUSTON: Grigsby, J. B.
Merritt, Morris John
Orchestra Service of America
Richards, O. K.

TOMAH: Cramm, E. L.
WAUSAU: Vogl, Charles
WAUTOMA: Passarelli, Arthur
WYOMING

CASPER: Schmitt, A. E.
ORIN JUNCTION: Queen, W., Queen's Dance Hall
DISTRICT OF COLUMBIA

WASHINGTON: Archer, Pat
Berenguer, A. C.
Burroughs, H. F., Jr.
Dykes, John (Jim), Prop., Dykes' Stockade.

CANADA
ALBERTA
CALGARY: Dowlsley, C. L.
ONTARIO

CORUNNA: Pier, William Richardson, Prop.
HAMILTON: Dumbells Amusement Co.
NEW TORONTO: Leslie, George

MONTRÉAL: Auger, Henry
Desautels, C. B.
Sourkes, Irving
QUEBEC CITY: Sourkes, Irving

VERMONT
BURLINGTON: Thomas, Ray
VIRGINIA

NORFOLK: DeWitt Music Corporation, C. H.
Mazey, President; C. Coates, Vice-President.
NORTON: Pegram, Mrs. Erma

QUEBEC
MONTREAL: Auger, Henry
Desautels, C. B.
Sourkes, Irving
QUEBEC CITY: Sourkes, Irving

WASHINGTON
TACOMA: Dittbenner, Charles
King, Jan
WOODLAND: Martin, Mrs. Edith

WEST VIRGINIA
BLUEFIELD: Brooks, Lawson
Florence, C. A.
Thompson, Charles G.

CHARLESTON: Brandon, William
Corey, LaBabe
Hargreave, Paul
White, R. L., Capitol Booking Agency.

WISCONSIN
ALMA CENTER: Dvorak, Joseph, Oper., Ruth's Hall
ALMOND: Bernatos, Geo., Two Lakes Pavilion

PARKERSBURG: Club Nightingale, Mrs. Ida M.
Glumphy, Mgr.; Edwin Miller, Prop.
WISCONSIN

PARKS BEACHES AND GARDENS
Cedar Gardens, Joe Gould, Owner, and Nathan Pillsdorf, Manager; Cleveland, Ohio.

EDGEMOND PARK, Manager Howard, Bloomington, Ill.
FOREST AMUSEMENT PARK, Memphis, Tenn.

GRANT TOWN HALL and Park, George Kuperanik, Grant Town, W. Va.
GREYSTONE ROOF GARDEN, R. Fergus, Mgr., Wilmington, N. C.

MIDWAY GARDENS, Tony Kulk, Mgr., Mishawaka, Ind.
MIZALAH PARK, Tim Nolan, Mgr., Zanesville, Ohio.

MYRA LAKE PARK, operated by Sinclair Amusement Co., Canton, Ohio.
PALM GARDENS, Five Corners, Totowa, N. J.

RITE O WA GARDENS, Mr. and Mrs. R. L. Fresh, Props., Ottumwa, Iowa.
WESTERN CATHOLIC UNION ROOF GARDEN and Ballroom, Quincy, Ill.
WOODHAND AMUSEMENT PARK, Mrs. Edith Martin, Mgr., Woodland, Wash.

MISCELLANEOUS
American Negro Ballet
Aulger, J. H., Aulger Bros. Stock Co.
BERT SMITH REVUE
BIGLEY, MEL. O.
Baugh, Mrs. Mary
BLAKE, MILTON (also known as Manuel Blanke and Tom Kent).

BLANKE, MANUEL (also known as Milton Blanke and Tom Kent).
BLAUFUX, PAUL, Mgr., Pee Bee (see Production Co., Inc.)
BRAU, DR. MAX, Wagnerian Opera Co.
BRUCE, HOWARD, Mgr., "Crazy Hollywood Co."

BRUCE, HOWARD, Hollywood Star Doubles.
BRUSLER, HAROLD
CARR, JUNE, and Her Parisienne Creations.
CARROLL, SAM
CURRIE, MR. and MRS. R. C., Promoters, Fashion Shows.

CURRY, R. C.
CSAPIEWSKI, HARRY J.
DARRAGH, DON
DESHPAN, MR.
EDMONDS, E. E., and His Enterprises
FARRANCE, B. F.
FERRIS, MICKLEY, Owner and Mgr., "American Beauties on Parade"

FITZKEE, DARIEL
FOLEY, W. R.
FOX, SAM M.
FREEMAN, JACK, Mgr., Follies Gay Paree
GARDNER, ED., Owner, Uncle Ezra Smith's Barn Dance Frolics.
HANOVER, M. L., Promoter

HENDERSHOTT, G. B., Fair Promoter
HOFFMAN, ED. F., Hoffman's J-Ring Circus.
HYMAN, S.
INTERNATIONAL MAGICIANS, Producers of "Magic in the Air".

KATZ, GEORGE
KAUNOOGA OPERATING CORP., F. A. Scheffel, Secretary.
KANE, LEW, Theatrical Promoter
KENT, TOM (also known as Manuel Blanke and Milton Blake).

LAASKY, ANDRE, Owner and Manager, Andre Laasky's French Revue.
LAWTON, MRS. JUDITH
LESTER, ANN
LONDON INTIMATE OPERA CO.
MCFRYER, WILLIAM, Promoter.

MCKAY, GAIL B., Promoter.
MCKINLEY, N. M.
MONMOUTH COUNTY FIREMEN'S ASSO.
MONOFF, YVONNE
MOSHER, WOODY (Paul Woody)
NASH, L. J.
PLATINUM BLOND REVUE
PLUMLEY, L. D.

REICH, EDDIE
ROSA, THOMAS N.
SMITH, J. A.
TRANS LUX HOUR GLASS, E. S. Furedy, Manager.
CANADA
ALBERTA
CALGARY: Dowlsley, C. L.
ONTARIO

CORUNNA: Pier, William Richardson, Prop.
HAMILTON: Dumbells Amusement Co.
NEW TORONTO: Leslie, George
MONTREAL: Auger, Henry
Desautels, C. B.
Sourkes, Irving
QUEBEC CITY: Sourkes, Irving

STE. MARGUERITE: Domaine d'Estreel.
Mr. Ouellette, Manager.
VERDUN: Senecal, Leo
QUEBEC
MONTREAL: Auger, Henry
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QUEBEC CITY: Sourkes, Irving

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WISCONSIN
ALMA CENTER: Dvorak, Joseph, Oper., Ruth's Hall
ALMOND: Bernatos, Geo., Two Lakes Pavilion
APPLETON: Konzelman, E.
Miller, Earl
ARCADE: Schade, Cyril
BARABOO: Dunham, Paul L.
DAKOTA: Passarelli, Arthur
EAGLE RIVER: Denoyer, A. J.
HEAFFORD JUNCTION: Kilinski, Phil, Prop., Phil's Lake Nakomis Resort.

JUMP RIVER: Erickson, John, Mgr., Community Hall.
KESHENA: American Legion Auxiliary
Lung, Matilda
LA CROSSE: Mueller, Otto
MADISON: White, Edw. R.
MALONE: Kramer, Gale
MERRILL: Battery "F", 120th Field Artillery
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE: Cubie, Iva
MT. CALVARY: Sijack, Steve
NEOPIT: American Legion, Sam Dickenson, Vice-Commander.
OGEWA: Kelley, Ed, Kelley's Ballroom
RHINELANDER: Kendall, Mr., Mgr., Holly Wood Lounge.
ROTHSCHILD: Ryher, Lawrence
SHEROYGAN: Bahr, August W.
Scilia, N., Prop., Club Flamingo

SLINGER: Buc, Andy, alias Andy Buege
SPLIT ROCK: Rabitz, Joe, Mgr., Split Rock Ballroom.
STURGEON BAY: DePeo, P. G.
Laribid, Mrs. George
TIGERTON: Mieschke, Ed., Mgr., Tigerton Dells Resort

TEXAS
ABILENE: Sphinx Club
AMARILLO: Cox, Mildred
AUSTIN: Franks, Tony
Rowlett, Henry
CLARKSVILLE: Dickson, Robert G.
DALLAS: Carnahan, R. H.
Goldberg, Bernard
Johnson, Clarence M.

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Goldberg, Bernard
Johnson, Clarence M.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada
CALIFORNIA
LOS ANGELES: Paramount Theatre

MASSACHUSETTS
HOLYOKE: Holyoke Theatre, Bernard W. Levy

MICHIGAN
DETROIT: Colonial Theatre, Raymond Schreiber, Owner and Operator.
Downtown Theatre

GRAND RAPIDS: Powers Theatre
MISSOURI
KANSAS CITY: Main Street Theatre

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

LONG ISLAND, NEW YORK
HICKSVILLE: Hicksville Theatre

NORTH CAROLINA
LUMBURTON: Carulina Theatre

PENNSYLVANIA
HAZLETON: Capitol Theatre, Bud Irwin, Mgr.
PHILADELPHIA: Apollo Theatre
Bijou Theatre
Lincoln Theatre

VIRGINIA
BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA
WASHINGTON: Universal Chain Theatrical Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Beaver Dam, Wis., formerly listed as "Legion Band"
Barrington Band, Camden, N. J.
Cincinnati Gas and Electric Band, Cincinnati, Ohio.

PARKS BEACHES AND GARDENS

Cedar Gardens, Joe Gould, Owner, and Nathan Pillsdorf, Manager; Cleveland, Ohio.
Edgewood Park, Manager Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous
ARIZONA
TUCSON: Tucson Drive-In Theatre

ARKANSAS

LITTLE ROCK: Fair Grounds
TEXARKANA: Marshall, Eugene
Municipal Auditorium
CALIFORNIA
LOS ANGELES: Howard Orchestra Service, W. H.
Howard, Mgr.
Sullivan, Lloyd

CONNECTICUT

NEWINGTON: Red Quill Inn, Jack Riordan and Philip Silversmith, Mgrs.
Doyle, Dan
NEW LONDON: Latham School of the Dance
POMFRET: Pumfret School
SOUTH NORWALK: Evans, Greek

FLORIDA

KEY WEST: Bahama Bar
PALM BEACH: Boyle, Douglas
MIAMI: Fenias, Otto

ARIZONA

TUCSON: Tucson Drive-In Theatre

ARKANSAS

LITTLE ROCK: Fair Grounds
TEXARKANA: Marshall, Eugene
Municipal Auditorium
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FLORIDA

KEY WEST: Bahama Bar
PALM BEACH: Boyle, Douglas
MIAMI: Fenias, Otto

REPORT OF THE TREASURER

FINES PAID DURING JULY, 1943

Alexander, Mike	15.00
Barber, Percy Oliver	15.00
Baer, Otto	10.00
Bindon, Fred	3.00
Boetcher, Priscilla	25.00
Bigelsen, Abe	5.00
Collins, Ray	43.00
Cowden, Hugh	10.00
Capano, Amando	25.00
Davila, Jose Mora	15.00
Eckstein, William	12.55
Feld, Ben	50.00
Fisher, Earl	5.00
Gonsler, Allen	5.00
Grady, Frank J.	10.00
Hudson, Glenn	6.30
Hartmann, Les M.	10.00
Jackson, Chester Banks	12.00
Jenkins, George	15.00
Jackson, Allen	10.00
Kristal, Cecil	5.00
Kaplan, Bertram Knapp	50.00
Liebmann, Oscar	5.00
Loeffelmacker, Harold	25.00
Luggar, Harold	10.00
Laeda, Phil	5.00
Leonard, Walter	25.00
Maguiness, Richard	25.00
Madala, Dominick J.	25.00
Malley, James	35.00
Marks, William	100.00
Mendillo, Anthony	25.00
Mario, Don	62.20
Noha, Albert	25.00
Pruitt, Milus	25.00
Perry, King	5.00
Plaschkes, Gustav	4.00
Polikoff, Herman	5.00
Payne, Bertram	2.89
Patnaude, Ernest	15.00
Ruis, Frank C.	25.00
Schmidt, Bernie	200.00
Vaux, Vern	
(Wellington)	7.54
Weiner, Seymour	20.00
Williams, Hod	5.00
Total	\$1,038.48

CLAIMS PAID DURING JULY, 1943

Astor, Bob	49.79
Amstel, Felix	15.00
Barron, Lee	7.15
Barca, Michael	10.00
Bestor, Don	10.00
Cervone, Iszy	5.00
Candullo, Joe	20.00
Chicago Artists Bureau	5.00
Crawford, Ollie	5.00
Donahue, Al	100.00
Evans, James	50.00
Flynn, Gerald (Tommy)	33.42
Gilberto, Don	34.98
Griggs, Bobby	30.00
Gordon, Gray	4.75
Gupton, Herbert L.	4.25
Hardison, Leroy	22.94
Heatherton, Ray	60.00
Hudson, Glenn	11.00
Jordan, Ludwig	30.00
Kewish, Mr. and Mrs. J. R.	33.75
Martin, Hershey (Burkin)	54.41
McGuire, Betty	10.00
Nichols, Bob	10.00
Newberry, Earl	50.00
Queen, George	41.20
Powell, Teddy	90.00
Raymond, Dick	10.00
Steinem, Leo	165.00
Shand, Terry	200.00
Showboat and Nick Bauer	20.00
Seldinger, John	9.30
Smith, Carl Teddy	20.00
Stanley Theatre	950.00
Teagarden, Jack	471.50
Travers, Vincent	25.00
Vaux, Vern (Wellington)	10.78
Welasco, Phil	20.00
Wilson, Teddy	20.00
Wilder, William T.	6.00
Williams, Mary Lou	30.00
Total	\$2,755.25

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



THE "CONN" TYPE USED CONN GYRO-HORIZON
 THE "SEEING EYE" FOR BLIND FLYING
 OFFICIAL U. S. NAVY PHOTOGRAPH

Building for Victory Today and for better Conns Tomorrow!

● You want to see this war won quickly. So do we! To help carry this war to the enemy fast, and with a vengeance, Conn is working day and night. Conn's war work is the manufacture of high precision navigation instruments. The Gyro-Horizon Indicator or "Seeing Eye" for blind flying is one of them. It has 325 finely machined parts, some fitted to an accuracy of 1/4 of 1/10 of a thousandth of an inch—about 1/120 the diameter of a human hair. The high precision workmanship required means much to every individual who will own a Conn Band Instrument in the future... Conn has brought under control methods of producing to tolerances undreamed-of in a band instrument factory only two years ago... Fortunately, for us, and for those who will want the finest in band instruments, the Conn organization of skilled craftsmen is intact. This means that we can quickly resume our peacetime job, producing as an experienced production unit. This seasoned organization will have new precision equipment to turn out even finer Conn instruments than ever before possible... Look forward to your new Conn with Conn-fidence! In the meantime, let's all buckle down to the job of winning the war. Let's give it everything we have, let's do everything we can to hasten Victory.

C. G. CONN, Ltd., ELKHART, INDIANA

CONN
 BAND INSTRUMENTS



On March 6, 1904, John Wilson (left) joined the Conn company. March 6, 1908, John Tisd (below) joined Conn. For the next 36 years they sat at the same bench and within ten feet of each other, springing and adjusting clarinets and other woodwinds. They became two of the most expert "springers" anywhere in the business.



Today they still sit at the same bench doing fine adjusting. But instead of putting the final touches to band instruments, they are doing an even more delicate job of adjusting gyro-horizon indicators. After Victory is won, they, like scores of other Conn craftsmen, will go back to the work they love—the making of the world's finest wind instruments.

FOR SALE OR EXCHANGE

- FOR SALE**—Two hard-drawn silver tubed C Flutes: Louis Let, Monnig; low pitch, closed G sharp; in excellent condition. Musician, 3149 Willis Ave., Cincinnati, Ohio.
- FOR SALE**—Cobert Oboe and English Horn. Marcel J. Dandois, 3543 Vincennes Place, Cincinnati 20, Ohio.
- FOR SALE**—Sax and Baritone Sax: Buffet, Bb Clarinet, sax, Trombone, Guitar and Violin, all A-1 condition. Musician, 3529 North Broad St., Philadelphia, Pa. Phone Rad 3786.
- FOR SALE**—Martin Trumpet, Troubadour model, gold lacquered, perfect condition, sterling bell; case; two days trial. C.O.D.; \$75.00. James Caswell, 106 Larkin St., Norfolk, Va.
- FOR SALE**—Used Olds Trombone, silverplated, perfect slide; also Baritone Horn, trial. Musician, 161 Mainfield St., New Bedford, Mass.
- FOR SALE**—Twenty (20) white Band Uniforms and Caps, practically new, assorted sizes, \$50.00. Franklin J. Alexander, Sidney Ohio.
- FOR SALE**—Guitar Sax and Baritone Sax, Bb Trumpet, Eb Trumpet, Baritone, Trombone, Sax Trumpet, Cornet, Alto Sax, Clarinet, Violin, C. E. Livingston, Marsden, N. Y.

FOR SALE—Ledy Solo Xylophone, 3 1/2 octave, Model 651, split frames and resonators, wheels, two cases, needs little cleaning up but no repairs; cost \$140.00, sell for \$70.00 P. O. H. Brendin McDonald, State Hospital, Poughkeepsie, N. Y.

FOR SALE—King Sousaphone "B" ring, three valves, silverplated gold bell, \$135.00; Trunk for upright Tuba, Taylor made; height, 26 in.; width, 26 in.; length, 42 in. Andrea Corleto, 8512 18th Ave., Brooklyn, N. Y.

FOR SALE—Oboe, Loree; owner drafted; Conservatory style, perfect condition; like new, original case, original serial No.; accessories. Mrs. Mierfeld, 205 West 89th St., New York, N. Y.

FOR SALE—Musical library consisting of concert orchestration, marches, waltzes, incidental cue music, musical comedies, light and grand operas, overtures, medleys and suites, movements and excerpts from symphonies and sonatas, medley overtures of a patriotic nature and for special occasions, old popular dance orchestration, etc.; this library contains about 1,900 numbers, all in perfect condition; a typical motion picture library of the best sort; has been valued at \$1,000; most of library is in full orchestration; will sacrifice for quick sale. Write Local No. 56, A. P. of M., 244 Houseman Building, Grand Rapids, Mich.

FOR SALE—Recordings, 1895-1935: thousands: Clarke, Pryor, Kryn, Zimmerman, Rogers, Levy, Camera, Sousa; greatest singers, celebrities; earliest stars; vintage stage; Bert Williams, Nora Bayes, Richard Jones; hundreds; 1925 Bing Crosby, Coleman, same bands, blues, jazz; no list. Items: Josephine Mayer, 418 1/2 East 114th St., Bronx, Barbours, Calif.

AT LIBERTY

- AT LIBERTY**—I play Alto, Tenor, Baritone Sax, Clarinet, Flute and Piccolo, also sing, clown and M.C. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad 3788.
- AT LIBERTY**—French Hornist with 30 years' experience in symphony, opera and concert bands; also pleased to hear from first-class municipal and industrial organizations; go any distance. Arthur Wolfe, 186 South Maple St., Akron, Ohio.
- AT LIBERTY**—Drummer, age 21, draft exempt; Union; experienced; prefer large band. Musician, Box 163, Chardon, Ohio.

WANTED

- WANTED**—Wm. S. Haynes or Powell Silver Flute, Piccolo; closed G, C pitch; send particulars. "Musicalian", 56 N. Goldberger, 1318 Croes Ave., Bronx, New York 60, N. Y.
- WANTED**—First Bassoonist, First Oboist, and First Flutist to play with well-established symphony orchestra of 70 members under excellent conductor; good industrial positions open in community of 100,000. P. O. Box 2292, Charleston, West Virginia.

Answers to MUSICAL QUIZ

- (Questions on Page Sixteen)
- a. Prokofiev
 b. Debussy
 c. Janacek
 d. Saint-Saens
 - a. The Empress in "The Woman Without a Shadow" by Richard Strauss
 b. Desdemona in "Otello" by Verdi
 c. Méliande in "Pelléas and Méliande" by Maeterlinck
 d. Barbara in "The Marriage of Figaro" by Mozart
 e. Peter and Gertrud in "Hansel and Gretel" by Humperdinck
 - "The Two Grenadiers" by Robert Schumann.
 - a. Benny Goodman's
 b. Glenn Gray's
 c. Artie Shaw's
 d. Hal Kemp's
 e. Benny Goodman's
 f. The Dorsey Brothers', Ray Noble's
 - a. Bohemia
 b. Finland
 c. Norway
 d. Poland
 e. Russia