

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLIII

NEWARK, N. J., APRIL, 1945

NO. 10

NO PARALLEL IN OTHER CRAFTS

Royalties On Records Based On Unique Situation

The mine workers proclaiming their decision to levy a tax on each ton of coal and the A. F. of M. requiring a royalty on each phonograph record are procedures that have given journalists, panting to undermine labor and little concerned with their methods in so doing, the opportunity to point parallels detrimental to our Federation and to foretell dire results when this "principle" is extended to labor in general. Yet it must be apparent

to the most casual observer that, far from being parallel, these faintly similar situations are based on widely divergent issues, that, as a matter of fact, there is and can be no situation in industry comparable to that of the musicians' recording dilemma for the very simple reason that the "wares" they dispense are, unlike any other wares, infinitely reproducible.

The mine worker by digging his quota of coal does not dig himself and his fellow-workers out of a job. The musician "waxing a platter" does a stint which can and often does narrow his and other musicians' future employment possibilities. In other words, this phonograph record is capable, as it merges in the general stream of music, of undermining union standards and of causing gains laboriously achieved by union enactments during half a century to become null and void. Coal is a commodity which is burned and there's an end to it. Music (on records) is a product that goes on reproducing itself endlessly, proving a highly competitive article to the "live" musician. The musician's royalty is thus not "relief" but rather a partial compensation for the unemployment caused by the competitive use of phonograph records in radio stations, juke boxes and wired music centers serving establishments where live musicians have been displaced—this a far different end from the tax of the miner who in no case is displaced by his own efforts.

This peculiar circumstance, the record's reproducibility, obtains in no other craft or industry. A drinking cup does not multiply itself and render useless other drinking cups; a house does not become a village; a lump of coal does not father other lumps of coal. Labor in general stands in no danger of its commodities ruining both their makers and brother members of the craft. For each extra article entails extra work, and payment for such extra work can be estimated accurately and paid directly to the worker. Only the musician suffers from the fecundity of his creations. Just as his difficulty is unique, so is the solution he has adopted to remedy it inapplicable in other situations. It can establish no precedent.

Another difference in the two processes: the miners would levy a tax on every employer, that is, make the practice generally obligatory on the entire industry. The musicians receive royalty payments only from those employers who engage in the recording business, a very small percentage, incidentally, of those who employ musicians. Their payments are neither tip, dole nor largess, but rather the only possible means toward a partial balancing of accounts. It is a case of a solution fitting itself to the abuse, of payment extending to the whole body of musicians, since it is the whole body that has been made to suffer.

Only acute hardships suffered by musicians brought a realization of the need for finding a way out of their peculiar impasse. The history of the gradual displacement of "live" musicians as entertainers in public places makes painful reading. When phonographs were first invented they were used mainly in the home. There was no thought of their being used in a manner and to an extent that would destroy employment opportunities of musicians. When the first licenses

Important Notice

To All Locals of the American Federation of Musicians in the United States:

Last year for the first time labor unions were required to file a financial return with the Department of Internal Revenue. The law passed by Congress covering this situation provides that such statements must be filed annually.

While locals must file statements, they are exempt from the payment of tax. The Federation has a certificate of exemption from the Department of Internal Revenue which covers all its locals. Each year the Federation furnishes the Department with a list of locals and the Department furnishes the local Collectors of Internal Revenue with a list of our locals in their respective districts.

Locals should secure Form 990 from the Collector in their district and must file



HANS KINDLER, Conductor of the National Symphony Orchestra

were granted by the Federation to recording companies, one of the conditions provided that each record would bear a notation, "for non-commercial use in homes only".

Then came the radio and further complications. The radio industry owes much to the American Federation of Musicians. In fact, since eighty to ninety percent of the listening time consists of music, it is not too much to say that music is absolutely necessary to radio's existence. Certainly, when radio broadcasting was in the formative stage and commercial programs had not yet been developed to the point where they were profitable to the stations, radio could not have survived without the help of the Federation which allowed its members to perform *gratis* over the air. Under these circumstances the help of the Federation was of inestimable value. As commercial advertising developed, musicians gradually were employed at many radio stations and were paid for their services. However, this equitable arrangement ceased in many sta-

(Continued on Page Twelve)

their returns to cover the fiscal year of 1944 on or before May 15, 1945. The answer to the question "Have you been advised by Bureau letter of your exemption?" should be "Yes"; and to the question "If 'Yes' state date of letter", the following should be attached, as there is not sufficient space in the form:

"By virtue of a blanket exemption dated September 25, 1940, granted to the American Federation of Musicians, of which this local is an affiliate."

Locals should retain a copy of the return for their own files.

Fraternalty yours,

LEO CLUESMANN,

Secretary, A. F. of M.

P.S.: Any local whose financial affairs for a current year close at a different date than December 31st, or in other words whose fiscal year does not correspond with the calendar year, is not required to file the Form 990 before the 15th day of the fifth month following the close of the fiscal year.

HANS KINDLER

(Seventeenth in a series of articles on the conductors of our great symphony orchestras.)

By CECIL JOHNS

THE PRESENT series must by this time have brought home at least one fact to the most casual reader, namely that the conductor of a major symphony orchestra is by the very nature of his calling both pioneer and protagonist of culture. On him devolves the task not only of making available to the citizens of his town, and of those within range of the orchestra-tour, sensitive and authentic interpretations of the classics, but also that even greater service of presenting new works and thus widening the horizon of listeners while furthering the aims of present-day composers.

Such missionary zeal and cultural integrity Hans Kindler displays to a remarkable degree. It is no chance that led to his name being inscribed on a panel at the World's Fair in 1939 as one of the Americans of foreign birth who has made vital contributions to our culture. Ever since his arrival in this country thirty years ago he has consistently, first as a member of the cello section of the Philadelphia Orchestra, then as cello soloist and finally as conductor of the National Symphony Orchestra in Washington, D. C., offered vital contributions to the spreading of musical culture in America. He has been an American citizen since 1921.

His career in Europe—he was born in Rotterdam, Holland, on January 8, 1893—was largely that of the musical prodigy. As a student of the Rotterdam Conservatory he won first prizes for piano and cello; at seventeen he was cello soloist with major symphony orchestras of Europe; the year after he became professor of cello at the Scharwenka Conservatory and first cellist in the Berlin Opera Orchestra. His concert career begun about this time brought his name into such wide esteem that he was asked to give a command performance before the Queen of Holland. So much for his youthful successes.

A TRADITION CREATED

In 1914, when he came to America on a concert tour, the country impressed him so favorably that he decided to make it his home. Followed a six-year period in which as first cellist in the Philadelphia Orchestra and as recitalist he gained sufficient recognition to devote himself wholly to the concert stage. Still fresh in the mind of many a concert-goer is the memory of the young virtuoso cellist playing in cities throughout the United States and evoking awed comment for his skill and beauty of tone. No less a critic than James Gibbons Huneker made the statement, "I do not expect in my life to hear duplicates of an Elman or a Kreisler, a Casals or a Hans Kindler." In 1929 he played 110 concerts in one season—as far west as California, as far East as Java.

What induces a virtuoso to forego his chosen instrument for the thin wand of the conductor is partly no doubt that very missionary zeal of which we have spoken. In any case some of our greatest conductorial pioneers—Koussevitzky the double-bass player, Mitropoulos the pianist, Eugene Ormandy the violinist—have mounted the podium after having achieved recognition as instrumentalists. Dr. Kindler is an outstanding example of such metamorphosis. Challenged by the fact that Washington was the only great capital in the world with no symphony orchestra of its own he chose to abandon his career as virtuoso at its height to embark upon the hazardous undertaking of organizing and conducting the National Symphony Orchestra, a decision, moreover, made in 1931, the worst year of the depression, and in the face of four previous failures by others to form an orchestra in the nation's capital.

Such has been the public's response to Dr. Kindler's leadership that the National Symphony Orchestra that very first year returned its guarantors one-third of their donation and during the subsequent three-

(Continued on Page Seventeen)

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.

Subscription Price - Thirty Cents a Year

Published Monthly by LEO CLUESMANN
29 Division Street, Newark (2), N. J.

Vol. XLIII No. 10

Official Business
COMPILED TO DATE

CHARTER ISSUED

698—Asheville, N. C. (colored).

CHARTER RESTORED

530—Anderson, S. C.

CONDITIONAL TRANSFERS ISSUED

440—Torriss Brand.
441—R. V. Brand.

CHANGE OF OFFICERS

Local 22, Sedalia, Mo.—Secretary, H. H. Kroencke, 120 West Sixth St.
Local 138, Brockton, Mass.—President, William F. Flanagan, 40 Centre St.
Local 159, Mansfield, Ohio—President, Carroll Ackerman, 368 West Sixth St.
Local 160, Springfield, Ohio—President, George Bower, 628 East Grand Ave.
Local 172, East Liverpool, Ohio—President, Charles E. Hall, 201 Baum St.
Local 197, St. Louis, Mo. (colored)—Acting Secretary, Charles Morten, 4207 West Aldine, St. Louis 13, Mo.
Local 268, Lincoln, Ill.—President, G. J. Meiners, 540 Sixth St.
Local 315, Salem, Ore.—President, Vernon L. Wiscarson, 1160 North 14th St.; Secretary, Cloyd G. Lawrence, 422 South High St.
Local 318, Mechanicville, N. Y.—President, Ferd Amodeo, 28 Grove St.; Secretary, Joseph L. Tarlo, 214 North Fourth St.
Local 333, Eureka, Calif.—President, Harold F. Green, 1461 California St.; Secretary, Raymond Posic, 1933 H St.
Local 338, Mt. Vernon, Ohio—President, Allen L. Watters, 608 North Gay St.
Local 393, Natick-Framingham, Mass.—Secretary, Stephen F. Bray, 830 Washington St., Holliston, Mass.
Local 399, Asbury Park, N. J.—President, David Huggins, 1105 Bendermere Ave., Interlaken, N. J.
Local 518, Kingston, Ont., Canada—President, Charles H. Smith, 277 Alfred St.
Local 530, Anderson, S. C.—President, Robert L. Easley, 295 Garfield Place, Brooklyn 15, N. Y.; Secretary, Carroll Lee, 540 Marshall Ave., Anderson, S. C.
Local 540, Mt. Vernon-New Rochelle, N. Y.—President, Nicholas Marraffino, 215 North Seventh Ave., Mt. Vernon, N. Y.
Local 571, Halifax, N. S., Canada—President, Don Low, 32 Merkel Place.
Local 619, Wilmington, N. C.—President, Guy Bullard, Carolina Beach Road.
Local 640, Grand Rapids, Minn.—President, Vern Hake, Grand Rapids, Minn.
Local 648, Oconto Falls, Wis.—President, Michael Tomko, Lena, Wis.
Local 694, Greenville, S. C.—President, Perry A. Hudson, Route No. 5, Davidson Road.

CHANGE IN OFFICERS' ADDRESSES

Local 42, Racine, Wis.—Secretary, W. Clayton Dow, 205 Sixth St.
Local 135, Reading, Pa.—Secretary, William E. Zink, 820 North Second St.
Local 169, Manhattan, Kans.—Secretary, Hubert F. Adams, 426 Levenworth St.
Local 194, Abbotsford, Wis.—Secretary, Mrs. Lucille Daellenbach, Box 237.
Local 534, Winston-Salem, N. C.—Secretary, Harold Gale, 103 North Cherry St.
Local 549, Bridgeport, Conn. (colored)—President, Chauncey L. Cuffey, 1116 Stratford Ave., Bridgeport 7, Conn.
Local 668, Kelso-Longview, Wash.—Secretary, L. W. Dunlap, 503 Sixteenth Ave., Longview, Wash.

OFFICERS OF NEW LOCAL

Local 698, Asheville, N. C. (colored)—President, Mason James, 409 Southside Ave.; Secretary, Madison C. Lennon, 39 Livingston St.

CHANGE IN CONFERENCE OFFICERS

California-Arizona-Nevada Conference—President, Arch Merrifield, 2000 California St., Redding, Calif.
Indiana State Conference—President, L. B. Elmore, Apt. 5, 103 North Seventh, Lafayette, Ind.; Secretary, C. R. Covington, 1226 Manor Court, Anderson, Ind.

WANTED TO LOCATE

Jack Crow, Chester, Calif. Notify Secretary Chester McBride, Local 583, A. F. of M., Box 1603, Westwood, Calif.

DEFAULTERS

Joseph Tricoll, operator of Playland, San Diego, Calif., is in default of payment in the sum of \$707.50 due members of the A. F. of M.

Otis E. Thomas, Chicago, Ill., is in default of payment in the sum of \$1,670.00 due members of the A. F. of M.

A. W. Spaulding, Allston, Mass.; Sam Snyder, Judd Gray (of Warrmouth's Restaurant), and Aquatic Shows, Inc. (also known as Water Follies of 1944), all of Boston, Mass., are in default of payment in the sum of \$626.55 due members of the A. F. of M.

Pilgrim Hotel, Plymouth, Mass., is in default of payment in the sum of \$119.28 due members of the A. F. of M.

Arcadia Ballroom, Edw. P. Meserole, owner and operator, Washington, D. C., is in default of payment in the sum of \$618.00 due members of the A. F. of M.

M. Curtin, Port Arthur, Ont., Canada, is in default of payment in the sum of \$878.00 due members of the A. F. of M.

Jack Horn, operator of Vienna Grill, Montreal, P. Q., Canada, is in default of payment in the sum of \$305.00 due members of the A. F. of M.

E. M. Loew's Theatres, Boston, Mass., and Holyoke Theatre, Bernard W. Levy, Holyoke, Mass., are in default of payment in the sum of \$200.00 due members of the A. F. of M.

IMPORTANT NOTICE!

To All Locals of the American Federation of Musicians in the United States:
Last year for the first time labor unions were required to file a financial return with the Department of Internal Revenue. The law passed by Congress covering this situation provides that such statements must be filed annually.

While locals must file statements, they are exempt from the payment of tax. The Federation has a certificate of exemption from the Department of Internal Revenue which covers all its locals. Each year the Federation furnishes the Department with a list of locals and the Department furnishes the local Collectors of Internal Revenue with a list of our locals in their respective districts.

Locals should secure Form 990 from the Collector in their district and must file their returns to cover the fiscal year of 1944 on or before May 15, 1945. The answer to the question "Have you been advised by Bureau letter of your exemption?" should be "Yes"; and to the question "If 'yes' state date of letter", the following should be attached, as there is not sufficient space in the form:

"By virtue of a blanket exemption dated September 25, 1940, granted to the American Federation of Musicians, of which this local is an affiliate."

Locals should retain a copy of the return for their own files.

Fraternally yours,

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

P. S. Any local whose financial affairs for a current year close at a different date than December 31st, or in other words whose fiscal year does not correspond with the calendar year, is not required to file the Form 990 before the 15th day of the fifth month following the close of the fiscal year.

IMPORTANT NOTICE!

Norman Laine, a member of Local 18, Duluth, Minn., is alleged to have passed worthless checks in several jurisdictions throughout the United States. Officers and members are warned against accepting any checks from this party.

CONNECTICUT CONFERENCE

The spring meeting of the Connecticut Conference of Musicians will be called to order at the Elton Hotel in Waterbury, Conn., at 11:00 A. M. on Sunday, April 29, 1945. Locals are requested to send names and addresses of delegates in advance.

HARRY L. BENSON,

Secretary-Treasurer, Local 234.

WISCONSIN STATE CONFERENCE

The Semi-Annual Conference of the Wisconsin State Musicians' Association will be held at Manitowoc, Wisconsin, on Sunday, May 6, 1945. Meetings will be held in the Freddy Bricks Meeting Rooms opposite the Hotel Manitowoc. Morning session starts at 10:00.

Fraternally yours,

W. CLAYTON DOW, Secretary,
221 Sixth St., Racine, Wis.

(Continued on Page Twenty)

GROVER "SUPER BRONZE" GUITAR STRINGS

Better Tone — Longer Wear

Try Your Dealer First
GROVER, FREEPORT, N. Y.

SINCE MUSIC IS YOUR BUSINESS

YOU NEED THIS LIST!

- Important publishers' current publications
- Songs in preparation
- Best orchestration sellers of the month
- Best sheet music sellers of the month
- Top tunes on the air during the month
- Records slated for early release
- Electrical Transcriptions slated for early release
- Best record sellers of the month
- Record Fans' favorite artist and records in demand

YOU SHOULD KNOW

The important news in all branches of the music business written by sixteen important columnists, covering news of publishers, contact men, song-writers, songs, records, radio, orchestras, Hollywood, theatre, night club, cocktail, gal vocalists, agency requirements, hill billy, Harlem, long hair, army, etc.

IF YOU HAVEN'T THE TIME

to read the 100 or more publications in the music and entertainment field, and want a quick digest of all the important music news,

READ THE



A MONTHLY PUBLICATION

Only 10c per copy — 12 issues for \$1.00

FOREIGN AND CANADA 15c Per Copy—12 Issues for \$1.50 (U. S. Currency)

If your news dealer can't supply you, send your remittance to

TUNE-DEX DIGEST, 1619 Broadway, New York 19, N. Y.

THE NEW

Duke Ellington

MODERN RHYTHM SERIES
for Orchestra



Outstanding compositions by the greatest figure in the field of modern music. These fourteen Ellington originals represent the ultimate in jazz—fresh, syncopated rhythms; scintillating harmonic patterns; unique chord sequences—as only the Duke can write them. No band library, large or small, is complete without these brilliant Ellington originals.

- DUSK
- JIG WALK
- MAIN STEM
- DAY-DREAM
- COTTON TAIL
- BIRD OF PARADISE
- CHOCOLATE SHAKE
- SHERMAN SHUFFLE
- IN A MELLOW TONE
- FIVE O'CLOCK DRAG
- THE SERGEANT WAS SHY
- I DIDN'T KNOW ABOUT YOU
(based on Sentimental Lady)
- DON'T GET AROUND MUCH ANYMORE
- DO NOTHIN' TILL YOU HEAR FROM ME

Price 75c each

ROBBINS MUSIC CORPORATION, 799 Seventh Avenue, New York 19

Send the following numbers in the DUKE ELLINGTON Modern Rhythm Series. I enclose.....

- | | | |
|--------------------------------------|--|---|
| <input type="checkbox"/> Dusk | <input type="checkbox"/> Bird Of Paradise | <input type="checkbox"/> The Sergeant Was Shy |
| <input type="checkbox"/> Jig Walk | <input type="checkbox"/> Chocolate Shake | <input type="checkbox"/> I Didn't Know About You |
| <input type="checkbox"/> Main Stem | <input type="checkbox"/> Sherman Shuffle | <input type="checkbox"/> Don't Get Around Much Anymore |
| <input type="checkbox"/> Day-Dream | <input type="checkbox"/> In A Mellow Tone | <input type="checkbox"/> Do Nothin' Till You Hear From Me |
| <input type="checkbox"/> Cotton Tail | <input type="checkbox"/> Five O'Clock Drag | |

NAME..... ADDRESS.....
CITY..... STATE.....

Symphony Orchestras

ONE of the promising aspects of the present symphonic set-up in the United States is the mushrooming of orchestras in smaller towns and in less populated areas, this in spite of war-time scarcities and war-time pre-occupations. The war, indeed, in many cases, is providing a stimulant in that it accentuates music's ability to counteract, through its spiritual content, the most untoward and bitter of outward events. Music, people have found, is not a mere luxury, to nibble at when access of funds or time calls for "something extra", but rather the staple diet of those who would be strong to withstand adversity and firm to meet deprivation. Thus we have our citizens gladly contributing to new symphonic enterprises, steadfast in the belief that their money will go to creating means of attaining those qualities that make for hardihood and aspiration, for patience and courage—in short, for character.

Springfield, Massachusetts

FREDERICK B. ROBINSON, executive vice-president of the Springfield Symphony Orchestra which has risen to stable proportions in one year of existence, commented that he was "slightly appalled" at the success of the orchestra in so short a time. But citizens of that town, having once before had an orchestra, know what such an organization does to broaden a city's cultural life and have subscribed generously and consistently to it. By December, 1944, \$8,000 had been subscribed through memberships. Alexander Lealie is the orchestra's conductor.

New York Philharmonic

ARTUR RODZINSKI again mounted the podium of the New York Philharmonic Symphony Orchestra on April 5th, to conduct the last two weeks of the regular subscription season. Rudolf Serkin was

piano soloist in the Beethoven C minor Concerto on this date as well as on April 6th and 8th.

The board of directors of the Society, in its announcements for plans for the 1945-46 season, the 104th year of its history, state that Artur Rodzinski will return for the third successive year as musical director, that Bruno Walter has accepted an invitation to conduct four weeks, and that George Szell has been reengaged for three weeks. Igor Stravinsky will return for one week, in January, 1946, at which time he will direct the world premiers of a new work which he is writing for and dedicating to the Society. A brilliant list of soloists has been selected.

The regular season will be twenty-eight weeks as usual and will open October 4th.

New York City

AT its final presentation of the season on March 19th, the New York City Symphony, under the direction of Leopold Stokowski, performed, with dramatic conviction despite rather drastic cuts, Bach's "St. Matthew Passion". Assisting was the Collegiate Chorale led by Robert Shaw. The orchestra's 1945-46 season will start

October 8th with the first of twelve Monday evening concerts. "Symphonies at Six" will again be a regular feature, the first given on October 9th. "Symphonies for Young America", including an age group from twelve to twenty-four, will replace the Student Concerts on Thursday afternoons.

Before leaving for his post in Hollywood, Mr. Stokowski gave auditions for next season's soloists with the New York City Symphony. He will return to the city next September where he "will continue to play music that is being composed today in our country".

Philadelphia

MARJORIE LAWRENCE, who has recently travelled 50,000 miles in her wheel chair to entertain service men of her native Australia, was soloist with the Philadelphia Orchestra on April 2nd when she sang excerpts from "Götterdämmerung".

The final Pension Fund concert of the season, April 17th, was to have been directed by Arturo Toscanini, but that maestro found it necessary to give up the plan. Ill health has forced him to cancel all out-of-town engagements for the rest of the season. Bruno Walter, on being asked by the men of the orchestra to replace Mr. Toscanini, wired, "I am delighted to accept. I love the Philadelphia Orchestra and will be glad to help its musicians." This, signifying that conductor's willingness to forego to this extent his sabbatical year of rest, comes as signal honor to the Philadelphia Orchestra.

This summer's Robin Hood Dell Concert season will open June 18th and close August 3rd. In this interval twenty-eight programs will be given, twenty-three of which will be conducted by Dimitri Mitropoulos who has been appointed musical director for the season. The orchestra will again consist of ninety players, practically all of whom are members of the Philadelphia Orchestra.

The Philadelphia Chamber String Sinfonietta, oldest organization of its type in America, celebrated its twentieth anniversary with a special concert in that city on April 15th. As is usual in programs

conducted by Fabien Sevitzky, an American work was included.

Airborne Artistry

ARTURO TOSCANINI celebrated his seventy-eighth birthday March 25th, by conducting as usual the weekly N. B. C. Symphony Concert. If any anniversary



DR. FRANK BLACK

was to be celebrated, the maestro maintained, it should be the 154th of the first performance of the Haydn Symphony, one of the number presented on that occasion.

A Suite inspired by the composer's first sight of New York, "The Tall City", was played by the N. B. C. Symphony Orchestra under the direction of Frank Black at the concert of April 8th. Hans Spialek has a gay work here suited to interpreting New York in its various moods. Another American work, "The Winter's Past", by Wayne Barlow, was presented at the concert of April 29th, also conducted by Dr. Black.

Distributed by the Nation's
FINEST DEALERS



ARNOLD
Brilhart
LTD.

BOX 321 • GREAT NECK, N.Y.

Friedelind Wagner, granddaughter of the great composer and a refugee from Hitler Germany, was guest commentator on CBS "Gateways to Music" program March 20th. She presented biographical and historical material on her famous grandfather.

The Louisville Philharmonic, conducted by Robert Whitney, made its appearance on the "Orchestras of the Nation" program March 17th. This Saturday afternoon radio program over NBC is presenting leading symphony groups throughout the nation.

Harrisburg, Pennsylvania

It is with satisfaction we announce that the Harrisburg Symphony Orchestra

now has enough toy trumpets for its performance of the Haydn Toy Symphony. Last month a scarcity of these instruments threatened to eliminate the number from the program, but a plea from the orchestra's conductor, George King Raudenbush, brought offers of toy horns from as far away as Virginia and Maryland.

Pittsburgh

THE season of the Pittsburgh Symphony Orchestra for 1945-46 will consist of twenty-eight concerts, instead of the current twenty, with the addition of a larger number of children's concerts and a series of "pop" programs. A campaign for funds to help support the orchestra through the extended season opened April 2nd.

Reading, Pennsylvania

A BRILLIANT performance by Witold Malczuzynski of the Chopin Concerto in F minor brought to a close the thirty-second season of the Reading Symphony Orchestra on March 11th.

Plans for the 1945-46 season announced by Hugo Schumann, president of the orchestral association, reveal that Saul Caston will return for his fifth season as conductor. The following soloists are already scheduled for concerts of November 25th, January 20th and March 24th, respectively: Robert Kitain, Russian violinist, Muriel Kerr, pianist, and Private First-Class Joseph Battista, pianist.

Washington, D. C.

AFTER conducting the final Wednesday evening all-subscription concert of the 1944-45 season of the National Symphony Orchestra on March 28th, Hans Kindler left Washington for Mexico City to conduct in Latin-America. Saul Caston, associate conductor of the Philadelphia Orchestra, brought the former orchestra's fourteenth season to a close by directing the concerts of March 29th and April 1st, the former of which featured the Mozart Flute and Harp Concerto and the latter the Khatchaturian Piano Concerto with William Kapell soloist.

St. Louis

VLADIMIR GOLDSCHMANN has been re-engaged as maestro of the St. Louis symphony Orchestra for the fifteenth con-

secutive year. He will direct all but three of the concerts in the 1945-46 season.

New Orleans

FOR its 1945-46 season, the New Orleans Symphony Orchestra will be augmented to seventy-six pieces. The subscription series will be increased to fourteen concerts, ten featuring guest soloists. Two extra performances will be given for the general public.

Massimo Freccia has been re-engaged as conductor of the orchestra, the report of the board's decision containing a special encomium regarding his "splendid musicianship and great musical erudition and integrity", as well as his "dynamic and exciting conducting".

Indianapolis

THE Indianapolis Symphony Orchestra management announces for its 1945-46 season an increase to twelve pairs of subscription concerts, a longer list of soloists and an adherence to the established season ticket price per concert.

The all-request program of March 24th and 25th, under the conductorship of Fabien Sevitzky, contained the Sixth of Tchaikovsky, Mozart's "Marriage of Figaro" overture, Liszt's "Les Preludes" and "Preludium and Fugue" by Barrymore.

Detroit

AT the request of the Armed Forces agencies and with their full support and cooperation, the concluding concert of the Detroit Symphony's current season, March 29th, was a solemn salute to those who have given their lives to the cause of peace. Guests on this occasion were returned veterans—seven of them survivors of the Bastogne engagement—and a portion of the program was set aside for narrations of their experiences in actual combat. Carl Friedberg, probably the last surviving pupil of Clara Schumann, was soloist in Brahms' Second Piano Concerto. Karl Krueger conducted.

Lansing, Michigan

WHEN last November the Lansing Symphony Orchestra resumed playing (activities were suspended during its 1943-44 season), it changed its name to Lansing Civic Orchestra and opened as a "pop" concert at which a large part of the audience were seated at tables where doughnuts and coffee were served. With this set-up, the orchestra has become a popular success, and the city is on its way to financing it adequately. Thus what might have been a war casualty has through certain war developments received new life. These developments stem from the fact that Lansing is an industrial city and that war workers have extra money to spend as well as greater need of diversion. Most of them consider the truest diversion being able to listen to a living orchestra. The "pop" concert idea was hit upon by those who thought this larger audience could and should be reached. Results proved they were right.

Chicago

A GUEST PIANIST (Oscar Levant), a narrator (Carl Sandburg), a mixed chorus (Northwestern University a cappella choir) and three "firsts" (Roy Harris' Choral for String Orchestra, Felix Borowski's "Requiem for a Child", and William Schuman's "Side Show") contributed to the eventfulness of the program presented by the Chicago Symphony Orchestra on March 15th, which concluded an all-American week celebrated in that city.

Hans Lange conducted the Chicago Symphony Orchestra on March 30th in a Bach-Strauss program which included Strauss' Tone Poem, "Ein Heldenleben", Bach's Choral Prelude, "A Mighty Fortress is Our God", and excerpts from the St. Matthew Passion.


Cincinnati

ON March 23rd and 24th, the Cincinnati Symphony Orchestra under the direction of Eugene Goossens presented a most unusual work, the result of the labors of no less than ten composers. The history of its creation is highly interesting. Last summer Eugene Goossens sent copies of a theme he had composed to Ernest Bloch, Aaron Copland, Paul Creston, Anis Fulehan, Howard Hanson, Roy Harris, Walter Piston, Bernard Rogers, William Schuman and Deems Taylor. He also sent out suggestions as to key relationships and matters of broad structure to ensure the finished product having unity. Mr. Goossens himself composed the finale. We hope the composition is soon played in our vicinity so that we may hear for ourselves the results of so novel a scheme.

Cleveland

RUDOLPH RINGWALL led the Cleveland Orchestra in a special Easter Twilight Program with Bach's "Little" Fugue and Wagner's "Good Friday Spell" providing suitable atmosphere.

In his farewell appearance with the orchestra Tossy Spivakovsky, who recently resigned as its concertmaster in

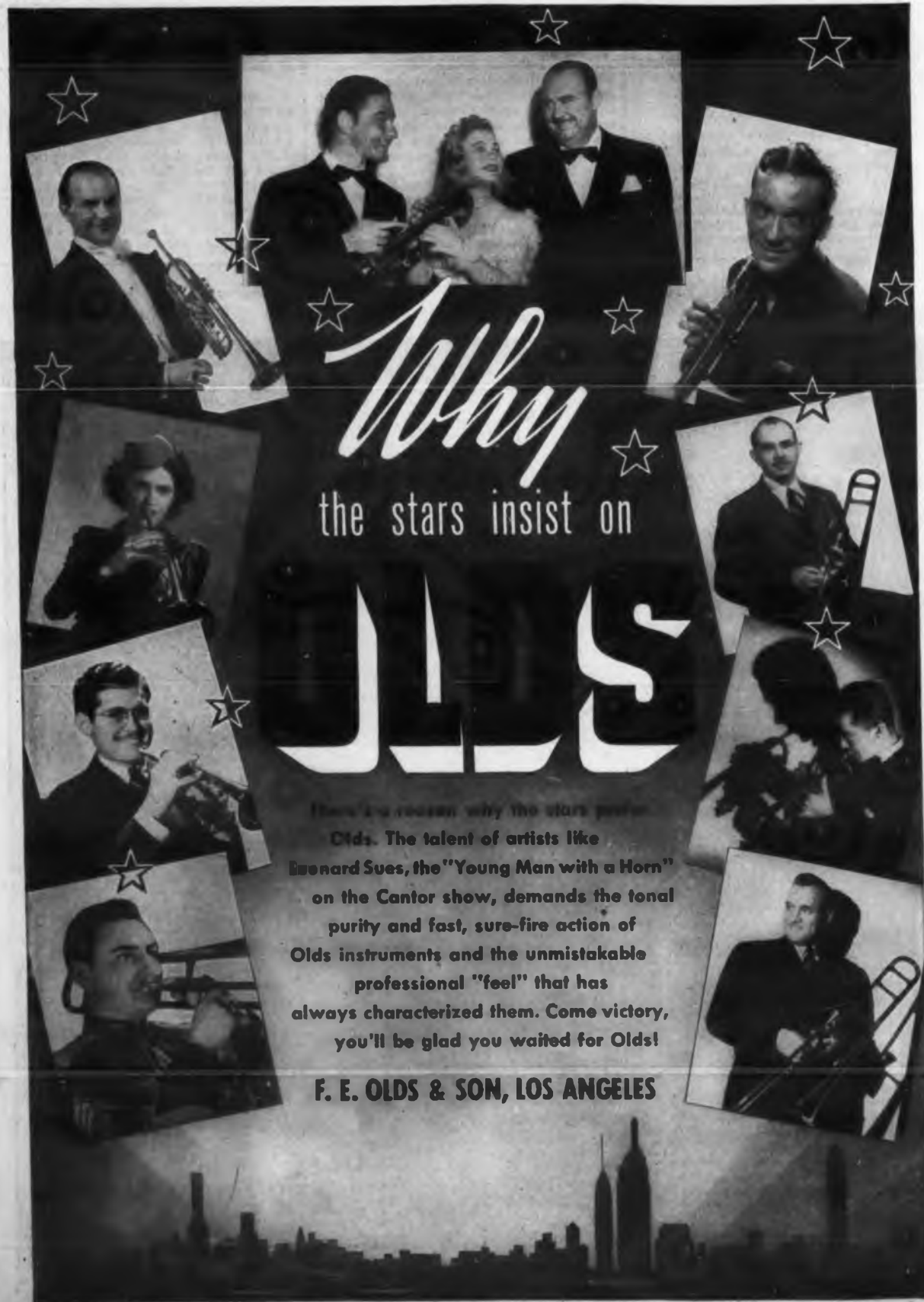


NEW YORK BRANCH:
17 West 51st Street
•
Full Line
BOEHM FLUTES
and **PICCOLOS**
•
EXPERT REPAIRING
•
Tel. WI 3-3882

Wm. S. HAYNES Co.
Makers of **HIGH GRADE**
Boehm Flutes and Piccolos
108 Massachusetts Ave.
BOSTON, MASS.

These marks identify genuine Haynes products

Established 1888



Why
the stars insist on
OLDS

There's a reason why the stars prefer Olds. The talent of artists like Leonard Sues, the "Young Man with a Horn" on the Cantor show, demands the tonal purity and fast, sure-fire action of Olds instruments and the unmistakable professional "feel" that has always characterized them. Come victory, you'll be glad you waited for Olds!

F. E. OLDS & SON, LOS ANGELES

order to devote himself to a concert career, was soloist in the playing of Sibelius' Violin Concerto. Erich Leinsdorf is conductor of the closing concerts of the orchestra, on April 12th, 14th, 15th and 21st.

Columbus, Ohio

ON March 13th the Columbus Philharmonic Orchestra and Izler Solomon, musical director, presented Joseph Schuster as final guest artist of the current season, playing the Haydn Cello Concerto "with elegance and warmth, superb technique and beauty of tone". Presented on the same program in its first performance anywhere was "A Lament in Memory of the Defenders of the Warsaw Ghetto" which, according to the critics was "a poignant expression of epic heroism".

At the young people's concert on April 1st, Izler Solomon appeared as violin soloist as well as conductor.

Wichita, Kansas

THE second concert of the Wichita Symphony Orchestra given on March 11th proved that that city now has an organization of which to be proud. Conductor Orlen Dalley and his eighty-piece orchestra presented a program well-balanced and well-conceived, and this without any extra help in the way of guest soloist or imported musicians. Anton Dvorak's Fifth was the featured work, followed by the popular "Peter and the Wolf" by Prokofiev. The overture to "Russian and Ludmilla", "Gypsy Baron" waltz music and Deem Taylor's Casanova ballet music completed the selections.

A concert was presented on March 18th in Pratt, Kansas, and on March 27th in Eldorado, Kansas.

Duluth

JAN PEERCE will appear as soloist with the Duluth Symphony Orchestra at its concert on April 27th.

Denver

DURING the second week of April the Denver Symphony Orchestra was conducted by Saul Caston, associate conductor of the Philadelphia Orchestra.

San Antonio, Texas

ON March 17th Max Reiter mounted the podium of the San Antonio Symphony Orchestra, which he has struggled over and publicized throughout its entire development, and led it in the final concert of its sixth season. This concert meant much not only to this indefatigable leader, and to the enthusiastic body of musicians, but to every member of the audience swelling with pride at an achievement in which each had had a part.

For in the six years of its growth, this organization has risen from a group of semi-amateurs offering four concerts a season to a "major" orchestra of seventy-five musicians presenting twenty weeks of concerts, that is, forty in all. Besides this series of hall-filling concerts (in a hall containing 6,000 seats!) in the home town, there have been performances in other cities just as eagerly attended and just as enthusiastically praised. In fact, as a result of a maintenance fund campaign, in which every music-loving San Antonian took part, the orchestra represents this year not only a cultural achievement for the city but a flourishing enterprise augmenting San Antonio's prestige and offering a rich artistic outlet for thousands of its citizens.

Among the early champions of the orchestra was Local 23 of that city which supplied the nucleus for the fine body of musicians making up its membership and acquiesced in such financial arrangements during the first difficult years as to insure its continuance.

An excerpt from the review of a concert given on February 14th in Dallas, reveals in some part the orchestra's excellence: "The tone was always winning and at times virtuosic. The balance was extraordinary for symphony orchestras in our region, with the basses, cellos and violas supplying a sonorous 'bottom'. The seating arrangements, more or less orthodox, further preserved the values of all voices. . . . Mr. Reiter had a renowned soloist to present—Rudolf Serkin. . . . But also he had an orchestral achievement to exemplify and he did both with judgment and taste."

San Francisco

A NEW "pop" symphony for San Francisco, called the People's Symphony, has been announced by Nicholas Johnston, photographer of that city, who reveals that a preview will be held in May. He is staking the permanency of the ensemble on the city's need for a popular priced symphony with mass appeal.

Mr. Johnston at his own expense has engaged Sir Thomas Beecham, British conductor, to lead the new symphony in its first concert in May.

Hollywood Bowl

AS usual the announcement of Leopold Stokowski's assuming a conductorship carries in its wake a swarm of rumors regarding new plans. Mr. Stokowski has already clarified some of those regarding his work as music director of Hollywood Bowl. "I plan to form a new orchestra", he says, "to be called the Hollywood Bowl Symphony composed of players . . . not only of the first quality but with a broad experience in symphonic music. . . . With this orchestra I plan to play four series of concerts: a series giving the finest symphonic music of all periods and countries; a series of 'artist' concerts in which the greatest violinists, pianists, cellists and singers will perform; a series of extremely varied concerts that will comprise ballet, opera, operetta and other forms of musical entertainment; and a series of radio performances every Sunday. . . ." A comprehensive program and one worthy of the abilities of this conductor.

News Nuggets

Claudio Arrau, pianist, late this month will fly to South Africa where he will give twenty concerts.

Winners of the contest for an orchestral work by an American composer, recently carried out by Independent Music



CLAUDIO ARRAU

Publishers, are Elliott Carter who received first prize for his "Holiday Overture" and William Bergsma who received an award in the form of an honorable mention for his "Music on a Quiet Theme". Accompanying the first prize was a cash award of \$500 and publication

of the score and parts through the facilities of Arrow Music Press, Inc. Mr. Bergsma's work will also be published by the Arrow Music Press.

Karl Krueger, director of the Detroit Symphony, has been invited to conduct from twelve to twenty-five concerts with the London Philharmonic Orchestra. He may not be able to accept the invitation, however, since his orchestra has made several touring commitments.

Hans Kindler conducted a series of concerts in Mexico City under the auspices of the University of Mexico early in April. His next stop will be in Bogota, Colombia, where he will conduct the symphony orchestra in that city.

A reception was tendered Serge Koussevitzky on March 17th by Mark Woods, president of the American Broadcasting Company, in honor of his having served as conductor of the Boston Symphony Orchestra for twenty years.

Proven SHORT-CUT COURSE in DANCE BAND ARRANGING

Write for FREE LIST OF CHORUSES as Played by the "Top Men" in Swing
BURROWS MUSIC SERVICE
101 Stearns Road, Brookline 46, Mass.

This is the MASTERPIECE REED

It was conceived and materialized by the ablest and most outstanding reed maker in the industry. It combines all the advanced improvements, and is so designed, that with it, the most exacting musicians find complete playing satisfaction.

MASTERPIECE Reeds are made only from the very finest cane by skilled craftsmen on high precision machinery. It is offered to musicians in two distinctly different cuts—the "Artist" and the "Professional", with a range of eight different strengths. Both the MASTERPIECE "Artist" Cut and the MASTERPIECE "Professional" Cut afford the highest playing quality—such as pitch, power, mellowness, and durability.

Widely known musicians agree that the MASTERPIECE Reed outplays and outlasts any other reed.

"The World's Finest Reed—It is the MASTERPIECE"

Masterpiece Reeds are Sold at all Music Dealers

FRENCH AMERICAN REED MFG. CO.
1658 Broadway . . . New York City

OFFICIAL PROCEEDINGS

Of the Forty-eighth Convention of the
American Federation of Musicians

FIFTH DAY

STEVENS HOTEL, CHICAGO, ILLINOIS

RESOLUTION No. 15.

RESOLVED, That Article XIII, Section B, of the By-Laws, on page 123, be amended as follows:

Eliminate the words—"a paid-up card or cards from" and substitute the following—"a membership card or cards showing they are in good standing in"—so the sentence will read:

"Traveling members and members playing local out-of-town engagements, must at all times be in possession of, and on demand produce, a membership card or cards showing they are in good standing in the local or locals in which they hold membership."

J. EDWARD KURTH,
Local No. 9.

The committee offers the following substitute:

Eliminate words "a paid-up card" and insert in lieu thereof "membership card or receipt showing current quarter paid". So that the sentence will read "Traveling members and members playing local out-of-town engagements must at all times be in possession of, and on demand produce, a membership card or receipt showing current quarter paid in local or locals in which they hold membership."

Also make same change in Section 10, Paragraph D, Article XIII, so that it will read "members of the orchestra must remain in good standing in their respective locals and carry their membership card or receipt showing current quarter paid

in local or locals in which they hold membership". Balance of paragraph as is. The substitute is adopted by the Convention.

RESOLUTION No. 18.

RESOLVED, That Article XIII, Section A, of the By-Laws, on page 122, be amended as follows:

Insert the words "soloists" and "accompanists" in the paragraph: "The foregoing provisions do not apply to symphony orchestras"—so paragraph will read:

"The foregoing provisions do not apply to soloists, accompanists and symphony orchestras."

J. EDWARD KURTH,
Local No. 9.

The report of the committee is unfavorable.

Discussed by Delegate Kurth of Local 9. The unfavorable report of the committee is adopted.

RESOLUTION No. 29.

RESOLVED, By the American Federation of Musicians in convention assembled that that part of Paragraph A of the Preamble to Article XIII of the By-Laws

of the A. F. of M. pertaining to symphony orchestras be amended to read as follows: "The foregoing provisions do not apply to symphony orchestras nor to individual members or small groups employed as vaudeville entertainers."

E. E. PETTINGELL,
Local No. 99,
EDW. BRUBAKER,
Local No. 269.

The report of the committee is unfavorable.

Discussed by Delegates Pettingell, 99; Dowell, 149; Winnick, 234; Mrs. Rudd, 382; Ekdall, 590.

The unfavorable report of the committee is adopted.

RESOLUTION No. 19.

WHEREAS, We, the members of the Corpus Christi Musicians' Association, Local 644, A. F. of M., have received the written reports of President James C. Petrillo regarding the canned music fight through the medium of the International Musician, and

WHEREAS, We have learned through the reports of the action he has taken to place before certain groups the right of our membership to be protected, and

(Continued on Page Fifteen)

Tops with the Sergeant



"We have (mentioning four other standard makes of trumpets) in our band and I have played most of them...but go back to my Martin every time. It has held up in all conditions, and we really give a horn a beating! *The Martin is tops in my opinion.*"

SGT. WILLIAM H. EVANS
133rd Army Band

...and when the Sergeant packs away his uniform he will find the post-war Martins have all this basic quality, plus advancements in action, scale and tonal brilliance which make it a still greater satisfaction to own and play a Martin instrument.



MARTIN BAND INSTRUMENT COMPANY

ELKHART, INDIANA

Top-Flight Bands

BANDS change personnel so rapidly these days or else break up altogether and make way for new ones that it is difficult to keep reports on them up-to-date and accurate. The reasons for this kaleidoscopic rearrangement and transformation have been variously given as lack of one-nighters to bolster incomes, transportation troubles, cuts in air time and side-man scarcity. However this may be, new bands keep coming on with all the freshness of lilacs in May. The talents therein revealed augur well for the quality of music in our post-war set-up.

Manhattan Medley

DUKE ELLINGTON opened at the Four Hundred Restaurant April 4th for a four-weeker.

BENNY GOODMAN will take his turn at the Four Hundred starting May 7th for four weeks.

GLEN GRAY will finish his eight weeks at Hotel Pennsylvania June 3rd.

GEORGE PAXTON'S new orchestra will open at the Pennsylvania Hotel early in June to remain until July 15th.

CARL RAVAZZA'S date at La Mar-tinique will extend to April 24th.



CARL RAVAZZA

ERNIE HOLST at this writing is in for an indefinite date at the Stork Club.

SHEP FIELDS will finish his four-week stint at Capitol Hotel's Carnival Room April 23rd.

ENOCH LIGHT'S week at Loew's State ended April 4th.

GUY LOMBARDO has a booking at the Capitol Theatre in mid-May.

Atlantic Antics

RAN WILDE'S orchestra is at this writing playing at Hotel Statler Terrace Dining Room in Boston.

SPIKE JONES had a date at the State Theatre, Hartford, Connecticut, April 6th through 8th.

SONNY DUNHAM'S four-weeker at Frank Dalley's Terrace Room, Newark, New Jersey, will end April 16th.

BILLY ECKSTINE is scheduled for the Royal Theatre, Baltimore, May 11th through 17th.

FLETCHER HENDERSON has just finished a week at the Howard Theatre, Washington.

ERNIE FIELDS will take a week at the Howard Theatre beginning April 20th.

LEE KELTON and the WJAS staff orchestra will open the 1945 dance season at Kennywood Park April 21st.

TED WEEMS has been chosen to maestro when Bill Green's Casino resumes a top-flight band policy after a lapse of nearly two years on May 25th.

PHIL SPITALNY'S "Hour of Charm" Orchestra is giving a concert at Syria Mosque, Pittsburgh, April 10th, and another in Music Hall, Cincinnati, April 15th, these engagements included in the course of a brief tour of the midwest.

Southward Swing

HENRY BUSSE will wind up his four weeks at the Frolics Club, Miami Beach, Florida, April 23rd, and from April

26th through May 16th will play at Look-out House, Covington, Kentucky.

LOUIS JORDAN took a one-nighter at Macon, Georgia, early in April.

CHUCK FOSTER is just concluding three weeks at the Roosevelt Hotel, New Orleans.

Midwest Maelstrom

JOHNNY LONG and his orchestra gave two complete shows for the employees of the two Cleveland plants of Fisher Body on March 14th at the Cleveland Auditorium. More than 15,000 workers and their families heard the concerts.

CAB CALLOWAY, DUKE ELLINGTON and **COUNT BASIE** are scheduled for the summer season of Sugar Island Amusement Park Ballroom in Detroit, to open Decoration Day.

CHARLIE AGNEW will wind up his date at Hotel Schroeder, Milwaukee, on April 16th.

BOB MCGREW began an engagement at Hotel President, Kansas City, March 30th.

LLOYD LA BRIE'S date at Pla-Mor, Kansas City, Missouri, closed April 3rd. **EARL HINES** ended his stay at the Plantation Club, St. Louis, April 25th.

Chicago Chit-Chat

DICK LA SALLE will remain at the Blackstone Hotel through May 24th.

WOODY HERMAN will check out of Sherman Hotel April 12th after four weeks there.

JIMMY DORSEY'S band will go into Chicago's Sherman May 11th for four weeks.

RAY BAUDUC and **GIL REDIN**, formerly with the Bob Crosby band and recently honorably discharged from the army, are now jointly directing a sixteen-piece band which has been booked into the Hotel Sherman's College Inn for two weeks beginning June 8th.

DEL COURTNEY'S Blackhawk Restaurant date will take him through April 17th.

Nevada Nights

NICK STUART'S orchestra has an indefinite booking at Hotel El Rancho, Las Vegas.

JIMMY JOY has checked in at Hotel Last Frontier, Las Vegas, for a sixteen-week date.

Pacific Pastime

HAPPY JOHNSON'S date at Back Stage, San Francisco, is for an indefinite period.

CARLTON HAUCK will keep his band at Bal Tabarin, San Francisco, through May 16th.

CHICK FLOYD'S orchestra is moving into the Town House, Los Angeles, this month.

BOB WILLS' orchestra has been booked for six week-ends at Casino Gardens, Los Angeles, starting March 31st.

FRANKIE CARLE will wind up a five-week date at the Palladium, Hollywood, April 30th.

AL DONAHUE'S band is, at this writing, still at the Aragon Ballroom, Ocean Park, on a four-week renewal.

SHORTY SHEROCK, who has taken over Horace Heldt's band, is at present taking a four-week date at Finley's Tri-nop Ballroom, San Diego. It will end April 23rd, after which the band will trek East.

TONY PASTOR'S band has been booked for June 12th at Mission Beach Ballroom, San Diego, following Frankie Carle.

USO Schedule

DEAN HUDSON'S band is expected to leave for overseas for the USO around April 23rd. The members received physical examinations and filled out questionnaires last month. Hudson will also take his vocalist, Frances Calwell, making a total of eighteen in the ensemble.

HAL MCINTYRE went on the USO payroll March 26th and will soon be on his way overseas with his band.

Touring Teams

JIMMIE LUNCEFORD, from April 20th through 29th, will do some tall traveling, with one-nighters in Ontario, Buffalo, Detroit, Harrisburg, Youngstown and Indianapolis.

COUNT BASIE'S dates from April 19th through 30th will take him to Tulsa, Kansas City, St. Louis, Cincinnati and Akron. He is currently on a theatre tour in the Middle West and will return to New York in May to open a four-weeker at the Roxy Theatre.

Conserve your instrument... Improve your performance!

use "MICRO" accessories!

4 POPULAR ORCHESTRA LEADERS

TOMMY DORSEY
Clyde McCoy
Charlie Spivak
Paul Whiteman

Collaborated . . .
with the makers of

"SHASTOCK" MUTES

to perfect the products which bear their names.

Because—"SHASTOCK" is symbolic of the finest in Mute making.

"SHASTOCK" Mutes are acoustically perfect—they are made to fill the musician's every need. Ask for them at your local dealer.

"TOMMY DORSEY"
Plunger "Free-Tone"

"TOMMY DORSEY"
Plunger Mute

CHARLIE SPIVAK
Whisper-Mute

SHASTOCK
"Standard" or "Straight"

SHASTOCK
"Tonalcolor"

SHASTOCK
"Solotone"

Preserve Your Instrument—
Serve the War Effort!

"MICRO" Products are designed to give top performance. Your instrument deserves the best.

SEND FOR FREE "MICRO" CATALOG

FOR YOUR REED INSTRUMENTS

FOR YOUR BRASS INSTRUMENTS

25 HOT CHORUSES FOR TRUMPET \$2

New licks. Swing with the best in styles of famous swing-men. Note-to-note styles show the art of associating terrific licks to progressions and chords. Chord Chart included. No C. O. D.'s.

LEO FANTEL 2170 CRESTON AVE. New York City 53, N. Y.

MICRO MUSICAL PRODUCTS CORP.
10 West 19th Street Dept. 2 New York 11, N. Y.

*** KEEP BUYING WAR BONDS FOR VICTORY! ***

*More Power Through
Blessing Craftsmanship!*



BLESSING always has and always will employ the most skilled artisans in the band instrument field, because fine instruments can only be made by the best of workmen.

BLESSING is playing a most important role in the war effort by continuing to use those same experienced craftsmen in the manufacture of precision parts for the armed forces.

BLESSING again will make the world's finest hand fashioned band instruments when the war job is accomplished.



Among the many items that **BLESSING** is making are parts for Bendix Gun Chargers, and for the Bendix Chin Turbines used on the Flying Fortress.

The NEW Blessing is worth waiting for

E. K. **Blessing** BAND INSTRUMENT MFG. CO.
ELKHART, INDIANA

EXCLUSIVE DISTRIBUTORS: CARL FISCHER MUSICAL INSTRUMENT CO.

HERE, THERE AND EVERYWHERE

Circus in Wichita

MUSIC for the Third Annual Hamid-Morton Police Circus, presented twice daily in Wichita, Kansas, from March 18th through March 24th as a benefit show for policemen of that city, was furnished by a band made up of members of Local 297: Byron Jacques, Harlo McCall, Wendell Dunsworth, Howard Smither, L. S. Duckworth, Fred Dewing, Paul Mountjoy, Thurlow Crans, Roy Patrick, Duff Middleton, D. H. Spencer, Tessa Hanna, Bob Hollowell, Harley Moon, Audrey Sanford, Clifford Jacques, W. F. Walker, Harold Moore, John Catalano, and H. Kenneth Watson. These men were under the able direction of travelling bandmaster Joe Basile of Local 802.

A Path to His Door

FRANK MARK thought he had left music behind him when he "retired" to a 160-acre farm in Agency, Missouri, two years ago, but he has since discovered new implications in the adage, "If you build a better mouse-trap than anyone else the world will beat a path to your door." (Mr. Mark has been a union member for thirty-five years, has played with many famous bands, including Vincent Lopez' and that of the Columbia network, and is still a member of the Chicago and New York locals.) With the teaching situation as it is and not even a prospect of a music instructor, the school board of Agency "discovered" Mr. Mark and persuaded him to take over the music classes

for the year. This he did, eager to help the children in any way he could. He even directed a revue at the school to secure money to buy musical instruments. (His own musical career began with the gift of a piccolo presented him by a boys' club.) Brother Mark writes us that he finds the merging of agricultural and musical activities most satisfying.

HAROLD SANFORD

Henry Woelber very kindly sends us the following information regarding the late Harold Sanford: "Sixty-five at the time of his death, Sanford was born in Florence, Massachusetts. He studied violin with the late Emil Mollenhauer, who recognized a potential talent and advised the young man to make a profound study of harmony. Finally after playing a few years in Kelth's (Boston) and some at the Colonial, Sanford went to New York where he became the first assistant to Victor Herbert who at that time was in the heyday of his career with many famous operettas to his credit.

"However, great as Herbert was, he needed help in scoring, adapting and arranging the parts for the men in the orchestra. . . . It remained for Sanford to make a medley of the many popular melodies of Herbert for miscellaneous orchestra concerts. In this connection, the late Herbert Clarke and the late James Fulton made the band arrangements for almost all the Herbert numbers played at the ordinary open air concerts. After Herbert's death, Sanford conducted a radio program of the great master's favorite compositions.

"Sanford was a modest, self-effacing man, but his fine musicianship is recognized by all, and he was a great credit to Boston."

HERMAN E. SCHULTZ

Herman E. Schultz, director, composer and arranger, died February 28th at the age of sixty-six. He was a member of Local 43, Buffalo, and long prominent in that city's musical activities. He had suffered a stroke after an automobile accident nine years ago and had been unable to pursue his art since that time.

Mr. Schultz was known not only as a composer—his compositions were placed with publishing houses throughout the country—but for his skill as a cellist (he was a member of the Buffalo and Rochester symphony orchestras), as an organist (he was employed in the First Evangelical Church of Buffalo) and as a conductor (he directed the orchestra of Shea's Hippodrome, of the Great Lakes and Lafayette theatres, and, for three years, of the Buffalo Symphony Orchestra. Highly esteemed in all capacities, he leaves many to mourn him among his fellow-musicians.

GEORGE T. WRIGHT

George T. Wright died at his home in Bedford Hills, New York, January 25th. A member of Local 398, Ossining, N. Y., since 1909 and its president since 1935, he was well known in musical circles, having represented his local at many conventions.

In point of service, he was believed to be one of the oldest active leaders in the country, having been engaged in orchestra work for over forty-three years.

WOELFFER, SCHMIDT

Local 469, Watertown, Wisconsin, has sent us word of the passing of two of its distinguished members, Brother Edwin Woelffer, financial secretary-treasurer of that local, who died on May 31, 1944, and Reinold Schmidt, a charter member and for several years its corresponding secretary. Both members attended the Wisconsin State Conference and were widely known in other locals. Their loss is felt keenly by their brother members.

RUDOLPH F. MALCHOW

Rudolph F. Malchow, president of Local 399, Asbury Park, New Jersey, for thirty-three consecutive years, passed away suddenly on March 11th at eighty-four years of age. He was a delegate to the national conventions for many years, first attending in 1925. Also, he was a delegate from his local to the New Jersey State Conference since the inception of that body.



"I'VE BEEN WATCHING YOU...A GOLDENTONE PLASTIC REED WOULD GIVE YOU AS MUCH VOLUME AS THAT TRUMPET PLAYER!"

Goldentone

PLASTIC REED

For Clarinet, Alto and Tenor Sax **\$1**

Also available for Alto Clarinet, Bass Clarinet, Soprano Sax, and C-Melody Sax at \$2 each.

Product of Selmer

Stop in at your dealer's and try a Goldentone today. You'll like it right from the start. Up to 30% more volume than with ordinary reeds. After a month's use you'll agree it is one of the best dollar investments you ever made.

» » TRADE TALK « «

The opinions expressed in this column are necessarily those of the advertisers, each writing of his own product. They should be considered as such. No adverse comparison with other products is implied or intended. —THE EDITOR.

Army-Navy "E" Awards

Behind the recent conferring on Jesse French and Son, Newcastle, Indiana, of the Army-Navy "E" lay a record of high achievement in producing war materials foreign to anything the plant had theretofore manufactured.

The award ceremonies in Newcastle were preceded by a tour of the plant during which Army and Navy officers saw for themselves the efficiency and quality with which the war materials were manufactured and packaged. Here were automatic conveyors and electric lifts, as well as miracles of packaging. As a matter of fact metal parts are shipped into the plant from all over the country and are carefully packed in a wax that effectually seals them against the hazards of atmospheric conditions that would otherwise play havoc with their surfaces.

The actual presentation ceremony opened with a musical prelude by a local band, followed by the posting of the colors by the color guard of Company A, 4th Infantry, Indiana State Guard. After the singing of "The Star-Spangled Banner" by the audience and the invocation by Capt. Cecil Broadstreet of the Salvation Army, W. D. Sandel, Jr., factory manager of the Jesse French plant and master of ceremonies, made a speech in which he stressed the fact that "the award represents the highest civilian honor that can be bestowed . . . stands for determined, continued effort in production and symbolizes the unbeaten American spirit." Next Major Gerow presented the Army-Navy "E" pennant, pointing out that "this miracle of production" entailed even greater effort in the future: "Now that you have won this award", he said, "you have a reputation to live up to—you must not let down. . . . The harder we work the sooner it will be over".

After the Color Guard proudly raised the flag and the star, George M. Bundy, no less proud of the achievements of his associates, accepted the award on behalf of the company, stating that the flag would proudly wave above the plant as a symbol of unusual cooperation and effort, and the willingness to do that little extra that our government needs in this hour of stress, to make sure that liberty is again the watchword through the world.

Thereupon Lt. Comdr. Coleman bestowed the "E" emblem on employees Charles Robson, James Grady, Audrey Burgner and Alma Smith in behalf of their fellow workers. Employees in unison recited the "award" pledge, "I promise to wear this pin as a pledge to every man in the Armed Services that, until this war is won, I will devote my full energy to the cause for which they are giving their lives".

Another instrument manufacturing company recently to receive the Army-Navy "E" award was Frank Holton and Company. It was presented to them by Major Stanley D. Michaelson in "recognition of Holton's outstanding contribution to our country's war effort" through the production of war materials which include anti-tank shell fuses, mortar primers and bomb fuse parts which involve working with hard chrome-alloy steels, far different from ductile brass used in band instruments.

Flag Renewals

Three music industry manufacturing concerns flying the Army-Navy "E" flag have been awarded renewals for continued efficiency in war production: the Rudolph Wurlitzer Company, DeKalb Division; the Martin Band Instrument Company of Elkhart, and C. G. Conn, Ltd. Conn has now been given its fourth "E" award, the original flag and three renewals.

Consistently Excellent

Harry Meyers, president of the Carl Fischer Musical Instrument Company, New York and Chicago, chief engineer and designer of the York Band Instrument Company, Grand Rapids, and one-time concert violinist playing under Eugene Ysaie with the Cincinnati Symphony Orchestra, has since Pearl Harbor devoted more and more of his energies to war work, performing the difficult task of conversion to the production of essential goods with typical Meyers efficiency. He has become engrossed in the mechanical intricacies of radar units, directs the technical departments of these plants, in short, turns all his energies and enthusiasm to the complex problems of producing the instruments of war. Many of the patented inventions on Army tanks and planes turned out at the York plant are the direct result of his ingenuity and adaptability. So dependable has been the performance of throttle controls and airplane "quickies" developed and designed at York that they have been made mandatory on all U. S. tanks. As president of both the Carl Fischer Musical Instrument Company and York Band Instrument Company, his greatest asset is still his unique quality of adaptability. Whether as concert violinist, retail or wholesale member of the music industry, or war-

time efficiency expert, he turns in a consistently high performance.

Chicago Appointee

M. H. Berlin, president of the Chicago Musical Instrument Company, has announced the appointment of Orin H. Sepp as general sales manager of the company. Mr. Sepp has been a member of the company's sales organization for the past nine years, has also been a music teacher and professional musician, having played saxophone and clarinet in almost every type of musical organization in St. Louis, his former home.

Mr. Sepp also furthered that form of sales promotion which consists in teaching and band organizing, and has since helped many dealers to realize the importance of rendering a complete musical service, that is, preparing the prospect through good teaching to get the most out of his instrument and through further careful study and attention to create, in his ability to play, the demand for the best instruments available.

Publishers' Notes

Soviet Russian works to be published shortly by the Leeds Music Corporation include Prokofiev's Eighth Piano Sonata

and Symphonic Suite, "Simeon Kotko"; Shostakovich's new Trio for Piano, Violin and Cello; string quartet and Seventh Symphony (piano version); Glière's Overture for Orchestra, Kabalevsky's twenty-four piano preludes and Lev Knipper's Violin Concerto.

Robbins Music Corporation has published "Laura", the theme melody from the film of that name.

Tunes of the Hour

- A LITTLE ON THE LONELY SIDE Advance Music Co.
- ACCENTUATE THE POSITIVE Edwin H. Morris Co.
- CANDY Leo Feist, Inc.
- CLOSE AS THE PAGES IN A BOOK, Williamson Music Co.
- DON'T YOU KNOW I CARE Paramount Music Corp.
- DREAM Capitol Songs, Inc.
- EVALINA Crawford Music Corp.
- EVERY TIME ABC Music Corp.
- EVERY TIME WE SAY GOOD-BYE Chappel & Co.
- HAPPINESS IS A THING CALLED JOE Leo Feist, Inc.
- I DREAM OF YOU Embassy Music, Inc.
- I WALKED IN Dorsey Brothers Co.
- I SHOULD CARE Grand Music Corp.
- I'M BEGINNING TO SEE THE LIGHT Grand Music Corp.
- JUST A PRAYER AWAY Shapiro Bernstein, Inc.
- LAURA Robbins Music Corp.
- LET'S TAKE THE LONG WAY HOME, Edwin H. Morris Co.
- MY DREAMS ARE GETTING BETTER Santley-Joy, Inc.
- MY HEART SINGS Leeds Music Co.
- ROGER YOUNG Bob Miller, Inc.
- SATURDAY NIGHT Barton Music Corp.
- SLEIGHRIDE IN JULY Burke-Van Heusen, Inc.
- YOU BELONG TO MY HEART Chas. K. Harris Co.

Artists demand

Ciccone

SYMMETRICUT ALL-CANE REEDS

Genuine cane is always essential for that distinctive reed tone quality every artist demands and Symmetricuts are made from only the top grade imported cane—that's the reason professionals prefer them!



It's the vibrant fibres of the natural cane that place Ciccone Symmetricut Reeds at the top of the list for tone and that particular quality every good reed man wants. And it's the modern exclusive cutting and shaping process that makes the most of this superlative European cane and produces reeds that are uniformly perfect and instantly playable. Only Symmetricuts offer these advantages combined with the ultimate in responsiveness and long life. We could go on and on telling you of the many outstanding features of these fine reeds and of the scores of top-notchers who swear by them; but there's only one way to prove that this is the reed you've been looking for—try one yourself! See your dealer or write us for his name.

Symmetricuts come in these strengths: Nos. 1 and 1½ very stiff; No. 2 soft; No. 2½ medium soft; No. 3 medium; No. 3½ stiff; No. 4 extra stiff.


CHICAGO MUSICAL INSTRUMENT CO.
THIRTY EAST ADAMS ST., CHICAGO, ILLINOIS.

You need pay
NO MORE than
60c



MARTIN
Freres
Buegeleisen & Jacobson
3-7-9 Union Square, New York, N. Y.

Hints on
PRACTICAL ARRANGING
for
**Brass and
Military
Band**
by
H. Henneman



Price 50 Cents
**EDWARD B. MARKS
MUSIC CORPORATION**
R.C.A. Bldg., Radio City, New York 20, N. Y.

NEWS FROM THE FRONT

The American Federation of Musicians now has 37,372 of its members in the Armed Forces.

MUCH has been written and spoken about G. I. Joe's taste in music, and some scientific criterion which will indicate his exact reaction has been sought. However, neither the applause indicator nor the tick of the entrance turnstile can quite gauge the depth of emotion aroused by any one song or march. The best we can do is to assemble various opinions and then, finally, let the Service Man speak for himself.

AS SOLOISTS SEE IT

Accompanied by a soldier orchestra of the American Ninth and First Army units under the direction of André Kostelanetz, Lily Pons, in gossamer-like pink gowns, is giving concerts for troops "Somewhere in Germany". Her audiences—usually several thousand soldiers crowd into and around a barracks building—enjoy it hugely. "All this talk about American soldiers being interested only in jive and jitterbugging is nonsense", says the diminutive soprano. "We have discovered that our men and women like great music, and no concert or opera audience has ever been more appreciative than the audiences over here." Incidentally, at these concerts Theodore Paxson, formerly accompanist for Nelson Eddy, is at the piano. Another member of the show is Frank Versage, flutist with the Philadelphia Orchestra.

A further sidelight on the Service Man's taste in music is given by Grace Castagnetta, pianist, who has recently returned from a concert tour in Army Camps in the Middle West. "Things that not long ago were regarded as 'dated' or hopelessly out of fashion, like the 'Moonlight Sonata', are now being called for," she says. "The public's taste is more genuine, less high-brow. When the soldiers come back after the war they will be a big factor in shaping musical taste, and the programs will accordingly be different."

SERVICEMAN'S TEST

Then, for an Army Man's diagnosis of soldiers' tastes in regard to music, contained in a report by Captain Thomas F. Darcy, Jr., conductor of the United States Army Band, Washington, D. C. Writing from Paris recently, he states, "After twenty months of attempting to entertain troops in Africa, the British Isles, and on the Continent, under a wide variety of physical and mental conditions, some conclusions have been arrived at, based upon the accumulation of conversations, applause and those mystical second-sense responses that musical conductors pretend to have."

"There seem to be three 'typical' situations in which to judge the Service Man's reactions," he says, "before battle, after battle, and on furlough." In the several weeks immediately preceding D-Day, when the band was playing for the troops at the various staging areas and embarkation ports in the south of England, it was the time-worn, sentimental numbers: "Begin the Beguine", "Night and Day", and "Stardust" that brought the most enthusiastic response. Listening to an old familiar song that reminded them of home was the next best thing to actually holding Mother's hand for a few moments before boarding the LST. Currently popular hits, swing, light classics, were politely applauded. But, after one of the sentimental ballads, a roar went up from the boys loud enough to be heard on the opposite side of the Channel. In short, the fighting men are dreaming of their family and the red brick house off Main Street as they are about to attack the enemy.

"When the soldiers come out of the front lines," Capt. Darcy continued, "and are catching their breath in a division rest camp just behind the lines, yet still within artillery range, they have somewhat different tastes. Now they are keyed up to a feverish pitch. They have just experienced the most maniacal, intense crescendos to which human emotions have ever been subjected. Every nerve and every fibre in their bodies is alert and strained. And music for them must be fast and bold and vigorous. For these men it's the swing and the sweet of the current Hit Parades and strong, spirited marches.

"Finally, when the band is playing for combat troops on leave, the men find most welcome a well-balanced mixture of serious and light music. For now they have quieted down to a point approximating normalcy and enjoy the Finale of the Cesar Franck Symphony, the Andante of Tchaikovsky's Sixth or a George Gershwin medley."

THE OLD HOME-TOWN BAND

As if to illustrate Capt. Darcy's contention that, in times of stress, home tunes are sweetest, comes word from Frank E. Leeder, president of Local 19, Springfield, Illinois, concerning a broadcast to Service Men of the Springfield Municipal Band. Since the broadcasting overseas to the armed forces of a record made by this band of thirty-eight musicians, letters from men in all areas of the war have been pouring into the offices of that local and of the men who took part in the recording and the broadcast. Here are just a few of the messages, the first from Pfc. Willard G. Snow, from "Somewhere in Germany": "Words cannot express how much I enjoyed the program. It was so good to hear the Springfield Municipal Band and the voices of people from home. I had to turn the volume up, so it would be above the roar of our artillery and the din of passing cars—but there, amid the turmoil of war, was a message, a precious message from home! I know that hundreds of other service men and women from Springfield and Sangamon County heard the program and enjoyed it as I did!"

Then, from Lieut. C. M. (Mac) Adams, formerly with the Dick Shelton Band, who writes from Italy (where he has been awarded the Bronze Star for injury suffered in battle at Bizerte) that he "was thrilled to hear Frank Leeder of the Springfield Municipal Band", and to hear names of home-town folks which were mentioned in the accompanying talk." The letter closes with the outburst, "It sure gave me a kick and made me homesick as hell!"

The same reactions were recorded in letters from Sergeant Kenneth Sallinger of the 74th Infantry Division, Carl Layendecker, with the 174th General Hospital Unit in France, First Lieut. Carol Allan, an Army nurse in London, Sergeant Harold R. Wilcox, 57th Station Complement Squadron, Eighth Army Air Force. In fact the "Home-Town Band" proved a link uniting service men in every corner of the globe and providing the touch that brought all of them, in spite of the million miles intervening, together as "home-town" folks.

In fact, it looks as though many a Springfield Service Man will tell his children and his grandchildren in days to come that the big thrill for him during the war was not taking that village nor escaping that bullet, but hearing, in the midst of battle, a radio broadcast from his own home town.

We shall have to admit, then, that here is G. I. Joe's "favorite type of music". No matter what the length of his hair, no matter what the length or quality of his musical training, he likes best of all the music of "the home-town band".

CONCERTS FOR THE SOLDIER

During the coming months the Service Man will have plenty of chances to listen to good music. Many virtuosos are scheduled for overseas work. G. I.'s on leave in Paris this June will have the opportunity to attend an American music festival to be held there under the joint sponsorship of the French government and the Office of War Information. Aaron Copland will direct the event and Leonard Bernstein will be the principal conductor. Besides offering entertainment to soldiers, this event will acquaint French people with developments of American music since the war black-out in 1939 made communications impossible.

Also Jascha Helfetz is to go overseas this summer for USO-Camp Shows, is indeed probably on his way now. His accompanist will be Seymour Lipkin, eighteen-year-old Curtis Institute student. Leonard Warren, Metropolitan Opera baritone is also scheduled for a tour of front lines. At this writing it looks as though Marian Anderson would also be signed up for the late summer. Among name bands, those of Dean Hudson and Hal McIntyre will soon be on their way. All in all, there will be no dearth of music for the men.

ADMIRAL FOR AN HOUR

And here's a predicament that one opera-loving G. I. Joe got himself into. When Chief Pharmacist's Mate Charles W. Tuttle of Salem, Massachusetts, a Coast Guardsman with sixteen years' service to his credit, attended the opera at San Carlo Opera House in Naples, Italy, the ushers, catching sight of the gold "hash" marks on his sleeves escorted him to the royal box. Before the performance was over the spotlight was thrown on him and he obliged by standing up and acknowledging the applause of the audience of 3,000. "He must be Admiral King", exclaimed one awed young lady.

Organists . . . "THE TONE OF TOMORROW"
THE BARON-TONE
ORCHESTRAL CONVERSION UNIT
A NEW TONE CABINET FOR THE ELECTRIC ORGAN
THE BARON-TONE COMPANY
1072 SOUTH LA CIENEGA BOULEVARD LOS ANGELES 35, CALIFORNIA



ONLY A GIBSON IS GOOD ENOUGH!

To make the most of your musicianship, be sure to insist upon genuine Gibson strings, first choice of professionals everywhere. Handmade of Mono-Steel and bronze to exacting Gibson specifications which tolerate nothing but the best quality and workmanship. At your dealer's.



Gibson INC.
KALAMAZOO MICHIGAN

Accent on Craftsmanship

Great artists are looking forward to the time when Buescher 400's will be back in the spotlight!

Never before in saxophone history have instruments received such acclaim from top ranking professional stars who were fortunate enough to secure them before Buescher went to war.

From a designer's vision of many years ago, Buescher craftsmen painstakingly developed "the sax of the future" — new fashioned from mouthpiece to bell,

studded with brilliant improvements of the kind that usually come years apart — perfection in every detail.

Why are they the most talked about saxophones in America? Because at last the dream of every player has been achieved. Exquisite tone — perfect in pitch and quality in *all* registers. Action that out-reaches the nimblest talent. A combination that spurs and challenges every saxophonist to peak performance.

On to victory — then the Buescher 400's!

The "400's" by

BUESCHER True Tone ELKHART • INDIANA

MADE BY MASTERS
PLAYED BY ARTISTS



International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.
 "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

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

Subscription Price 30 Cents a Year
 Published by LEO CLUESMANN, 39 Division St., Newark 2, N. J.

INTERNATIONAL OFFICERS OF THE American Federation of Musicians



- PRESIDENT**
 JAMES C. PETRILLO, 570 Lexington Avenue, New York 22, N. Y.
 175 West Washington Street, Chicago 2, Illinois
- VICE-PRESIDENT**
 C. L. BAGLEY, 900 Continental Building, 408 South Spring Street,
 Los Angeles 13, California
- SECRETARY**
 LEO CLUESMANN, 39 Division Street, Newark 2, N. J.
- FINANCIAL SECRETARY-TREASURER**
 THOMAS F. GAMBLE, Box B, Astor Station, Boston 23, Mass.
- HONORARY PRESIDENT AND GENERAL ADVISOR**
 JOSEPH N. WEBER, 621 Alta Drive, Beverly Hills, California
- EXECUTIVE COMMITTEE**
 CHAUNCEY A. WEAVER, 325 Insurance Exchange, Des Moines 9, Iowa
 J. W. PARKS, 416 Southland Building, Dallas 1, Texas
 OSCAR F. HILD, 206 Atlas Bank Building, Cincinnati 2, Ohio
 HERMAN D. KENIN, 359 S. W. Morrison Street, Portland 4, Oregon
 WALTER M. MURDOCH, 22 Royal York Rd. North, Toronto 9, Ont., Can.

The labor movement is perhaps the most powerful factor in the advance of civilization today, since it has brought emancipation down to the level of the working man.
 —DR. HARRY OVERSTREET.

Fashioners of Tomorrow

A REPORT concerning Nazi Germany, reaching us by way of Stockholm, Sweden, has it that there is a Reich-wide revolt of artists of all categories against the Gestapo and that Heinrich Himmler has set out to destroy this opposition, indeed has already caused the execution of film actors Carl Ludwig Diehl and Paul Hoerbig, and the arrest of many others—Emil Jannings, Veit Harlan, Hans Moer, Rudolf Forster, Paul Ritter, Willi Fritsch, Marika Roekk. It is a report that we have no reason to doubt, consistent as it is with the tenets of the Nazi regime and with the nature of artists in general.

Artists—musicians, painters, poets, actors—hold it the very keystone of their profession to delineate life as it is actually lived, in short, to present, in tones, brush strokes or words, their own locale and age. This being exactly what Nazi Germany dare not allow—true revelation of that situation in all its horror would sicken even Germany's "conditioned" inhabitants—her artists must either belie their nature or else, giving outlet to it, incur the punishment reserved for the blackest criminals. He who holds the mirror up to nature cannot be countenanced in countries where that nature has become unrecognizable either as human or logical.

The same condition that makes artists anathema to members of a degraded society gives them favored-son status in countries where human qualities are believed in, since such countries value above everything else clarification of the inner meaning of their everyday acts, awareness of the minutz of existence, sense of the uniqueness of seemingly insignificant doings. Democracies in particular plead for this revelation. In the truly democratic state the artist is the dearest member of the group, in fact, the indispensable.

Democracy's artists must be revealers in the full sense of the word, that is, able to express their times newly, sensitively and bravely without regard to a nation's current political policy or party bias. What in ordinary living might seem hackneyed and repetitious must through their alchemy be shown to be significant and real. Or, as occasion warrants, they must expose accepted practices as ridiculous, untenable and inhuman.

Nor does the artist better conditions by the obvious but often inconclusive means of the political or moral leader, that is, by employing old dicta for new situations, fitting a new world to old precepts. Instead, he looks past the rule to its motivation, deals in the raw stuff itself, human instincts. As Oscar Wilde pointed out, fiction isn't copied after life, but life after fiction. Life, in other words, forms itself to the pattern depicted in the drama, the dance, fiction, poetry, music. Not that people generally are slavish imitators. Rather, the artist presents reality before it has become apparent to the average eye and, merely by presenting it, gives mankind the means of widening by ever so little the scope of his hopes and aspirations.

Thus has the artist in all ages inadvertently become the reformer, the initiator. Of all types of individuals it is his role to create. In his hands lies the task of fashioning the world of tomorrow. No wonder a Nazi Germany which sees no tomorrow beyond disintegration and destruction will have none of him!

Letter From Home

FACTORY workers have been turning out munitions and instruments of war in unprecedented quantities. This material has been streaming across the ocean in amounts never before even approximated in the history of the world. Great has been the satisfaction of the ones feeding the machinery of production to realize that this turbine, this head-phone, this bomb-sight, which they have been fashioning, will contribute to the saving of the lives of brothers, sons and sweethearts across the waters.

Now and then we even hear of an instrument of war turned out and signed by a certain war worker actually falling into the hands of relatives, and there seems to be a special justice in this, as though fate were proving the worker's care has not been in vain.

There is one instrument of war, however, which each one of us can fashion and which is sure to be placed directly into the hands of the ones closest to us. Moreover, its morale-building qualities are unsurpassed, its potency unquestioned. This is the personal letter of love and encouragement which we send overseas. It is impossible to put a limit on the good these letters do. We could picture the soldier sitting thigh-deep in mud, or driving on through tearing shell-fire strengthened by that crisp square of V-Mail in his breast pocket; we could describe the sudden easing of the heart and the calming of the brain as he opens it to read it for the tenth time. But no words could quite encompass the actual benefit that letter imparts. For it somehow transforms him from the soldier pelted and pounded, sleep-starved and shivering, into a member of a family group whose glow extends to him wherever he may be.

And that wider family—the American Federation of Musicians—we need not say what it means to him to be kept in touch with that, too. Let him know what is happening in his own local; give him an idea of the musical doings in his own home town; see that he still feels himself one of the group, has a share in its activities. Make him, rather than the isolated one, the lonely exile, a member of society, a member of his group.

Send that most vital of all war weapons today—to your son, your sweetheart, your husband, your friend, your fraternal brother. Send that letter from home!

Versatility for Victory

IN this month's Trade Talk column, which consists of items from our various advertisers, mostly instrument manufacturers, the striking truth is again brought home of the musician's extreme versatility. For as a matter of fact most of these manufacturers are musicians, professional or amateur, and have directed their attention to this particular branch of the industrial field for the opportunity it offers them to mingle music with the more mundane affairs of life.

The fact that these various plants are being offered Army-Navy "E" Awards not for perfection in the manufacture of flutes or pianos or reed mouthpieces, which they were originally equipped to turn out, but rather for a record supply of the grim instruments of war, is proof again—if such be needed—that the musician's trade is a skilled one and his assets, in efficiency, in nerve control, in diligence, in precision, are invaluable in whatever direction he chooses to use them. We read, for instance, of a concert violinist designing throttle controls, of a skilled flutist perfecting anti-tank shell fuses, of a pianist turning out bomb-sights, not in a slap-dash fashion as a stop-gap between engagements concerned with his art, but as a part of the expression of this very art, with the same perfectionist's touch applied that caused his success on the concert platform or in the orchestra chair, and we realize that the skill acquired in his musical routine and the type of thinking developed therein is transferable to other, even to foreign, activities.

Nor is this to be wondered at. No type of activity calls for such intricate manipulation, such keen timing, as the musician's performance. No type of mind has been so trained for speedy adjustments, for exact coordination, as the musician's, who even in the course of his ordinary career finds himself in hundreds of different situations, selling his "wares" to hundreds of different types of "customers". Psychologists have estimated, by means of absolutely accurate tests, that the number of mental steps necessary for the execution of a single cadenza far exceeds those taken in most "skilled" occupations—airplane piloting, surgery, watch-making—and that those who make their mark in music have nerve-balance and mental keenness of such an order as to excel in other activities. Naturally these qualities, translated to other fields, have proved invaluable assets in the present crisis.

This versatility has enabled the musical instrument manufacturers to offer a record of achievement in this war second to no other industrial group. As Fred A. Holtz, president of the National Association of Band Instrument Manufacturers, puts it, "I doubt if there are any other industries, certainly not many, in which nearly half of the major members have received official commendation of their production of war goods entirely different from their regular peacetime products. . . . I think it speaks mighty well for what the musical instrument industry has done in the war effort."

NO PARALLEL IN OTHER CRAFTS

(Continued from Page One)

tions with "chain" broadcasting, by which one large broadcasting station was able to supply the programs to many other stations at the same time. With this fund of music so accessible many of the stations receiving the network programs dispensed with the services of their studio musicians, using instead records during the period in which they were not receiving the chain program.

From this time on the situation became acute. The large broadcasting chains, admitting that some solution must be arrived at, made an agreement with the Federation in 1938 which, while it did not restore all the employment that such practices had brought about, did put a brake on wholesale dismissals. When that agreement expired, however, in 1940, the broadcasters refused to enter into a similar one, claiming that they had been advised by the then Assistant Attorney General of the United States, Thurman Arnold, that the contract was illegal and that he would start criminal proceedings if they entered into another such agreement.

From then on the struggle increased to keep our men employed in radio stations—a struggle obviously arising from the fact that phonograph records and electrical transcriptions proved such an available and cheap substitute for live talent. To make matters worse, the juke box industry, grown to giant proportions, began to be a source of keen competition. Originally intended to be used in establishments which never had employed live musicians and probably never would, they soon branched out and were used to furnish music in dance halls—the machines were rented out complete with operator—where orchestras were formerly employed. The advertising matter would carry the announcement that the music was that of one of our well-known top-flight dance bands. All sorts of social functions used these machines in direct competition with our members who would not have been displaced if they had not made these records in the first place.

Another source of competition known as "wired music service", by which restaurants and hotels receive the music played by records over telephone wire, has resulted in the dismissal of hundreds of our members who formerly were employed in such establishments and who, it might be added, provided a personal touch which is today so often lacking.

One of the worst instances of recorded music being used for commercial purposes occurred in 1942 when the Federation raised the scale for members playing in the bands of the Ringling Brothers Circus. Though these men were being notoriously underpaid, the slight increase was refused by the circus authorities. Then, when a strike was called, the circus arranged to have the musical routine played by phonograph records. Here you have the spectacle of the talents of our own members being used for strike-breaking purposes against other members of the Federation. In other words, one member—he who made the recording—was forced into the position of strike-breaker against a fellow-member, with no control whatever over the situation. Had he had any inkling of the use to which his recording would be put, he most certainly would never have made it.

When the use of records in radio stations, juke boxes, over telephone systems and otherwise in direct competition with "live" musicians became so widespread as to interfere with the employment opportunities of members of the Federation, steps were taken to enforce that clause in the initial license which caused the phrase "for home use only" to be put on records. Several court actions were instituted by certain members of the Federation against such unauthorized use of records. While one member was successful in Pennsylvania, a New York court decided that, regardless of any restrictive stipulation on the record, the owner of a phonograph record had a right to use it in any manner he pleased. This of course took away from the Federation a strong weapon which thus far had served to stave off disaster.

Soon the unemployment resulting from commercial use of records produced a situation so acute that some action became necessary on the part of the A. F. of M. Numerous conventions declared that something must be done to alleviate the conditions created by this self-made competition. The recording industry had the matter repeatedly called to its attention and was given every opportunity to suggest a solution to the problem. Yet the competitive use of records became increasingly menacing. Finally, in desperation, the Federation decided that if it could not control the unfair use of records, which records were created by its own members, then it simply would not create any more.

A great hue and cry went up when the Federation first announced the ban to take effect on August 1, 1942. The greatest shouters were those radio stations which depended almost wholly on the use of records, which often did not employ a single live musician and which indeed had never in the slightest way favored or even justly recompensed members of the Federation. These stations claimed that they could not exist if they could not get phonograph records. Under the rules of the Federal Communications Commission, which has jurisdiction over all radio stations, a prospective radio station, on

(Continued on Page Fifteen)

Over Field

By CHAUNCEY A. WEAVER

APRIL

Welcome, dear time of smiles and tears,
Thou sparkling gem in crown of years;
Late winter winds we'll not remember,
Nor count the days till next December.

Thou hast a glory all thine own,
In regal beauty, stand alone;
Sometimes thy skies let fall the tears,
But these create in us no fears.

Thou art the Queen to usher in,
The days when human hearts begin
To hail the new-born vernal Spring;
And human voices love to sing.

The ploughman tills his fertile field;
Dreams of the harvest it will yield;
He worries not—nor heaves a sigh—
Of what may happen—bye and bye.

O'er hill and vale bloom signs of life;
The very atmosphere is rife,
With sound of voices as they sing:
"Glad welcome to returning Spring!"

—CHAUNCEY A. WEAVER.

ONE of the ironical inadvertencies experienced by press writers from time to time is the belated discovery that some matter has been overlooked which should have been incorporated in the original subject matter.



Chauncey Weaver

That the termination of the notable career of Dr. Herbert L. Clarke has attracted wide attention is verified by the comments and tokens of respect appearing in all parts of the nation, many of which have reached our own office desk. One of the finest is from the pen of Henry Woelber of Jamaica Plain, Massachusetts, a suburb of Boston, long identified with matters musical in the old Bay State. From an article written by him for the *Boston Traveler*, we reproduce two paragraphs, as follows:

Like all inveterate travelers, he often wearied of the hustle and bustle of such a busy life, and sought more rest and quiet by twice settling in his native New England, and again by buying a farm in Reading where young fellows came from far and wide to study cornet with him. At another time he played in the orchestra of the Metropolitan Opera Company, but during those intermittent years the wanderlust of the roving gypsy was calling, and besides, Sousa wanted and needed him. So back he went each time, with an increase in salary, to his best love—the Sousa Band.

Herbert Clarke was a born philosopher and studied the psychology of life. He knew values, understood and loved his struggling fellow-musicians. He had a remarkable memory, and could call by their first names hundreds of men whom he had only casually met. Any young man asking for kindly advice received it graciously, and there are thousands of musicians today who treasure the thought of having conversed with such a fine gentleman as Herbert Clarke. He always said he learned plenty each time he heard any of his contemporaries play, and that meant Levy, Liberati, Rogers, Emerson, Church, Bent, Bode, Rolfe, Bagley, Chambers, Weldon, Williams, and our own Henry C. Brown of Boston. There was glory enough for all.

Claribel M. Blomquist is an organist and a member of Local 15, Toledo, Ohio. Besides her talent for music she has a deep sense of appreciation for manifestations of kindness. She has recently taken a ten months' engagement in the jurisdiction of Local 68, Alliance, Ohio. E. H. Shultz is secretary of that local, and he and his wife are widely known throughout that territory for their uniform interest in all musicians who chance to pass that way. Miss Blomquist writes of the many times she was invited to the Shultz home, and she enters the zone of rhapsody when she attempts to dilate upon the skill of "Ma" Shultz in the art of cookery. Then she climaxes, "The test of their friendship and loyalty came when I fell on the ice and broke both bones in my ankle and was confined in Alliance City Hospital for seven weeks. No father or mother could have been more devoted." So in her hours of convalescence she wrote the following poem and dedicated it to her ever abiding friends:

O give me a day in the country,
A glorious day in Spring;
When I can see beauty everywhere;
Pick flowers and hear birds sing.
O, for words to paint a bright picture,
Of the thoughts which come to me,
As I humbly thank the Almighty,
For this great land of the free.

When we till the soil and realize
Our efforts are not in vain;
And everywhere see the green acres,
Some day all covered with grain.

Then we see the husbandman plowing,
Upturning the black, rich sod;
Yes—give me a day in the country,
Where all Nature speaks of God.

On the hillside, the sheep and cattle,
Are grazing in perfect peace,
In pastures green, by murmuring stream,
Playful lambs in snow-white fleece.

O take me back to my childhood home,
Where stars in the night-time shine;
And by day a thousand voices sing,
The music that is divine!

Justice sometimes, by making a fast run, can overtake a thief, as the *Cleveland Musician* (Local 4), duly records:

Pfc. Irving Fink, a former member of the Cleveland Orchestra, had an experience that he will not forget very soon. Pvt. Fink stopped in a New York restaurant recently on his way with thirty other Army musicians to play a radio broadcast. While they were getting a bite to eat a sneak thief made off with Fink's violin, and when it was discovered the violin was missing, his thirty pals gave chase. Pursuit ended on a subway platform where the culprit was caught. After making sure the instrument had suffered no damage, Fink and his buddies proceeded to administer a sure cure for violin thieves. They mauled him unmercifully and when the police finally arrived, the culprit gasped with relief, "Thank God you've come! Take me to jail." And they did just that.

It is one of the strange commentaries of the period through which we are passing that hold-ups and all kinds of thievery are on the increase, regardless of the fact that jobs are plenty, wages high, and opportunities for making an honest living are to be found on every hand. Yet there are plenty of men, and women, too, ready to violate the law and "take a chance".

The California-Arizona-Nevada Conference covers a territory which is an impressive lesson in geography; but it always brings together a bunch of Federationists who believe in the cause; and their official proceedings tingle with enthusiasm. At the recent convocation the following locals were represented: San Francisco, Sacramento, San Jose, San Leandro, Los Angeles, Los Angeles (colored), Merced, Stockton, Redding, San Francisco (Sub.), Fresno, Santa Ana, and Bakersfield. These thirteen locals brought together twenty-four delegates.

Mayor L. S. Leymel gave a cordial Fresno welcome, after which the delegates settled down for a two-day session of earnest devotion to the business at hand.

There was a general discussion on the subject of under-age members playing professional engagements. The financial report denoted a healthy condition and was approved.

National Officer Herman D. Kenin of Portland, Oregon, was official visitor, and gave a review of the national Federation situation, with special attention to the transcription and recording issues which have had such a widespread airing and which have come to so gratifying a culmination.

Delegate Spike Wallace gave a thorough report on Los Angeles labor field affairs and presented the following resolution which was unanimously adopted:

The Seventh Annual Conference of California, Arizona and Nevada Musicians assembled at Fresno, California, does hereby affirm its whole-hearted support to the request of the War Manpower Commission that all amusements close at 12 Midnight for the purpose of conserving our country's manpower and resources. While this request entails a considerable sacrifice on the part of the musicians of our country, we know that any sacrifice we are called upon to make is insignificant in comparison with the sacrifices our boys are making in the front lines throughout the entire world. We are willing and ready to make this or any further sacrifice that may be necessary to bring this global war to a speedy and successful conclusion.

Legislative Committee Chairman Elmer M. Hubbard reported favorably on Senate Committee Bill introduced by Past President Jack B. Tenney which provides a minimum salary for musicians in the band at the Napa Soldiers' Home.

Delegate Hubbard also made a report on developments in Local 6, San Francisco, with Dean Maddox and Marin Dell joining, to build a radio program dedicated to that local as one of the leading labor organizations in the Bay area, and the offer of N. B. C. to dedicate a national network program to the American Federation of Musicians.

The Conference voted to accept the invitation of President Rod McWilliams, president of Local 12, and hold the 1946 session in Sacramento.

Resolutions of appreciation of the earnest and successful work which President James C. Petrillo has been carrying forward were unanimously adopted.

President Milton R. Foster of Local 687, Santa Ana, was commended for the

MARTIN FRERES CANE REEDS GIVE BETTER TONE!



THERE is no finer cane reed made than a MARTIN FRERES! From raw material to finished product, quality is the only consideration. The cane is the cream of a long, carefully seasoned stock. The cut and grading is a painstaking task executed by highly skilled reed craftsmen. That's why after a MARTIN FRERES reed has passed its final inspection and packed, we guarantee it to be absolutely the finest money can buy.

For the BEST in reeds, ask for MARTIN FRERES at your local music store, or write direct to us.

BOEGELEISEN & JACOBSON
5-7-9 UNION SQUARE - - - NEW YORK, N. Y.
In Canada - 480 UNIVERSITY AVE., TORONTO

DANCE ORCHESTRATIONS
LATEST TUNES AT LOWEST PRICES
Immediate Service. Send for our interesting FREE Catalogue listing hundreds of Popular, Standard and Brass Band Selections by the FINEST ARRANGERS.
JAYSON ROSS MUSIC CO.
3433 DeKalb Avenue Bronx 67, New York

DANCE DRUMMERS AND ARRANGERS WHO WANT TO UNDERSTAND RUDIMENTS SHOULD BUY "The Correct Way to Drum" By Ex-Sousa Drummer and University Teacher. No exercises, all explanatory material. \$1.00 Postpaid.
JOHN J. HENEY
345 West University Avenue, DeLand, Florida

dignified and capable manner in which he had functioned as a presiding officer. Fresno hospitality was handed a bouquet upon the manner in which the Conference had been entertained. The proceedings came to a close with election of the following officers:

President, Arch Merrifield of Redding; First Vice-President, Ivan Tarr of Bakersfield; Second Vice-President, Jos. P. Rose of San Leandro; Third Vice-President, Jos. Trino of Fresno; Fourth Vice-President, Castle Robinson of Merced; Fifth Vice-President, Elbert Bidwell of Stockton; Sixth Vice-President, Rod McWilliams of Sacramento; Seventh Vice-President, Florence Cadres Brantley of Los Angeles; Secretary-Treasurer, Jerry Richard of San Francisco.

Field Officer Al Greenbaum who covers this far-flung territory was present and reviewed his work of the year.

Our thanks to Secretary Jerry Richard for a report sheet from which the foregoing information is gleaned.

Here and there are band organizations which have a notable record for longevity.

Of course, with passing of the years, there may be some change in personnel; but the original tradition flourishes like the proverbial green bay tree. As a case in point, we may refer to the band which was organized in the neighboring city of Fort Dodge on July 4, 1908, and was long known as the 56th Regiment Band, I.N.G. This organization made one of the longest tours ever completed in a single trip and for a single day's engagement. It traveled from Fort Dodge to Calgary, Canada, for American Day (July 4th) at the Dominion of Canada Exposition. The late Carl Quist was director and G. W. Tremain was manager. The present Fort Dodge Municipal Band, under the direction of Karl L. King, is a continuation of the same band, and Tremain now functions as publicity man. Several other members of the first organization are now active members of the present one. Throughout the range of years it has been an A. F. of M. band. Long may it live!

Local 176, New Orleans, has sustained a deep loss in the death on February 27th of Robert Aguilera, secretary of the or-

THE MOUTHPIECE OF YOUR FUTURE

Clarion
CRYSTAL GLASS
Clarinet Mouthpiece
Product of Selmer

THE ILLUSTRATED MOUTHPIECE USED BY BENNY GOODMAN, GING STOFF, AND MANY OTHER FAMOUS ARTISTS

ganization since 1938. Brother Agullera was a native of New Orleans—a skillful player on both piano and trombone. He traveled extensively in his younger days and was an able conductor. He was an interested and active promoter of the local symphony orchestra; and in all his professional activities exemplified his capabilities and made lasting friends among associates and acquaintances. He leaves his widow, Mary Muhs Agullera; one son, Corporal Robert Agullera, now serving in the armed forces of the nation, and two grandchildren. We have pleasant recollections of meeting him at New Orleans, and extend our sympathy to those who mourn his loss.

"Eighty-five Years Old; and Still Running Strong" would seem to be the tenor of the tide of congratulation which fairly inundated J. S. Duss, the "Grand Old Man of Music", of Ambridge, Pennsylvania, whose birth anniversary was observed on February 22nd. The Father of His County, who had the same natal day in the calendar, may have had a wider range of national recognition. But certainly he received no deeper meed of affectionate regard than did Father Duss in the vicinity of his many musical activities. The Burgess of Ambridge called official attention of his jurisdiction to the significance of the event. Letters of congratulation overflowed the mails. Newspapers published editorials reviewing his long connection with the art of music, and his high standing as composer and conductor. Local 60, Pittsburgh, sent a letter of special greeting from which we cull two paragraphs:

Congratulations and best wishes on this your eighty-fifth birthday. Humbly, but officially, we salute you as one of the most distinguished citizens of the Pittsburgh district if not of the State.

Many of the men who have performed with you during the golden years past, many of those who knew you at the Metropolitan Opera House and at the Madison Square Garden, have departed this district or this life. The remaining men, and they are not too few, are thinking of you today and wishing for the "Dean of American Bandmasters" many more years of happiness and success.

The Pennsylvania Historical Commission, from Harrisburg, and the local Rotary and other civic clubs did not forget. All in all the occasion was an unforgettable birthday recognition—in the worthwhile sentiments so fittingly and cordially expressed. In these the INTERNATIONAL MUSICIAN and "Over Federation Field" are happy to join.

Our attention is frequently called to local officials who have made notable records on continuity of service. For example Brother T. J. O'Gorman of Ottawa, Illinois, secured the charter for Local 391 in 1904; became its first secretary-treasurer and filled the position for thirty-eight consecutive years. In 1942, declining another re-election, he was made secretary-emeritus as a Local appreciative testimonial to his long, faithful and capable service. Brother O'Gorman was elected delegate to the 1907 national convention in Minneapolis, and after he was retired from his position in the Ottawa post office in 1930, he again became a national delegate and has served in that capacity ever since. It is always gratifying to see faithful and efficient service recognized.

The passing Easter season has brought the usual attention and discussion to the unflinching Easter bonnet, as the following lines illustrate:

- A lopsided salad bowl,
- A piepan on the loose,
- A can from Happy Hooligan,
- A pail from Mother Goose,
- A bonnet from the cradle,
- A skypiece from the doll,
- A cone from a clown's head,
- A horn, a top, a ball,
- A hat without a head-size,
- A hat without a crown,
- A hat without a brim, sir,
- A hat turned upside down.

Hitler was unable to fool any one on April 1st, even the long-time gullibies who have so complacently worn his yoke.

Oil up your band instruments; secure a new reed in the wood-wind section. The park concert season comes on apace.

Woman (to department store manager over telephone): "I simply had to call and tell you how much I like that hat I bought of you last week."

Manager: "That is fine, lady, but why call me at my home at 2 A. M. to tell me?"

Woman: "Because your truck has just now delivered it."

How glorious the feeling:
How reassuring, nice,
To know you're safe from reeling,
By falling on the ice.

In this beautiful Spring, the agonizing question is bound to obtrude itself: "When will the boys come home?"

It is indeed a rare maiden who has not been crowned "Queen" by some society, aggregation, or other. Is it royalty or the bee-hive which generates this passion?

VIBRATOR REEDS

FOR SAXOPHONE



FOR CLARINET

Reg. U. S. Pat. Off.

Say artists... "These reeds meet our requirements at all times!"

Ideal with the VIBRATOR SOUND WAVE Mouthpiece

Ask Your Dealer

H. Chlon Co., Inc., 1850 Broadway, New York City

STUDY ARRANGING WITH OTTO CESANA

EVERY Musician Should Be Able to Arrange

CORRESPONDENCE OR AT STUDIO

They Studied With Otto Cesana:

(Arr. For)
 Van Alexander..... Van Alexander
 Charles Garbis (age 16)..... Milt Britton
 Mitty Mallock..... Bob Crosby
 Herb Quigley..... Andre Kostelanetz
 Alvinu Re..... Alvinu Roy
 Turk Van Lake..... Charlie Barnet
 Buddy Weed..... Paul Whiteman
 and many others.

NOW AVAILABLE!

Course in Modern Harmony (Complete material) \$3.00
 Course in Modern Dance Arranging (Complete material) \$2.00
 Course in Modern Counterpoint (Complete material) \$3.00
 Reminiscing (Score) \$1.00
 American Symphony No. 2 (Score) \$4.00

OTTO CESANA 27 West 57th Street New York 19, N. Y.
 Tel.: PLaza 5-1250

A SHORT CUT METHOD!

Learn to COMPOSE and ARRANGE

this simple home-study way

TODAY'S MUSIC LEADERS

KNOW HARMONY

Become a MUSIC LEADER—Earn Good Money

A mastery of our Home Study Course will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used—at incomes that attract. Write today for catalog. Illustrated lessons will be sent from any course that interests you. Check coupon.

UNIVERSITY EXTENSION CONSERVATORY

Dept. A-485, 1525 East 33rd Street, Chicago, Ill.

- | | |
|---|---|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Harmony |
| <input type="checkbox"/> Piano, Student's Course | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Public School Mus.—Beginner's | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Public School Mus.—Advanced | <input type="checkbox"/> Viola |
| <input type="checkbox"/> Advanced Composition | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Ear Training and Sight Singing | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Choral Conducting | <input type="checkbox"/> Cornet—Trumpet |
| <input type="checkbox"/> Dance Band Arranging | <input type="checkbox"/> Advanced Concert |
| <input type="checkbox"/> Piano Accordion | <input type="checkbox"/> Saxophones |
| <input type="checkbox"/> History of Music | |

Name.....
 Street No.....
 City..... State.....
 Have you studied Harmony?.....
 Would you like to earn the Degree of Bachelor of Music?.....

Kay

MEET THE DUDE OF KAY RANCH

Now here's a number that has all of the natural tang of the golden west... the Cowboy plains that made the Guller famous. It's a 17" special of white, curly maple and as slick a critter as ever you strummed. No. K-37 (illustrated) is beautifully mellowed in golden yellow and reddish brown. K-13 is a natural blond. Hang on to that \$41.00 to get one of these real soon.

KAY MUSICAL INSTRUMENT COMPANY
 Chicago



FAMOUS MAKE ACCORDIONS

WRITE FOR FREE INFORMATION
 FEDERAL ACCORDION CO.
 674 Fifth Avenue, New York 17, N. Y.

SAXOPHONES WANTED
 ALTOS AND TENORS—NEW OR USED
 Also other brass band instruments and woodwinds.
 STATE MAKE, FINISH AND CONDITION,
 AS WELL AS YOUR PRICE.

The Fred Gretsch Mfg. Co.
 89 BROADWAY - BROOKLYN 11, N. Y.

NO PARALLEL IN OTHER CRAFTS

(Continued from Page Twelve)

applying for a license, must state that there is sufficient live talent available for its use in the locality where the proposed radio station is to be located. Many of these stations never employed any live talent whatsoever and the then chairman of the Commission admitted before a Senate committee that the Commission had never taken the trouble to find out whether this provision in its rules had been lived up to, in fact disregarded altogether a provision made, it is clear, for the purpose of allowing listeners served by a radio station to hear not "canned" music alone but a reasonable amount of "live" entertainment.

This attitude of our government is in strong contrast to that of Canada which considers the encouragement of live talent of sufficient importance to protect its employment opportunities. To this end it prohibits the use of recordings on any radio stations in the Dominion between the hours of seven-thirty and eleven P. M., with occasional exceptions made by special permission in cases in which live talent is not available. The United States has granted subsidies to business and farming interests in amounts that would make it possible for them to remain in business, but no similar effort has been made to offset the cancerous competition suffered by musicians through recordings.

It was just this lack of concern for musicians' interests by the United States Government and by the recording industry which made the Federation decide, after long consideration and much consultation, that the royalty basis would be the most logical way of meeting the problem. Most of the companies involved voiced approval of this method. In fact, the official of one of the largest companies acknowledged a sense of responsibility for the plight of the musicians and expressed satisfaction in being in a position partially to relieve it.

Admitting that in these abnormal times there may be little unemployment among musicians, many of whom are now engaged in defense industries, the Federation, like other labor organizations and the Congress of the United States, must look ahead toward post-war conditions and make plans accordingly. One-third of our membership is in the Armed Forces of the United States and Canada. When the war is over we must do what we can to help provide employment for these men. Especially will this be of importance in that period of moral let-down that follows every war, when the assistance of music more than any other activity will be required to keep the country from spiritual disintegration. When the record ban was first declared, the radio industry and certain members of Congress were greatly concerned with the cultural and moral implications contained therein, but they were blind to the moral and cultural implications in the drastic curtailment of musicians' employment. They entirely lost sight of the fact that the ensuing destruction of musicians' careers would cause the destruction, too, of the moral and cultural influence that these musicians can exert. In the same way, through various publicity channels, they have attempted to arouse sympathy for an employer whose business may be injuriously affected by being denied the free use of the services of members of the Federation. They never express a similar solicitude for the musicians whose employment opportunities are destroyed thereby.

The press, so quick to point a precedent where such would seem to put labor in a disadvantageous light, would now be forced to admit, had it any eye for truth, that not only is the musician's predicament unique in the annals of labor but that its solution is also unique, in fact, incapable of duplication. It bears no relationship whatever to levies that might be exacted by other labor organizations. Only the musician creates the article that displaces him. Only the union-paid royalty can partly compensate the musician for such displacement. In continually calling attention to the fact that various government agencies have attempted to curb the efforts of the Federation but have been unable to do so, this press ignores the fact that our cause is just and that this is the very reason that we have been sustained in every court in which our position has been questioned.

Learn "HOT" PLAYING

Quick course to players of all instruments—makes your own arrangements of "HOT" breaks, choruses, obligatos, embellishments, ligatures, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

Modern Dance Arranging

Duets, trios, quartets and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swinky backgrounds. • Write today.

Elmer B. Fuchs 325 EAST 18TH ST. BROOKLYN 28, N. Y.

Official Proceedings

(Continued from Page Six)

WHEREAS, In his reports he has given the officers of the A. F. of M. full credit for their support in this fight, as well as the membership as a whole;

THEREFORE, BE IT RESOLVED, That at this National Convention of the American Federation of Musicians, the delegates present wholeheartedly endorse his reports, his actions and the results he has obtained, and

BE IT FURTHER RESOLVED, That the Convention here assembled give our President a rising vote of thanks and confidence at the time this resolution is adopted.

WILLIAM CLITHEROE,
TERRY FERRELL,
Local No. 644.

The committee report is favorable with an amendment after the word "actions" in the fifth line of the first Resolve, "as per instructions of the Forty-sixth Annual Convention of the American Federation of Musicians in Seattle, Washington."

The resolution as amended is adopted unanimously by a rising vote.

RESOLUTION No. 22.

I recommend that ways and means be adopted that all Locals be advised of the juke box situation, of which we are all aware.

My prime discussion on this subject is this. That ways and means be adopted to contact all of our Congressmen and Senators through our Local Secretaries to help encourage a tax on the juke box by our Federal Government.

At the present time our Government has levied a 30 per cent tax where an orchestra is playing for entertainment, yet the juke box, which is a robot doing our men out of work (and of course when you are putting men out of work the juke box continues unmolested with no tax).

Even if the 30 per cent tax is reduced to 10 or 5 per cent, still there is a tax imposed on entertainment and the juke box still escapes the tax.

Therefore, something should be done and by whatever means the Committee sees fit to adopt to enforce a tax on the juke box.

ROCCO RUGGIERO,
Local No. 275.

The committee reports that the subject matter had been previously disposed of. Discussed by Delegates Mrs. Rudd, 382; Curry, 373; Winnick, 234.

On motion, the matter is referred to the International Executive Board.

RESOLUTION No. 27.

RESOLVED, By the American Federation of Musicians in Convention assembled that that part of Section 11 of Article I of the By-Laws of the A. F. of M., pertaining to State or Provincial Conferences be amended to read as follows:

(Continued on Page Seventeen)



HARRISS HUBBLE

Teacher of Trombone

Studio:
117 WEST 48th ST., NEW YORK 19, N. Y.
Room 36, Studio 3 LOngacre 3-6142

KEEP ON BUYING U. S. WAR BONDS

IN GUITARS, ITS

Like "sterling" on fine silver, discriminating artists look for the name Gibson on a guitar; for they know that Gibson assures the ultimate in guitar craftsmanship and tonal quality. Since 1890, Gibson has been the first choice of leading artists the world over. Today, with vastly expanded facilities, Gibson looks ahead to new achievements and new glories in the world of music, with finer guitars and other stringed instruments than ever before in its proud history. Insist on a Gibson always—at your dealer's or write us for his name today.

GIBSON INCORPORATED,
KALAMAZOO, MICHIGAN

Opera and Operetta

WHEN the curtain went down on the season's final performance at the Metropolitan in New York on March 31st, the management had the satisfaction of knowing that not only had the usual number of revivals, debuts and premieres contributed toward that season's success but that some of the performances would be remembered as milestones in the history of opera in America, indeed of opera in the whole world. One such was that of "Fidelio" on March 17th conducted by Bruno Walter. Sung in English for the first time in history, it was presented with dramatic intensity that bespoke well the conductor's ability. The name part was taken by Regina Resnik, who proved that she had the voice, the intelligence and the integrity necessary for a true interpretation

of the role. Kenneth Schon made his debut as Don Pizarro, with dignity and dramatic acumen. Arrived on the boards of the Metropolitan after being withdrawn from the auditions contest even before it went into its final stage and granted a contract, he was presented—and wisely—almost immediately to Metropolitan audiences. Arthur Carron sang Florestan

with excellent tone and with such obvious sincerity that the audience felt his presence every moment he was on the stage. The other singers—Hugh Thompson, Lorenzo Alvary, Frances Greer, John Garris, Richard Manning and John Gurney—were equally strong in their parts, but the welding force, the element that made of the whole performance a thing to be remembered in the annals of the Metropolitan, was the superb conducting of Bruno Walter.

Hardly less impressive was the second performance of "Fidelio", given March 26th, the conducting of which was at the last minute placed in the hands of Paul Breisach. Bruno Walter having relinquished the baton because of the death of his wife on March 25th. As one critic put it, "Mr. Breisach's work last night was so electrically charged and so full of authority and comprehension that he received three ovations after his work had gotten under way and the finely paced performance had been appreciated by the audience that filled the house to the limit of standing room." The cast was the same as in the first performance. Another aspect of the season that de-

serves special mention was the exceedingly fruitful and worthwhile enterprise engaged in by the Metropolitan Opera Guild, namely the collecting of musical instruments for men in the Service. More than 1,900 instruments have been received during its campaign, and \$12,000 was raised at a concert given March 25th. This sum will go for the purchase and repair of instruments for injured service men.

Audition Winners

AWARDS were presented to winners of the "Metropolitan Opera Presents" auditions on Easter Sunday afternoon in a broadcast from the stage of the Metropolitan Opera House. This is the tenth season in which new artists have been selected for the Metropolitan by means of auditions. More than thirty present members have received their contracts in this manner.

On Tour

THE Cleveland season of the Metropolitan Opera Company—the 20th given in that city—will open on April 16th with a performance of "Faust". On April 18th Rose Bampton, a Cleveland singer herself, will sing the title role in "Aida". Milwaukee and Minneapolis dates will follow.

In its one-week engagement in Chicago, April 30th through May 5th, the company will present, in the following order, Donizetti's "Lucia di Lammermoor", with Lily Pons in the title role, Wagner's "Lohengrin", Mozart's "Don Giovanni", Rimsky-Korsakoff's "Le Coq d'Or" (in English), Wagner's "Die Meistersinger", Bellini's "Norma" and Puccini's "La Bohème".

City Center

THE City Center Opera Company, under the direction of Laszlo Halasz, began its Spring season on April 12th with a performance of "The Flying Dutchman" with Doris Doree singing the role of Senta. Frederick Destal, who is well known in



LASZLO HALASZ

Europe and South America and who has appeared frequently with the Metropolitan Opera Company on tour, sang the title role. On April 18th Roberto Silva will interpret the part of Mephistopheles in Gounod's "Faust", conducted by Jean Paul Morel. Mr. Silva is a member of the Mexican National Opera Company and was last heard in New York in 1941 when he appeared as Banquo in "Macbeth" with the New Opera Company. Other operas scheduled are "La Bohème", "La Traviata", "Manon Lescaut", "Cavalleria Rusticana", "Pagliacci" and "The Gypsy Baron".

Essex County

THE annual Spring Opera Festival of the Essex County Symphony Society will open May 10th at the Mosque Theatre, Newark, New Jersey. Operas to be performed are "Carmen", "The Barber of Seville", "Martha" (in English), "La Traviata" and "Madame Butterfly". The director will be Giorgio D'Andria.

Season in Texas

SAN ANTONIO, Texas, blossomed forth this year with opera of its own, an enterprise under the auspices of the Symphony Society of that city. During the latter part of February, Puccini's "La Bohème", Mascagni's "Cavalleria Rusticana", and Leoncavallo's "Il Pagliacci"

On our Golden Anniversary of Leadership

WE PLEDGE EVEN FINER DRUMMERS' INSTRUMENTS FOR YOU!



U. G. Leedy, shown in the original one-room Leedy factory in the Cyclorama Building, Indianapolis in 1895. Now, "The World's Finest Drummers' Instruments" are created and produced in the spacious, modern factory pictured below.



Leedy has always kept a step ahead of drummers' requirements. Even in 1900, Leedy was producing fancy shell snare drums like this model at right—a forerunner of the present Leedy pearl shell and fancy finish drums.

VER 50 years ago, U. G. Leedy, then a professional drummer of prominence, invented and patented the first practical folding drum stand. In the same year he also made his first drum. These two items won such approval and popularity among Mr. Leedy's drummer friends that orders soon were received from all parts of the country. This prompted Leedy to organize the Leedy Manufacturing Company, in 1895, and to devote his entire time to building better drums and accessories... The intervening years have seen Leedy instruments win world-wide acceptance by leading drummers as the "World's Finest Drummers' Instruments," because of their finer craftsmanship and better design. As we begin our second half-century of creating and building drums and drummers' instruments, we pledge to you that we'll continue to advance—to create and produce even finer instruments, utilizing the latest developments in methods and materials—to keep alert to your needs and to anticipate your requirements.

LEEDY MANUFACTURING COMPANY, ELKHART, INDIANA



FAMOUS Leedy FIRSTS

Improvements on drums and mallet played instruments created and introduced FIRST by Leedy

- | | |
|---|--|
| 1 First folding snare drum stand. | 8 First to put wheels on tympani. |
| 2 First floating heads on tympani. | 9 First floating heads on snare and street drums. |
| 3 First drums with pressed steel collar hooks. | 10 First to make drums with throw-off muffler strainers. |
| 4 First to use center supports for drum rods. | 11 First to make drums with pearl shells and fancy finishes. |
| 5 Invented the Vibraphone. | 12 Developed and patented tuning for marimba and xylophone. |
| 6 First to make one-piece pressed tympani bowl. | 13 First to make rain covers for drums. |
| 7 First to use self-aligning rods. | 14 First to adopt zippers on covers. |

FREE BOOK—AT YOUR DEALERS
Stop in at your favorite Leedy dealer's store and pick up your free copy of this inspiring, historical book of drum making progress. You'll treasure it as a keepsake. Every drummer should have it. No obligation.

were presented with the best casts obtainable, chiefly Metropolitan Opera singers. Max Reiter, the San Antonio Symphony Orchestra's conductor, was in charge, and sixty of his musicians were in the pit for the performances. The chorus, numbering seventy, had been trained precisely by David Griffin. Proceeds from the performances (which were considerable) went to augment the exchequer of the San Antonio Symphony Orchestra. San Antonio is to be congratulated on the enterprise and courage of its music-loving citizenry.

Curtain Calls

The Philadelphia La Scala Opera Company announces the formation of an Opera League, an organization designed to acquaint the public with the progress of music drama. The undertaking includes a fortnightly magazine containing critical and historical articles, news of Philadelphia La Scala achievements and projects, and other pertinent subjects.

A transcontinental tour by the Columbia Concerts Opera Company, with casts of young artists and an orchestra of thirty-two pieces, is now being hooked beginning October 1st, 1945, and ending March, 1946. "La Bohème" and "The Barber of Seville" are being prepared. The company gave sixty-three performances of Bizet's "Carmen" throughout the country during its 1944-45 season. Leopold Sachse is the producer, Herman Adler the artistic and musical director.

With the cultivation of the public's desire to hear grand opera its aim, Crowley, Milner Company of Detroit has this winter backed the Michigan Grand Opera Society, Inc., in presentations of "La Traviata" and "Il Trovatore".

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, made her first appearance in Washington in a performance of "Carmen" in Constitution Hall on March 15th.

The New York Post has recently restored its vaudeville column, giving valuable vaudeville and band publicity culled by Paul Denis.

The Paper Mill Playhouse at Millburn, New Jersey, will give the first performance of its 1945 season on April 23rd when it presents "Maytime". Dorothy Sandlin will take the leading role, sharing the stellar billing with Charles Yearley. Following "Maytime" will be a Jerome Kern favorite, "The Cat and the Fiddle". Richard Allan Gordon will take over the baton for the new season.

HANS KINDLER

(Continued from Page One)

teen years of its existence has risen to the status of a major symphony orchestra not only consistently increasing its schedules of seasons' concerts but launching tours as far north as Canada and as far south as Florida. In 1941 the orchestra gave 263 concerts in ninety-seven cities outside of Washington.

Proof positive that Dr. Kindler has the furtherance of American music at heart lies in the fact of his constant solicitude for American composers, not, as he staunchly maintains, because he is an advocate of nationalism in music but because he believes our native composers merit a hearing. An example of this concern is the record of last season's concerts: One-fifth of the works given were by American-born composers, or, if naturalized composers are included, over one-fourth. In all, during the 1943-44 season, the National Symphony Orchestra performed the works of thirty-three different American composers, these including not only such established writers as Carpenter, Taylor, Gershwin and Piston, but also several who are just beginning to get a hearing in symphonic circles. Examples of the latter category are Dalkeong Lee, a young Hawaiian-American composer whose work was first recorded by the National Symphony, and Darrell Calker, whose compositions, up to the time the Washington orchestra gave his "Penguin Island" a first performance, were known only in the movie studios of Hollywood.

Naturally Dr. Kindler's achievements have not gone without recognition. He is the holder of the Elizabeth Sprague Coolidge medal for "distinguished service to chamber music". Last Winter he was presented with the Bruckner Society's medal of honor. And on the same evening he was awarded, through Dr. Alexander Loudon, the Ambassador to the United States of Her Majesty, the Queen of Holland, the Officer's Degree of the Order of Orange Nassau, the highest order which Her Majesty's government can confer on foreigners.

BUY AND KEEP WAR BONDS!

OURS and THE NATION'S LOSS

Local 8, Milwaukee, Wisconsin: Edward Paulish, killed in action.

Local 26, Peoria, Illinois: Eugene Dyar, Charles Hackman, Martin E. Robison.

Local 47, Los Angeles, California: Billy Castle, clarinet, Thornton C. Chamberlain, flute, piccolo, Robert ("Bob") Cramp-ton, flute, piccolo, Robert N. Estep, trumpet, Robert Gainer (Robert Gay), guitar, Bert Glickman, trumpet, arranger, copy-list, Raymond Jasper, trumpet, Ian Kerr, drums, tympani (killed in action, December 25, 1944, somewhere in Europe), Oliver E. Tudor, guitar, bass, Don Walker, string bass, tuba.

Local 77, Philadelphia, Pennsylvania: Meyer Davis, Jr., Sayre Hillerson, George R. Howell, John J. Snyder, Carmen Ventresca, John Writer.

Local 78, Syracuse, New York: Lt. Duane McKay was killed in action December 18, 1944, in the Battle of the Bulge, while in command of a mortar platoon in a supposedly quiet sector. The enemy made a surprise attack and wiped out his entire group.

Local 104, Salt Lake City, Utah: Howard Holding and Lorin E. Obray.

Local 135, Reading, Pennsylvania: James A. Kirlin, killed in action, September 15, 1944.

Local 136, Charleston, West Virginia: Lt. Col. Harry Silverstein, at the age of fifty-one. He was prominent in music, civic and business affairs. He was instrumental in building the municipal auditorium and in establishing the Salvation Army Military Club. At the time of his enlistment in August, 1943, he was serving his fourth year as a member of the City Council. He died at Eversham, England, February 7, 1945, on the very day of his arrival there for duty. Besides his wife, he is survived by a son, Pvt. Phillip Silverstein, who recently was awarded the Purple Heart in France and by a daughter, Lois Silverstein, also a member of Local 136.

Local 337, Appleton, Wisconsin: James O. Hammer, Leo Hamilton, John Bergstrom, Ralph Junge, Orville Milheiser.

Local 508, Chico, California: Gail Moore, Jr., killed in action.

Local 711, Watsonville, California: Mahlon Marshall, twenty-year-old paratrooper, killed in action on Leyte.

Local 802, New York, N. Y.: Phillip Arkuss, violin, Leslie Bartal, piano, Leon Breslaw, violin, Abraham Cohen, trumpet, Anthony D'Amato, accordion, Nicholas De Pascale, piano, Vic Fuchsel, saxophone, James Galvano, saxophone, Richard Gonzales, clarinet, Al Gordon, trumpet, Benjamin Hausman, drums, Joseph L. Huelster, bass, Rudolf Lopez, piano, Charles Murray, saxophone, Otto W. Myslik, saxophone, Roy W. Newman, percussion, George Nordgaard, accordion, Maurice Sadagursky, violin, Regino Sierra, violin, Larry Sochovit, drums, Herman Simon, guitar, Raymond B. Townsley, trumpet, John Varrilano, saxophone, Drew Widener, trombone.

The Federation apparently has been fortunate in the small number of casualties. However, the list undoubtedly is not complete. The Editor would appreciate being advised of any casualties as soon as they are reported to local secretaries.

Official Proceedings

(Continued from Page Fifteen)

STATE OR PROVINCIAL CONFERENCES

Conferences composed of representatives from the Locals in one or more States or Provinces or States and Provinces may be held at which matters pertaining to local autonomy may be discussed and recommendations thereon made to the Locals represented. Matters of national scope may also be discussed but no recommendations thereon may be made by such conferences to the national convention.

The President may designate a representative to attend such conferences in an advisory capacity.

E. E. PETTINGELL,
ELIOT WRIGHT,

Local No. 99.
EDWARD CRUBAKER,
LEWIS W. COHAN,

Local No. 269.
PAUL J. SCHWARZ,

Local No. 161.
O. R. McLAIN,
C. L. WEBER,

Local No. 76.
J. M. PETSCH,

Local No. 360.
E. P. RINGIUS,
E. W. WINTER,
F. C. NOWICKI,

Local No. 30.

GEORGE NAGLE,

Local No. 325.

J. LEIGH KENNEDY,

Local No. 353.

L. W. DUNLAP,

Local No. 668.

The committee report is unfavorable. The unfavorable report is adopted.

RESOLUTION No. 31.

ARTICLE IV—"This Federation shall hold an Annual Convention the Second Monday in June", etc., etc.

CHANGE TO READ—"This Federation shall hold an Annual Convention the Second Monday in May", etc., etc.

JAMES BUONO,

Local No. 16.

LOUIS RIZIO,

ERNEST A. DEL PRETE,

PETER A. D'ANGELO,

Local No. 248.

E. STANLEY GUERTIN,

WM. GROOM,

Local No. 62.

You need pay
NO MORE than
90c

MARTIN *freres*
Buegeleisen & Jacobson
3-7-F Union Square, New York, N. Y.

DEAGAN

Supreme in its Field

FOR MORE THAN

50 Years

Deagan Marimbas

... WORTH WAITING FOR!

CRYSTAL CLEAR

Glastex

MOUTHPIECES

Here is a mouthpiece that has everything. Made of beautiful, clear molded plastic. Remarkably strong. Never cold. Always ready to play. Lip-comfort rim . . . smooth and easy response. The tone is pure and clear.

<p>• 11 Trumpet Model A; Med. Shallow Cup \$1.25</p> <p>• 13 Trumpet Model B; Medium Cup . . . 1.25</p> <p>• 15 Trumpet Model C; Deep Cup . . . 1.25</p> <p>• 17 Cornet Model D; Medium Cup . . . 1.25</p>	<p>• 19 Cornet Model E; Deep Cup . . . \$1.25</p> <p>• 21 Cornet Model G; Med. Shallow Cup 1.25</p> <p>• 23 Trombone Model F; Med. Shallow Cup 1.50</p> <p>• 25 Trombone Model T-2; Deep Cup . . . 1.50</p>
--	---

FOR SALE AT ALL MUSIC STORES

WM. B. GRATZ CO., INC., 251 FOURTH AVE., NEW YORK CITY

KEYS To Music Service

SPECIAL ARRANGEMENTS
FOR SMALL ORCHESTRAS UP TO SEVEN PIECES

INSTRUMENTATION—3 Saxes, Trumpet, Trombone, Piano, Drums, Bass (Guitar)

- | | |
|-------------------------------------|---------------------------------|
|AFTER YOU'VE GONE |MEXICAN HAT DANCE |
|AIN'T MISBEHAVIN' |MISS ANNABELLE LEE |
|ALABAMA BOUND |MISSISSIPPI MUD |
|ALL OF ME |MOOD INDIGO |
|BASIN STREET BLUES |MOONGLOW |
|BIZET HAS HIS DAY |MORE THAN YOU KNOW |
|BUGLE CALL RAG |MY BLUE HEAVEN |
|CAISSONS GO ROLLING ALONG |MY MELANCHOLY BABY |
|CASEY JONES |NOBODY'S SWEETHEART |
|CHARMAINE |ONE O'CLOCK JUMP |
|CHEROKEE |ON THE SUNNY SIDE OF THE |
|CHINA BOY |STREET |
|CLARINET POLKA |ROSE ROOM |
|COW COW BOOGIE |RUNNIN' WILD |
|DANCE WITH A DOLLY |SHINE |
|DARDANELLA |SHOULD I |
|DARTOWN STRUTTERS BALL |SLEEPY-TIME GAL |
|DIANE |SOLITUDE |
|DINAH |SOMEBODY STOLE MY GAL |
|DO YOU EVER THINK OF ME |SOPHISTICATED LADY |
|EXACTLY LIKE YOU |STAR DUST |
|FOR ME AND MY GAL |STOMPIN' AT THE SAVOY |
|GOOD NIGHT, SWEETHEART |STORMY WEATHER |
|HAWAIIAN WAR CHANT |SWEET AND LOVELY |
|HOT LIPS |SWEET SUZ |
|HOW'M I DOIN' |THESE FOOLISH THINGS |
|I AIN'T GOT NOBODY |TIGER RAG |
|I CAN'T GIVE YOU ANYTHING |TIME ON MY HANDS |
|BUT LOVE |12TH STREET BAG |
|I'LL GET BY |TWO O'CLOCK JUMP |
|I'LL SEE YOU IN MY DREAMS |WABASH BLUES |
|I'M CONFESSIN' THAT I LOVE YOU |WAY DOWN YONDER IN |
|I NEVER KNEW |NEW ORLEANS |
|KNOCK ME A KISS |WELL, ALL RIGHT |
|LET ME CALL YOU SWEETHEART |WHEN JOHNNY COMES MARCHING |
|LITTLE BROWN JUG (Polka) |HOME |
|MARGIE |WHISPERING |

PRICE 50c EACH POSTPAID

Send for COMPLETE CATALOG of Over 300 SMALL ORCHESTRATIONS—
Also Regular Popular and Standard Dance Orchestration, Instrumentals

"IF IT'S PUBLISHED...WE HAVE IT"

ORDER BLANK

KEYS MUSIC, INC.

799 SEVENTH AVENUE, NEW YORK 19, N. Y. Enclosed please find \$.....

Please send Orchestration checked to

NAME.....ADDRESS.....
CITY.....ZONE.....STATE.....



Now we can repair and recondition your wind instrument, regardless of its present condition, and give you reasonably prompt service! We'll put any make of band instrument in first-class playing condition, and on Conn instruments will use only genuine Conn parts. Our prices are reasonable; our workmanship guaranteed. Take your instrument to your friendly Conn dealer, or ship it direct with instructions to the Conn factory by pre-paid express. Complete estimate furnished on request.

REPAIR SERVICE DEPARTMENT

C. G. CONN LTD.

424 CONN BUILDING, ELKHART, INDIANA



WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

- JOHN E. CURRY, Local No. 373.
VINCENT E. SPECIALE, ALFONSO PORCELLI, Local No. 661.
FRANK TESTA, ENRICO SERRA, Local No. 595.
OSCAR WALEN, ALEXANDER ALBRICHT, Local No. 204.
JAMES MAVER, Local No. 16.
LOUIS PAIGE, Local No. 151.
CHET ARTHUR, RUDOLPH F. MALCHOW, Local No. 399.
LOUIS F. HORNER, Local No. 373.

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

RESOLUTION No. 36.

WHEREAS, School bands constitute a serious competition to professional musicians, and

WHEREAS, Most school music directors and school superintendents have little or no consideration for members of the American Federation of Musicians.

THEREFORE, BE IT RESOLVED, That standing resolution Number Forty-one be amended to include the musical dire 'or and the superintendent of the school sponsoring the band or orchestra that performs in competition with professional musicians and that the above officials be placed on the unfair list with the band.

D. O. HUGHES, CHARLES COX, RAY E. MILLER, Local No. 599.

The committee reports the resolution unfavorably.

The committee report is adopted.

RESOLUTION No. 38.

WHEREAS, The growth of Symphony Orchestras in the United States in recent years has been phenomenal, giving steady or part employment to many thousands of our members, and

WHEREAS, The National By-Laws has not adequate laws, rules and regulations pertaining to said orchestras, Now, Therefore, Be It

RESOLVED, That this Convention appoint a committee for the purpose of devising proper laws, rules, regulations and a general contract form, for the use of all Symphony Orchestras.

LOUIS MOTTO, Local No. 65.

The committee recommends that the words "that this Convention appoint a committee for the purpose of devising proper laws, rules, regulations and a general contract form" be eliminated and that the matter be referred to the International Executive Board.

Discussed by Delegate Motto of Local 65. The recommendation of the committee is adopted.

RESOLUTION No. 55.

WHEREAS, Television on a large scale will be here sooner than many expect, and

WHEREAS, There is a certainty that canned music will still be in use on the air; Therefore, Be It

RESOLVED, That at no time members of the A. F. of M. be permitted to pose for television while canned music is being broadcast, unless said musicians are paid at the same rate as those who actually play for broadcasting, and

WHEREAS, There is a possibility that the broadcasting studios might engage persons other than musicians to pose while canned music is being broadcast, Be It

RESOLVED, That the International Executive Board of the A. F. of M. be on the alert at all times for such possibilities.

EDGAR J. CARON, Local No. 494.

JAMES R. BASSO, Local No. 88.

PETER J. ANESI, Local No. 98.

The committee recommends that the matter be referred to the International Executive Board.

The committee report is adopted.

RESOLUTION No. 57.

WHEREAS, Our boys are now engaged in the final struggle for world liberty, freedom of oppression and justice to all, and

WHEREAS, This supreme sacrifice can only be brought to achievement by the best cooperative efforts and backing of all those on the home front through their most effective moral support and contribution; Be It, Therefore,

RESOLVED, That the A. F. of M. go on record that each delegate now assem-



15c

AT YOUR DEALER'S

for cork joints of clarinet and saxophone.

NO FUSS—NO MUSS

Use it as you would a crayon. Long lasting.

CORKER

CORK GREASE ON A STICK!



Distributed by Selmer



REPAIRING RE-PLATING RE-PADDING

ALMOST A CENTURY OF EXPERIENCE

BRUA C. KEEFER MFG. CO. WILLIAMSPORT, PA.

AD-LIB Hot Choruses at Sight. Complete Course \$3.00
WILL START YOU AD-LIBBING IMMEDIATELY!
SAMPLE HOT CHORUS FREE
All Inst. Book 200 Hot Licks, \$1.00. 50 Guitar Licks, \$1.50
ARRANGING "AT SIGHT". Complete method, \$3.00.
Will help you get your ideas on paper in the shortest possible time. SAMPLE ARRANGEMENT (3 cho.)
12 pce.; 5-10 pce.; 4-6 Dixie. Send 25c for each combo. C.O.D., 15c extra.
WIN NEUER - LAURELDALE, PA.

MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Foxtrots, Waltzes, Slow Tunes, Rumbas, etc. (36 Headings, over 2000 Titles, with Original Keys & Starting Notes) Plus A Handy Fete List & Song Reminder of Top Tunes. Covers the Whole Field of Popular Music.

SEND FOR YOUR COPY TODAY (5 Copies for \$2.00)

A RAY DE VITA

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

CAPRICE

By Lester L. Sargent FOR VIOLIN AND PIANO It's CAPRICIOUS—It's NEW—It's UNIQUE Price 75c

APPLE BLOSSOM TIME (Med. Voice), 35c
WHEN THE AIR WITH FRAGRANCE (Med. Voice), 35c — With Viola Obl., 50c
LESTER L. SARGENT
1115 K STREET, N. W., WASHINGTON, D. C.

V. C. Squier Company
Battle Creek, Mich.

STRING MAKERS

SINCE 1890

SQUIER BRANDS

For Bow-Played Instruments:

**SQUIER-TRUED
ALL-AMERICAN
TOM-KAT
ARTCRAFT
DUR-FLEX (All Metal)**

For Fretted Instruments:

**SQUIER-TRUED
ELECTRO-AMP**

(Other brands discontinued for duration)

**Purchase Squier Strings
From Your Dealer**

Just Published by

LORENZO SANSONE

World Renowned French Hornist and Teacher

FREDERICK GUMBERT

FRENCH HORN

ORCHESTRA STUDIES

10 BOOKS . . . PRICE, \$1.25 EACH
Sold Separately or in 10 Books Bound

The most important and complete collection of French Horn Solos ever printed—taken from the Standard Operas, Overtures, Oratorios, Symphonies and other Orchestral Works.

Ask Your Dealer or Write Direct to

SANSONE

MUSICAL INSTRUMENTS, Inc.

World's Largest French Horn House
1658 BROADWAY NEW YORK 19, N. Y.
Everything Pertaining to the French Horn



**Holton
ELECTRIC
OIL**

The same secret formulas and processes discovered by Frank Holton in 1896 are faithfully used in Holton oil today.

It cleans, lubricates and lasts longer.
AT DEALERS EVERYWHERE

**FACTORY METHOD
BAND INSTRUMENT**

REPAIRING

REBUILDING

LACQUERING

PROMPT SERVICE—SEND FOR PRICE LIST

WALLACE MUSIC CO.

43 SOUTH MAIN ST., WILKES-BARRE, PA.

The CHORD-O-GRAPH

An invaluable aid to Swing Musicians, Arrangers, Composers, Boogie Woogie, Harmony Students and Classical Musicians. Shows chords at a glance and their construction—How to transpose—Modulation to any key. It's New! It's Different! Easy to understand. Not a gadget. For either beginner or advanced students. Any instrument. Price, \$1.00. At your music dealer or order direct.

DRISCOLL-CHERREY STUDIOS

Dept. M, Leadmine, Wisconsin

bled at this Forty-eighth Convention shall purchase a \$25.00 War Bond.

VINCENT E. SPECIALE,
ALFONSO PORCELLI,
Local No. 661.

— and —

RESOLUTION No. 58.

WHEREAS, The United States Treasury Department is about to launch a drive for War Bonds, and

WHEREAS, Many of our sons and brothers are now embarking on one of the greatest crusades of this or any other war; Therefore, Be It

RESOLVED, That the delegates to this Convention, who are delegates from locals within the United States of America, accept as part payment of their per diem to this Convention one (1) Series "E" War Bond having a purchase value of \$18.75, the said \$18.75 to be deducted from the per diem of each of said delegates and the War Bond to be made payable to said delegates. In the event that said bonds cannot be purchased and issued before the close of this Convention, they shall be purchased and mailed to the delegates as soon as possible thereafter.

ROBERT A. WILHELM,
ALVIN T. McCORMICK,
Local No. 26.

The committee recommends the following substitute for both. "By order of this Convention we urge and recommend that the American Federation of Musicians and all of its locals and members purchase War Bonds to the full extent of their ability to pay."

The substitute to the resolutions is adopted.

Chairman Ringius of the committee thanks the members for their cooperation.

The Law Committee continues its report:

RESOLUTION No. 6.

WHEREAS, It is the essential purpose of the A. F. of M. to endeavor to increase employment opportunities for its members;

THEREFORE, BE IT RESOLVED,

(a) That Traveling Musical Productions shall be obliged to engage a stated number of traveling musicians. (The number to be decided by the President's office and may vary according to the various types of productions, but in no case may be less than three.)

(b) That Traveling Musical Productions shall be obliged to engage at least twelve (12) local musicians from each jurisdiction in which the production may perform. (This is not to interfere with the laws of any Local of the A. F. of M., stipulating the minimum number of men.)

J. EARL BLEY,
GEORGE E. GALLAGHER,
E. L. METCALF,
Local No. 143.

The introducers having requested permission to withdraw the resolution, the permission is granted.

On motion passed, the following Committee on Appreciation is appointed by the President: Executive Officer Weaver, Vice-President Bagley and Executive Officer Parks.

The appeal of Walter Rubin, a member of Local 802, from a decision of the International Executive Board in sustaining a decision of Local 802 in which he was fined \$1,000.00 and expelled from membership is considered.

The case is read by Secretary Cluesmann.

On motion passed, the appeal is denied.

The session adjourns at 12 o'clock noon.

(To be Continued)

The Prompter's Box

HAVANA'S fine tradition of Spring opera was borne out with the opening of the 1945 season April 2nd. Nino Ruisi, manager, announces that the opera singers have been chosen from the Metropolitan roster as well as from the opera companies of Argentina and Mexico.

Announcement of the winners of the Metropolitan Opera Company "Auditions of the Air" came too late for inclusion in our regular Opera Department, since that page had already gone to press. They are Joseph Victor Laderoute, Thomas Tibbett Hayward, Pierrette Alarie and Robert Merrill. Further information will be presented in our May issue.

The Metropolitan now boasts of a "dancing horse" to take the role of Grane in Götterdämmerung. The seven-year-old white stallion was presented to Helen Traubel, soprano, by John Ringling of the Ringling Brothers and Barnum and Bailey Circus.

GENUINE PHOTOGRAPHS

OF YOUR FAVORITE DRUMMERS

10¢



Here's Your First 3 Dozen!

DRMOND DOWNER
Key Kyser
ROY KNAPP
Helen Teacher
GEORGE WETTLING
Paul Whitman
COZY COLE
Carson Jones
BOB WHITE
Freddie March
BID CATLETT
Luis Armstrong
BEN POLLACK
Oss Ostrander
EDDIE SHEA
Key Kyser
RALPH SMITH
NBC Chicago
HERMAN KAPP
Rear Drummer
BOBBY CHRISTIAN
NBC Chicago
SAM TAYLOR
Phil Harris
PAUL COLLINS
Jack Teagarden
RUSS ISAACS
Tom Savitt
E. A. KEWYON
Eddie Oliver
FRANK FLYNN
Ted Fio Rito
ALLEN KIMMEY
CBS Chicago
DEZ THOMPSON
Abe Leonard
MURRAY GAER
Abe Lyman
HARRY LINDEMAN
Freddie Fisher
LOU SINGER
CBS Chicago
CHARLIE MASTER
Camel Caravan
JOHNNY JACOBS
Hollywood Studios
RED SAUNDERS
Oss Ostrander
FRANK RULLO
NBC Chicago
BOB SPANGLER
Vincent Lopez
BUD MOORE
San Francisco Studios
ABE GAER
Little Jack Little
AUGIE THIELMAN
Sed Stroud
JOE CARTZ
Tommy Reynolds
LYLE SMITH
Oss Ostrander
MAURIE LISHON
Chez Paree, Chicago
GIL BAER
Leonard Keller
REEF MCGARVEY
Toronto, Canada
BUDDY BURTON
Bill Harris
HARRY BUDDINGER
NBC Chicago

Drummers and Drummer fans! Here are the "Big Name" pictures you've been wanting. Genuine 8x10 photos, beautiful action shots, for your den or studio. Frame well; many interesting uses. Remember, they're genuine photographs, 10¢ each postpaid. Select your 12 favorites for \$1.00. See your Ludwig Dealer or order direct.

Ludwig & Ludwig, Inc.

1101 Broadway Ave. Dept. 401 Elkhart, Indiana



CARL FISCHER

PRESENTS

*Simeon
Bellison*

NEW ARRANGEMENTS

AND REVISIONS FOR CLARINET AND PIANO

As a boy Simeon Bellison studied at the Moscow Imperial Conservatory. After graduating, he spent thirteen years as first clarinetist in the Moscow Opera and Symphony Orchestra. Simeon Bellison has toured Europe, Siberia, China, Japan, India, the Dutch East Indies, Canada, and the United States. He has been first clarinetist with the New York Philharmonic for twenty years.

ARRANGEMENTS

Bach, J. S.—Sonata in F Major.....	\$3.00
Mozart, W. A.—Concerto Rondo in Bb Major, with a Cadenza (Mozartiana) by S. Bellison	1.75
Suite No. 1 in F Major.....	1.75
Beethoven, L. von—Variations on a Theme of Mozart, in Bb Major from "Don Juan".....	2.00
Schubert, F.—Sonata-Concerto in G Minor.....	2.50
Rimsky-Korsakoff, N.—Intermezzo, from "Tsar's Bride".....	.50
Introduction and Hymn to the Sun, from "Golden Cockerel".....	1.00
Oriental Song50
Song—Dance of the Shepherd Lehl, from "Snow Maiden".....	.85
Tchaikowsky, P.—Russian Dance, from the Ballet "Lake of Swans".....	.90

REVISIONS

Air Vario—P. Rode, Op. 10.....	.75
Fantasia—C. G. Reissiger, Op. 146.....	1.00
Fantasia—From the Opera "Der Freischutz", by Carl Maria von Weber-Fritz Kroepesch, Op. 6	1.00
Introduction Theme and Variations on "Sehnsuchts-Waher" by F. Schubert-Ferdinand David, Op. 8.....	1.50
Morceau De Salon—I. W. Kalliwoda, Op. 229.....	1.50

*Orchestral Accompaniment by S. Bellison. Score and Parts on Rental.

CARL FISCHER, INC.

52 Cooper Square, 119 West 57th Street

NEW YORK

Boston - Chicago - Dallas - Los Angeles

Small Orchestrations

For any combination of the following:
PIANO (or Accordion), 3 SAXOPHONES, TRUMPET,
TROMBONE, BASS (or Guitar), DRUMS

WOODY HERMAN WOODCHOPPER SERIES

Arranged by Lou Singer

Arranged by Joe Bishop

- | | |
|---|--|
| <input type="checkbox"/> AFTER YOU'VE GONE | <input type="checkbox"/> BASIN STREET BLUES |
| <input type="checkbox"/> ELISE | <input type="checkbox"/> BLUE FLAME |
| <input type="checkbox"/> GOTTA GET TO ST. JOE | <input type="checkbox"/> DALLAS BLUES |
| <input type="checkbox"/> ROSETTA | <input type="checkbox"/> HESITATION BLUES |
| <input type="checkbox"/> TWIN CITY BLUES | <input type="checkbox"/> I AIN'T GOT NOBODY |
| <input type="checkbox"/> WHY DON'T YOU DO RIGHT | <input type="checkbox"/> JUBILEE BOOGIE |
| <input type="checkbox"/> YARDBIRD SHUFFLE | <input type="checkbox"/> WOODSHEDDIN' WITH WOODY |

MELROSE 5 to 8 SERIES

- | |
|--|
| <input type="checkbox"/> BOOGIE WOOGIE (Pinelop Smith's) Arr. by Dave Burton |
| <input type="checkbox"/> CHRISTOPHER COLUMBUS Arr. by Charles Huffine |
| <input type="checkbox"/> COPENHAGEN Arr. by Lew Quadling |
| <input type="checkbox"/> HIGGINBOTHAM BLUES Arr. by Dave Burton |
| <input type="checkbox"/> MAPLE LEAF RAG Arr. by Lew Quadling |
| <input type="checkbox"/> MILENBERG JOYS Arr. by Dave Burton |
| <input type="checkbox"/> MUSKAT RAMBLE Arr. by Van Alexander |
| <input type="checkbox"/> THAT'S A PLENTY Arr. by Dave Burton |
| <input type="checkbox"/> WEARY BLUES Arr. by Charles Huffine |

Price 50 Cents Each

Order From Your Local Dealer or From

MAYFAIR MUSIC CORP.

1619 Broadway, New York 19, N. Y.

I am enclosing a money order for \$..... Please send the small orchestrations checked above.

NAME

ADDRESS

CITY.....

ZONE.....

STATE.....

A NEW NOTE

K-Lith Visionaid

MANUSCRIPT and SCORE PAPER

A Paper Scientifically made to eliminate glare, for your VISIONAID. It has a combination of surface and flexibility that makes possible extended periods of fast, accurate playing or arranging, with a minimum of fatigue.

For Sale at All Music Stores

HOUSE OF KENNEDY 5523 Superior Ave. CLEVELAND 3, OHIO

SOUR NOTES?

Eliminate them by playing piano the self-taught chord way. Send \$1. plus 5c for handling, to **BASIC CHORD METHOD, P. O. Box 34, Dyker Heights Station, Brooklyn 28, New York.**

PIANISTS, TEACHERS

Our Break Bulletins bring you modern arrangements for building extra choruses of hit-songs with novel breaks, boogie, bass figures, riding the melody, etc. Send 20 cents for sample copy. Increase your income! Teach the rapid Christensen Method of Swing Piano! Send for our liberal Teachers' Proposition (if your telephone book does not already list a Christensen School).

AXEL CHRISTENSEN PIANO STUDIOS

754 Kimball Hall Building Chicago 4, Illinois

ORCHESTRATIONS

DANCE, VOCAL AND CONCERT ORCH.

By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orchs., Bands, Books and Special Free Offer.

GLADSTONE HALL MUSIC CO.

1678 Broadway, New York 19, N. Y.

BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing All Current Hits

GEORGE F. BRIEGEL, Inc.
RKO Building, Radio City, New York City

Your Country Is Still At War!
ARE YOU?

Composers' Corner

THE first New York concert performance of Sergel Prokofieff's "Alexander Nevsky" Cantata for chorus, contralto soloist and orchestra, was presented by the Philadelphia Orchestra visiting that city on April 3rd.

The first American performance of Khatchaturian's Second Symphony was given at the concert of All Modern Russian Music, April 13th in Carnegie Hall, New York. Leonard Bernstein conducted. The proceeds of the concert went to the War Orphans of Stalingrad.

George Antheil's "Nocturne: Decatur & Algiers", for orchestra, has just been published by Boosey and Hawkes, Inc. Said the composer, "The magic of the Tunisian summer nights made a deep impression on me; and if this nocturne did not possess an emphatically American middle section, it might have been called "Tunisian Night".

"Manhattan Nocturne" by Philippa Duke Schuyler, thirteen-year-old composer, was played at the final Young People's Concert of the New York Philharmonic under Rudolph Ganz April 7th. The same program included "The Misbehaving Clocks" by Edward Earle, aged fourteen.

Randall Thompson's "The Testament of Freedom", for men's voices and orchestra, received its Boston premiere at the pair of concerts of the Boston Symphony Orchestra under Serge Koussevitzky April 6th. The orchestra was assisted by the Harvard Glee Club.

Treasurer's Report

FINES PAID DURING MARCH, 1945

Anderson, Mike	15.00
Auld, George	5.00
Anderson, Thos. (Chick)	15.00
Bell, Rex	25.00
Calafato, Thomas	25.00
Crosson, Tasker	12.50
Chowning, Wm. Wesley	100.00
Crook, Richard S.	25.00
Davis, Paul O.	10.00
French, Edward	50.00
Graham, Chauncey	25.00
Geider, Claude N.	50.00
Gonsler, Allen J.	5.00
Hall, Edward	10.00
Henry, George	5.00
Hall, James Henry	10.00
Hidden, Earl	50.00
Kolbosky, William	25.00
Local 110	25.00
Lentini, Clark C.	50.00
Ladden, James C.	100.00
Mellor, Jos. V.	10.00
Marmor, Morton Powell	50.00
Marshall, Frank R.	25.00
Potter, Roy	10.00
Pollkoff, Herman	5.00
Price, King Oliver	12.50
Ratner, Saul	25.00
Raglin, Alvin	10.00
Strickland, Don	50.00
Sprentall, Robert	25.00
Shavitch, Vladimir	25.00
Tenagarden, Jack	20.00
Talitt, George	15.00
Weed, Homer O.	10.00
Witkowsky, A.	10.00
Woodward, Clarence E.	50.00
Zanon, Gene	5.00
	\$ 995.00

CLAIMS PAID DURING MARCH, 1945

Bond, Angie	\$ 100.00
Barton, James	25.00
Bernstein, Jerry	22.50
Casolaro, Frank	18.00
Childs, Reggie	10.16
Day, Oscar	36.10
Deems, Sando	20.00
Dewsay, Pat	10.00
Denny, Jack	7.72
Dunbar Club—Richard Bryant	35.00
Frml, Rudolph	20.00
Gray, Howard	5.00
Gollzio, Matty	12.10
Garber, Jan	120.00
Harpa, Daryl	15.00
Herbeck, Ray	35.45
Harris, Edward	15.00
King, Henry	24.15
Lambert, John A.	40.00
Marcus, A. B.	52.48
Mackey, Charles E.	7.00
McShann, Jay	5.51
Oliver, Eddie	29.62
Quodbach, Al	30.00
Reichman, Joe	116.36
Schulte, Ray	525.00
Thompson, Bill	60.00
Whitehead, Jack	15.00
Ware, Claudia	125.00
Wilkinson, David E.	10.00
	\$1,551.15

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

Official Business

(Continued from Page Two)

INDIANA STATE CONFERENCE

The next meeting of the Indiana State Conference will be held at South Bend, Indiana, on April 29, 1945.

L. B. ELMORE, President,
108 North Seventh,
Lafayette 5, Ind.

THE DEATH ROLL

- Asbury Park, N. J., Local 399—Rudolph F. Malchow.
- Allentown, Pa., Local 561—Vincent M. Harkins.
- Akron, Ohio, Local 24—Leo Morozko.
- Appleton, Wis., Local 337—James O. Hammer, Leo Hamilton, John Bergstrom, Ralph Junge, Orville Milheiser.
- Boston, Mass., Local 9—Herbert L. Clarke, Howard F. Gould, Walter H. Kelley, Mrs. Agnes E. Wheeler, Franz Burgstaller, Raffaele Ferrara, Max Pulverman, Oscar H. Matthes, Jr.
- Baltimore, Md., Local 40—Fred Creager, Joseph F. Happel.
- Clinton, Iowa, Local 79—Lauren Hammill, S. L. Hale, Harry F. Godes.
- Charleston, W. Va., Local 136—Harry Silverstein.
- Cleveland, Ohio, Local 4—John Bango, Austin R. Kinnear, W. Max Fischer.
- Chicago, Ill., Local 10—Harry Walter Olin, Edw. F. Schradel, Robert Sanders, John Bunzik, P. J. Olker.
- Chico, Calif., Local 508—Gail Moore, Jr.
- Danville, Ill., Local 90—Herbert E. Oliver.
- Detroit, Mich., Local 5—Cletus Edw. Beaumont, Robert A. Godfrey, Demetr (Doc) Saylor, Louis A. Wells, Jr., Innocenzo Zito.
- Gloversville, N. Y., Local 163—Walter Miller, Olaf Nilsson.
- Hartford, Conn., Local 400—Louis F. Scheyd, William B. Tasillo.
- Holyoke, Mass., Local 144—Emil Miller.
- Indianapolis, Ind., Local 3—William Stemler, Pink Hall, S. L. Adams.
- Jamestown, N. Y., Local 134—Joe Fracha, Herbert Myers.
- Los Angeles, Calif., Local 47—Charles Coe, Charles C. Grundy, Pierre Olker,

Ron Phillips, Kaufman Raissa, Clemens F. Riedemann, Olga Trumbull.
Milwaukee, Wis., Local 8—Gilbert H. Rutzen, Edward Paulish.
Montreal, P. Q., Canada, Local 406—Paul deVassal.

New York, N. Y., Local 802—Phillip Arkuss, Sam F. Brown (Piano), Menotta R. Cavallo, Charles Dammeyer, Ernest DeBlasi, George W. Fager, Pasquale Fantilli, Isidor M. Hechtlinger, Herrie Hennigs, Pincus (Paul) Lampe, Charles P. Muller, Francisco Nisi Nitti, Pierre Olker, Giuseppe Tarantola, Ila Trilling, Leon Washington, William Wendell, Albert Zimmerman, Sol Pfeiffer.

New Orleans, La., Local 174—Robert Aguilera.

Ossining, N. Y., Local 398—George T. Wright.

Peoria, Ill., Local 26—Harold J. Bingham.

Philadelphia, Pa., Local 77—William D. Fairbanks, Paul Lotz, Vito Rodia, Michael Trafficante, Jr.

Paterson, N. J., Local 248—Nick Urcioli.

Rochester, N. Y., Local 66—Christian Hansl, Nelson J. Watson.

Reading, Pa., Local 135—James A. Kirlin, Edgar P. Hangen, William O. Platt, John Whitman.

St. Paul, Minn., Local 30—Rudolph Ertlitz, Charles Graham.

Seattle, Wash., Local 76—Barney Goodman, Jonize Senescu, Nicolas Oeconomacos.

Salt Lake City, Utah, Local 104—Lorin E. Obray, Howard Holding, Alfred Press.

Syracuse, N. Y., Local 78—Lt. Duane McKay, Fred H. Livingston.

Buffalo, N. Y., Local 43—Louis Latz, Clayton Spooner, Herman E. Schultz, Eugene Kappler.

Toronto, Ont., Canada, Local 149—Herbert Green, Leonard Richer, F. H. Peel, Michel Angelo, Walter Berry, Albert J. Jones.

Watertown, Wis., Local 469—Edwin Woelffer, Reinhold Schmidt.

Watsonville, Calif., Local 711—Mahlen Marshall.

Keeps Your Instrument
LIKE NEW

BIG 2 OUNCE BOTTLE

25¢

At your favorite music store

SELMERIZE

CLEANS
POLISHES
WAXES



CLARKE'S METHOD FOR TROMBONE

Teaches how to play Trombone Correctly. Furnishes a Definite Plan for Systematic Practice. Sent **POSTPAID** for \$2.50. Pub. by **ERNEST CLARKE** 18 East 199th St., NEW YORK

LOMAKIN

35c-POCKET CHORD CHART-35c

A handy pocket size chart of the most used chords and their application. Also includes progressions, basis for forming and adding notes to chords, all major scales and a brief course in harmony and arranging. (No C. O. D. on Orders of Less Than Six)

NICHOLAS LOMAKIN
243 Daisell Ave., Ben Avon, Pittsburgh 2, Pa.

NOTICE

The world's highest paid Brass Men study with **DONALD S. REINHARDT**. His new book, **TRUMPET MECHANISMS (\$1)**, builds technique in a new and spectacular fashion. It is a life study. At your dealer. . . . It's a **GORNSTON** publication!

MUSICAL INSTRUMENTS

REAL SURPRISE: French-made, brand new, Clarinet; French-made, brand new, Trumpets. Brand new brass instruments. Genuine Constantinople Turkish Cymbals, brand new, heavyweight only, good for Military Bands, Drums Corps and Symphonies. French-made Saxophone Reeds. Selected instruments and accessories imported and domestic.

ROYAL MUSIC CO.

524 Eighth Avenue New York 19, N. Y.

THE LEWERENZ MOUTHPIECES

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

KINGSTON:
Court, E. F.

MALEIGH:
Charles T. Norfolk Post,
American Legion.

WILLIAMSTON:
Grey, A. J.

WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

BISMARCK:
Coman, L. R.

OHIO

AKRON:
Brady Lake Dance Pavilion
Pullman Cafe,
George Subria, Owner and Mgr.
Millard, Jack, Mgr. and Leasee,
Merry-Go-Round.

CANTON:
Bender, Harvey
Holt, Jack

CHILLICOTHE:
Rutherford, C. E., Mgr.,
Club Bavarian.
Scott, Richard

CINCINNATI:
Anderson, Albert,
Booker's License 7956.
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Jones, John
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Rainey, Lee
Reider, Sam

CLEVELAND:
Amata, Carl and Mary, Green Derby
Cafe, 3314 East 116th St.
Tunstone, Velma
Weisenberg, Nate, Mgr.,
Mayfair or Euclid Casino.

COLUMBUS:
Ashias, Lane
Ashias, Mary
Bell, Edward, Club Lincoln
Bellinger, C. Robert

DAYTON:
Stapp, Philip B.
Victor Hugo Restaurant

DELAWARE:
Bellinger, C. Robert

ELYRIA:
Cornish, D. H.
Elyria Hotel

FINDLAY:
Bellinger, C. Robert
Wilson, Mr. and Mrs. Karl, Opera,
Paradise Club.

KENT:
Sophomore Class of Kent State Uni-
versity, James Ryback, Pres.

MARIETTA:
Morris, H. W.

MEDINA:
Brandow, Paul

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

PORTSMOUTH:
Smith, Phil

LANDUSKY:
Boulevard Sidewalk Cafe, The
Burnett, John
Wooderbar Cafe

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

TOLEDO:
Cavender, E. S.
Frank, Steve and Mike, Owners and
Mgrs., Frank Bros. Cafe,
Dutch Village, A. J. Haad, Oper.
Huntley, Lucius

WARREN:
Windom, Chester
Young, Lin.

YOUNGSTOWN:
Einhorn, Harry
Lombard, Edward
Reider, Sam

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ADA:
Hamilton, Herman

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

TULSA:
Angel, Alfred
Goltry, Charles
Horn, O. B.
Mayfair Club, John Old, Mgr.
McHunt, Arthur
Moana Company, The
Tate, W. J.

OREGON

ASHLAND:
Hallas, Kermit, Oper., The Chateau

HERMISTON:
Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALTOONA:
Cannon, Robert
Guinn, Otis
Young Republican Club

ALLENTOWN:
Connors, Earl
Sedley, Roy

BRADFORD:
Fizell, Francis A.

BROWNVILLE:
Hill, Clifford, Pres.,
Triangle Amusement

BRYN MAWR:
Foard, Mrs. H. J. M.

CANONSBURG:
Vlachos, Tom

CLARION:
Biracco, J. E.
Smith, Richard
Reading, Albert A.

COLUMBIA:
Hardy, Ed.

CONNEAUT LAKE:
Yates, Max

DRUMS:
Green Gables

EASTON:
Cascio E. J. and Matino, Michael,
Mgrs., Victory Ballroom.
Green, Morris
Jacobson, Benjamin

ELMHURST:
Watro, John, Mgr., Showboat Grill

EMPOSIUM:
McNarney, W. S.

ERIE:
Oliver, Edward

FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.

HARRISBURG:
Reeves, William T.
Waters, B. N.

KELAYRES:
Candors, Joseph

LANCASTER:
Parker, A. R.
Weinbaum, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MIDLAND:
Mason, Bill

MT. CARMEL:
Mayfair Club, John Pogesky and
John Blacut, Mgrs.

NEW CASTLE:
Boudurant, Harry

PHILADELPHIA:
Arcadia, The, International Rest.
Bryant, G. Hodges
Rubeck, Carl F.
Fahani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
Glass, Davey
Hirst, Izzy
Margie's Victory House,
Margie Duffield, Owner.
McShain, John
Philadelphia Federation of Blind
Philadelphia Gardens, Inc.
Roth, Otto
Street, Benny
Wilner, Mr. and Mrs. Max

PITTSBURGH:
Anania, Flores
Bland's Night Club
Ficklin, Thomas
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

RIDGEWAY:
Benigni, Silvio

SHARON:
Martino & Cohn, Former Op.
Clover Club.

TRAFFORD:
Poinetta, Walter

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

WEST ELIZABETH:
Johnson, Edward

WILKES-BARRE:
Cohen, Harry
Kozley, William
McKane, James

YATESVILLE:
Bianco, Joseph, Oper., Club Mayfair

YORK:
Weinbaum, Joe

RHODE ISLAND

NORWOOD:
D'Antonio, Joe
D'Antonio, Mike

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter
Kronson, Charles, Promoter
White, R. L.,
Capitol Booking Agency.
White, Ernest B.

FAIRMONT:
Carpenter, Samuel H.

WISCONSIN

ALMOND:
Bernatos, Geo., Two Lakes Pavilion

APPLETON:
Konzelman, E.
Miller, Earl

ARCADIA:
Schade, Cyril

BARABOO:
Dunham, Paul L.

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
Long, Matilda

LA CROSSE:
Mueller, Otto

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale

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

MILWAUKEE:
Cubie, Iva
Thomas, James
Weinberger, A. J.

MT. CALVARY:
Sijack, Steve

NEOPIT:
American Legion,
Sam Dickenson, Vice-Commander.

RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khoury, Tony

ROTHSCHILD:
Rhyner, Lawrence

SHEBOGAN:
Bahr, August W.
Sicilia, N.

SLINGER:
Buc, Andy, alias Andy Buge

STURGEON BAY:
DePoo, F. G.
Larsheid, Mrs. George, Prop.,
Carman Hotel.

TIGERTON:
Mochiske, Ed., Mgr.
Tigerton Dells Resort

TOMAM:
Cramm, E. L.

WAUSAU:
Vogl, Charles

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James

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

ROCK HILLS:
Kolas, "King"
Wright, Wilford

SPARTANBURG:
Holcome, H. C.

SOUTH DAKOTA

BERESFORD:
Muhlenfort, Mike

LEBANON:
Schneider, Joseph M.

SIoux FALLS:
Magee, Floyd

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Mgr.,
Red Rooster Club

TENNESSEE

BRISTOL:
Pinchurst Country Club,
J. C. Bates, Mgr.

CHATTANOOGA:
Doddy, Nathan
Reeves, Harry A.

JACKSON:
Clark, Dave

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

MEMPHIS:
Atkinson, Elma
Hubbert, Maurice

NASHVILLE:
Carter, Robert T.
Eakle, J. C.

TEXAS

ABELINE:
Sphinx Club

AMARILLO:
Cox, Milton

AUSTIN:
Franks, Tony
Rowlett, Henry

CLARESVILLE:
Dickson, Robert G.

DALLAS:
Carahan, R. H.
Goldberg, Bernard
Map, Oscar F. and Harry E.

PORT WORTH:
Bauer, Bill
(also known as Joe Bowers).
Bowers, J. W.
Carahan, Robert
Coo Coo Club
Merritt, Morris John
Smith, J. F.

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

HENNERSON:
Wright, Robert

HOUSTON:
Grigsby, J. B.
Jenson, Oscar
Merritt, Morris John
Orchestra a Service of America
Revis, Bouldia
Richards, O. K.
Robinson, Paul
World Amusements, Inc.,
Thomas A. Wood, Pres.

KILGORE:
Club Plantation
Mathews, Edna

LONGVIEW:
Ryan, A. L.

PALESTINE:
Earl, J. W.

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

TEXARKANA:
Beverly Nite Spot,
Mrs. Thelma McCarty, Owner.
Gant, Arthur

TYLER:
Giffillan, Max
Tyler Entertainment Co.

WACO:
Williams, J. R.

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

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

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

NORFOLK:
DeWitt Music Corporation, U. H.
Maxey, Pres.; C. Coates, V-Pres.

NORTON:
Pegram, Mrs. Erma

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

SUFFOLK:
Clark, W. H.

WASHINGTON

TACOMA:
Dittbeener, Charles
King, Jan

WOODLAND:
Martia, Mrs. Edith

WEST VIRGINIA

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

CHARLESTON:
Brandon, William
Corey, Lababe
Hargrave, Paul
White, R. L.,
Capitol Booking Agency.
White, Ernest B.

FAIRMONT:
Carpenter, Samuel H.

WYOMING

CASPER:
Schmitt, A. E.

ORIN JUNCTION:
Queens, W., Queen's Dance Hall

DISTRICT OF COLUMBIA

WASHINGTON:
Alvia, Ray C.
Arcadia Ballroom, Edw. P. Meserole,
Owner and Operator.
Archer, Pat
Beregauer, A. C.
Burroughs, H. F., Jr.
Dykes, John (Jim), Prop.,
Dykes' Stockade.
Flagship, Inc.
Frattono, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Hayden, Phil
Hodges, Edwin A.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Huic, Lim, Mgr., Casino Royal,
formerly known as La Paree.
Lynch, Buford
McDonald, Earl H.
Melody Club
O'Brien, John T.
Reich, Eddie
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

CANADA

ALBERTA

CALGARY:
Downsley, C. L.

ONTARIO

BRANTFORD:
Newman, Charles

HAMILTON:
Dumbelle Amusement Co.

PORT ARTHUR:
Curtin, M.

TORONTO:
Leslie, George
Chin Up Producers, Ltd.,
Roy Young, Mgr.
Clarke, David
Cockerill, W. H.
Eden, Leonard
Henderson, W. J.
LaSalle, Fred,
Fred LaSalle Attractions.
Local Union 1452, CIO Steel Work-
ers' Organizing Committee.
Urban, Mrs. Marie

QUEBEC

MONTREAL:
Auger, Henry
DeSautels, C. B.
Horn, Jack, Operator, Vienna Grill
Robby, Fernand
Soules, Irving

QUEBEC CITY:
Soules, Irving

VERDUN:
Senecal, Leo

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 Mil-
ton Blake and Tom Kent).
Blauford, Paul, Mgr., Pee Bee Gee
Production Co., Inc.
Brau, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy Holly-
wood Co."
Bruce, Howard
Hollywood Star Doubles.
Brugler, Harold
Burns, L. L., and Partners
Carr, June, and
Her Parisienne Creations,
Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R. C.
Czapiewski, Harry J.
Darragh, Don
Deshon, Mr.
Eckhart, Robert
Edmonds, E. E., and His Enterprises
Farrao, E. F.
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daniel
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Mgr., Follies Gay Paree
Freich, Joe C.
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Follies.
Grego, Pete
Hanover, M. L., Promoter
Hendershot, G. B., Fair Promoter
Hoffman, Ed. F., Hoffman's 3-Ring
Circus.
Horan, Irish
Hyman, S.
International Magicians, Producers of
"Magic in the Air".
Johnson, Sandy
Katz, George
Kauncong Operating Corp.,
F. A. Scheffel, Sec.
Kane, Low, Theatrical Promoter
Kent, Tom (also known as Manuel
Blanke and Milton Blake).
Kessler, Sam, Promoter
Keyes, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Lasky, Andre, Owner and Mgr.,
Andre Lasky's French Revue.
Lawton, Miss Judith
Lester, Ann
London Intimate Opera Co.
McFryer, William, Promoter
McKay, Gail B., Promoter
McKinley, N. M.
Monmouth County Firemen's Asso.
Monoff, Yvonne
Moster, Woody (Paul Woody)
Nash, L. J.
Ouellette, Louis
Platinum Blond Revue
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies
Robertson, T. E.,
Robertson Rodeo, Inc.
Robinson, Paul
Rogers, Harry, Owner, "Frisco Follies"
Ross, Hal J.
Ross, Hal J., Enterprises
Russell, Ross, Mgr., "Shanghai Nights
Revue".
Shavitch, Vladimir
Singer, Leo, Singer's Midgots
Snyder, Sam, Owner, International
Water Follies
Sponier, Leo
Stone, Louis, Promoter
Taffan, Mathew
Temptations of 1941
Thompson, J. Nelson, Promoter
Todd, Jack, Promoter

Travers, Albert A.
"Uncle Ezra Smith Barn Dance Pro-
Co."
Walner, Marie, Promoter
Welsh Finn and Jack Schenk,
Theatrical Promoters.
White, Jack, Promoter of Style Shows
Wiley, Walter C., Promoter of the
"Jitterbug Jamboree".
Williams, Frederick
Wolfe, Dr. J. A.
Woody, Paul (Woody Mosher)
Yokel, Alex, Theatrical Promoter
"Zorine and Her Nudists"

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

CALIFORNIA

LOS ANGELES:
Paramount Theatre

MASSACHUSETTS

BOSTON:
E. M. Loew's Theatres

HOLYOKE:
Holyoke Theatre, Bernard W. Levy

MICHIGAN

DETROIT:
Colonial Theatre, Raymond Schri-
ber, Owner and Oper.

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

LUMBERTON:
Carolina Theatre

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Mgr.

PHILADELPHIA:
Apollo Theatre
Bijou Theatre

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Estab-
lishments.

BANDS ON THE UNFAIR LIST

Leonardson, Weldon, and his Band,
"The Weldonians", Oakland, Cal.
Libertyville Municipal Band, Thomas
Hiddleston, Director, Waukegan, Ill.

PARKS, BEACHES AND GARDENS

Exposition Park, Orville Fox, Mgr.,
Aurora, Ill.

ORCHESTRAS

Bailey, Vernon, Orchestra, Napa, Cal.
Burian, Lorraine, and Her Orchestra,
Friendship, Wis.
Downs, Red, Orchestra, Topeka, Kan.
Drotting, Charles, Orchestra,
Stoughton, Wis.
Evans, Dick, Orchestra, Wichita, Kan.
Green, Red, Orchestra, Wichita, Kan.
Kross, Walter, Orchestra,
Perth Amboy, N. J.
Kryl, Bohumir, and his Symphony
Orchestra,
Mayfield, Jack, Orchestra, Wichita,
Kan.
O'Neil, Kermit and Ray, Orchestra,
Westfield, Wis.
Wilson, Oren, and His Orchestra,
Saskatoon, Sask., Canada.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

NAPA:
Carberos Social Hall

CONNECTICUT

HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.

FLORIDA

TAMPA:
Rainbow Tavern,
Nick Brown, Prop.

IOWA

BOONE:
Miner's Hall

KANSAS

TOPEKA:
Egyptian Ballroom,
Claude Buey, Mgr.

WICHITA:
Boeing Airplane Co., Wichita Divi-
sion, Geo. J. Trombold, Person-
nel Dept.
Boeing Employees Association,
Jay R. Johnson, Business Manager.
Boeing Park Clubhouse
Boeing Social Club
Shadowland Dance Club,
Gage Brewer, Owner and Oper.

LOUISIANA

BATON ROUGE:
Bombadears Club
Felix Club
Pender's Bar and Grill

MARYLAND

ELKTON:
Tom Howard's Tavern, Tom How-
ard, Owner, Booth's Village.

MASSACHUSETTS

FALL RIVER:
Faria, Gilbert

MICHIGAN

FLINT:
Central High School Auditorium

INTERLOCHEN:
National Music Camp

ISHPEMING:
Rendezvous Ballroom, Mrs. Delma
Rock and Gordon Rock, Props.

NEW JERSEY

ATLANTIC CITY:
Chelsea Playhouse

CLIFTON:
Hockmann, Jacob

HIGHLAND PARK:
Atkinson, Connie

LITTLE FERRY:
Charlie's Grill,
Charles Kozler, Owner.

NEW YORK

FRANKFORT:
Billis Hotel

LOCKPORT:
United Musicians, 11U 1122,
Everett Jenson, President.

MASSENA:
Gib and Mac's Night Club,
Gilbert Whalen, Prop.

MOUNT VERNON:
Studio Club

NEW YORK CITY:
Jenny, Tite (also known as Ted or
Ed Hardy).

WEST PARK:
Broglie's, John Broglie, Mgr.

NORTH CAROLINA

LELAND:
Chatterbox Club,
W. H. Brew, Owner.

WILMINGTON:
Plantation Club,
Henry Armalet, Mgr.

OHIO

CANTON:
Onesto Hotel

OKLAHOMA

OKLAHOMA CITY:
Orwig, William, Booking Agent

PENNSYLVANIA

DILLINER:
Jimmy's Place,
James Vecchio, Owner.

GREENSBURG:
General Green Lodge,
Fraternal Order of Police.

PHILADELPHIA:
Turner's Hall

READING:
Hampten Veterans' Volunteer Ass.

TENNESSEE

MEMPHIS:
Burns, Hal

TEXAS

PORT ARTHUR:
DeGrate, Lenore

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and
Louie Risk, Oper.

PARKERSBURG:
Knights of Columbus Hall

WISCONSIN

APPLETON:
Appleton Legion Hall

AVOCA:
Avoca Community Building,
E. J. Kraak, Mgr.

GRAND MARSH:
Patrick's Lake Pavilion,
Milo Cushman.

MANITOWOC:
Veterans' Club

THEATRES AND PICTURE HOUSES

MISSOURI

ST. LOUIS:
Fox Theatre

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS



Ray Kinney
 "The Idol of the Islands"

LEADER
 of
 THE MUSICAL AMBASSADORS
 To The MAINLAND

says . . . "Always buy
MAPES STRINGS
 . . . they're the best I've
 ever used . . . wonderful
 tone . . . full volume
 and stand the strain"



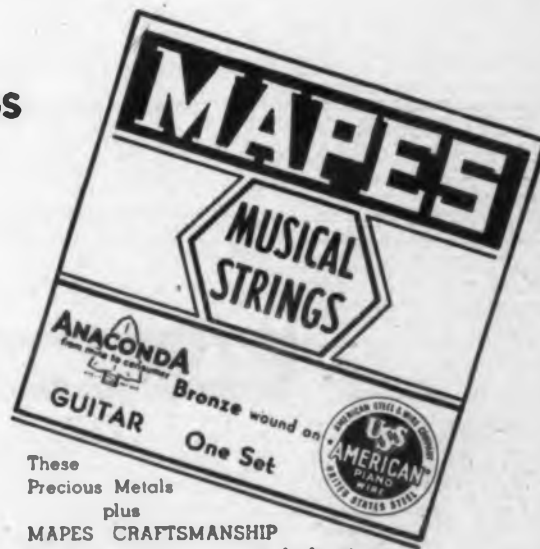
Ray Kinney
 now on tour; watch for
 him at your local
 theatre

(No. 4 of a series)

ALL AMERICA *Swings*
 TO **MAPES** MUSICAL STRINGS

All Mapes Sets are Packed with
3 EXTRA STRINGS

On the Guitar, the 4th, 5th and 6th strings outlast the 1st, 2nd and 3rd; therefore all Mapes Guitar Sets are packed with an extra 1st, 2nd and 3rd string, giving you more playing service at no additional cost.



These
 Precious Metals
 plus
MAPES CRAFTSMANSHIP
 create the ultimate in musical strings

Mapes Strings are made only by
THE MAPES PIANO STRING CO.
 NEW YORK 34, N. Y.

"String Makers for more than half a century"

ESSAY CONTEST FOR SCHOOL CHILDREN

To foster greater interest in and understanding of music's role in the development of democratic culture and civilization, the Music War Council of America is conducting an essay contest for students in junior and senior high schools throughout the United States and its possessions, on a variety of subjects having to do with music: "What Music Means to the Life of My Community"; "How Music Has Helped the War Effort"; "How Music Can Help to Preserve Peace in the World"; "Music, the Universal Language"; "The Music I Like Best"; "My Favorite Musical Instrument" and others. For information regarding titles, approach, preparation, and mailing address Music War Council of America, 20 East Jackson Blvd., Chicago 4, Illinois. The closing date for the contest will be May 25, 1945.

Three grand prizes and ten honorable mention awards (\$100, \$50, and \$25 War Bonds and ten awards of \$10 in War Stamps) will be given for the best essays.

FOR SALE OR EXCHANGE

FOR SALE—Stradivarius Violin, beautiful tone, Latin words inside say made in 17—, balance of year is gone; sell for reasonable amount; write, Miss Winifred Drury, R. D. 2, Oswego, N. Y.

FOR SALE—French Selmer Boehm System B Flat Clarinet, practically new in No. 1 condition; price \$165, including case, also in good condition. Hayden W. Newbold, 1823 Beech St., Texarkana, Ark.

FOR SALE—Retiring from business, I offer for sale Cole's Musical Instrument Shop, 1122 Eye St., Sacramento 14, Calif., consisting of all repair shop equipment and supplies, fixtures and stock; when available we handled Selmer and Olds instruments; living quarters in back; total rent \$45 per month; unlimited lease; four blocks from center of town, ideal location on busy intersection; in business here 15 years; price, including good will, \$5,000 and worth double that amount; references, American Trust Co., or Musicians' Union No. 12, or any music dealer in Sacramento; this set-up is a honey for a man or couple that doubles repairing; I wish to retire to my properties near Georgetown and try to catch up on some sadly delayed hunting and fishing. O. C. Cole, 1122 Eye St., Sacramento 14, Calif.

FOR SALE—Violin, excellent condition, over 40 years old, copy Miedel Capar da Salo in Brescia. Rev. J. H. P. Boese, 445 West 43rd St., New York, N. Y. Phone Circle 6-6977.

FOR SALE—Rudall-Carte hand-made silver C Piccolo; made in London; closed G sharp; like new; for particulars write, George C. Penhoen, 91 Bynner St., Jamaica Plain 30, Mass.

FOR SALE—Buescher Bar Sax, A-1, case and sax stand included, \$100; Crampton Buffet 1b Piccolo (ring key), overhauled, \$50. Cavalier Metal Bb Clarinet, A-1, \$35; Snare Drum Stand, \$7.00; Alto Horn, \$6.00; Valve Trombone, \$7.00, with case. Mrs. F. Italiano, 184 West Third St., Richland Center, Wis.

FOR SALE—Violins, hand-made in 1930, original value, \$500, walrus leather case, artist's bow, value \$50; selling now all for \$350. C. S. Rodner, 3800 Queen Ave., North Minneapolis, Minn.

FOR SALE—Flutes, Piccolos, Oboes, English Horns, various makes: Lot, Haynes, Rudall-Carte, Robert, Loree, Albert, etc.; write for particulars. Charles W. Lewis, 439 Webster Ave., Chicago, Ill.

FOR SALE—Old French Viola Bow, new hair and new silver wire grip, \$25; C.O.D.; examination privilege. Walter L. Nagle, 152 Weidman St., Lebanon, Pa.

FOR SALE—Celeste, perfect condition, painted ivory; best offer takes it. V. R. Hofmann, 3059 South Kinnickinnic Ave., Milwaukee 7, Wis.

FOR SALE—Eb Saxophone, gold-plated, Conn. excellent condition, \$130 with case and strap; Bb Clarinet, composition, like new, G. Pruefer, and case, \$110. Dr. H. Van Den Berg, 827 Reed Ave., Kalamazoo 30, Mich.

FOR SALE OR EXCHANGE—Will exchange my Selmer Alto Sax for a Selmer Tenor Sax; want a good Clarinet; write or phone at once Milton Kirsch, 87 Crest Ave., Revere 51, Mass. Phone Rev. 3157-R.

FOR SALE—Outstanding collection of certified old Italian Violins, Violas and Cellos with descriptive analysis as to their history, authenticity, preservation, tonal characteristics and price range. Special—several Violas suitable for school orchestras. Berger, 906 Huguette Place, Chicago, Ill.

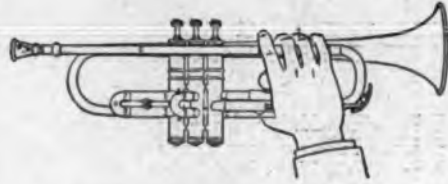
FOR SALE OR EXCHANGE—Piccolo, "C" Boehm, wood, silver keys, gold springs, open "G" sharp, excellent condition, \$150; band Piccolo, \$50; Tuxedo, size 38, reasonable. Wm. H. Waddington, 6851 Paxton Ave., Chicago 49, Ill.

FOR SALE—A-C Melody Buffet Sax, made by Evette & Schaefer, Paris, France, completely oxidized, with velvet lined leather case, \$50; Tenor Banjo (Non-Parcell) with velvet lined leather case, practically new, \$25; both instruments in very good condition, must be seen to be appreciated; owner going in armed forces; if interested write or phone. E. D. Canzani, 255 Fifth Ave., Brooklyn 15, N. Y. Phone SO 8-5884.

FOR SALE—Selmer Balanced Action Alto, alligator case with zipper; Selmer Cigar Cutter Alto and Balanced Tone Clarinet, Buffet Clarinet; Loree Oboe, Tenor Sax, Bb Bass Clarinet, old Violin and Viola, Wood Alto Clarinet, Box 5, International Musician, 39, Division St., Newark 2, N. J.

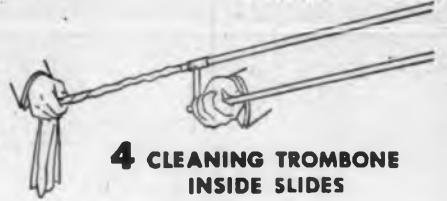
TEST YOUR KNOWLEDGE OF "INSTRUMENT CARE" WITH THESE SIMPLE PROBLEMS!

(CORRECT ANSWERS AT BOTTOM OF THIS PAGE)



1 PICKING UP TRUMPET
 RIGHT WRONG

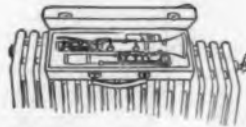
These and countless other instrument care problems are fully explained, with illustrations, in the valuable 40-page book, "How To Care For Your Instrument." Get your copy now! Use the coupon below.



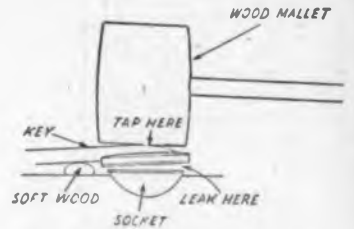
4 CLEANING TROMBONE INSIDE SLIDES
 RIGHT WRONG



2 CLEANING CORNET VALVES
 RIGHT WRONG



3 WOOD CLARINET IN CASE
 RIGHT WRONG



5 BENDING SAX KEY TO STOP LEAK
 RIGHT WRONG

MAKE YOUR INSTRUMENT LAST LONGER!...

Valuable book shows you how!—Covers All Makes

**PISTON VALVE INSTRUMENTS • SLIDE TROMBONES
ROTARY VALVE FRENCH HORNS • SAXOPHONES
CLARINETS • FLUTES • PICCOLOS • OBOES • BASSOONS
AND PERCUSSION EQUIPMENT**

In all probability it will still be many months before you can get a new band instrument of any make. No new instruments are being manufactured for civilian use, so it is important that you keep your present instrument in first-class playing and operating condition. The valuable book "How To Care For Your Instrument" is loaded with suggestions and illustrations on how to make any band instrument last longer—not just Conn instruments, but all makes. Gives complete instructions on what to do and what not to do. In no other single book can you get this valuable information! Send for it today, or get it from your friendly Conn dealer.



CORRECT ANSWERS TO "INSTRUMENT CARE" PROBLEMS

1 Wrong. Squeezing valve slides may put kinks in valve casing and ruin the valve action. Pick it up by the valves.

3 Wrong. Two mistakes here. Heat from radiator may crack any wood instrument. Bottom joint of clarinet should be separated from upper joint, when packing in case, to avoid cracking.

2 Wrong. Exposed point of swab rod should be covered to prevent scratching inside of the casing. Book shows how.

4 Wrong. Two mistakes here. Using rod to clean inside slides may damage inside mouthpiece. Holding one slide while cleaning the other may throw slides out of parallel.

5 Right. This is the only safe way to do it. Don't use pliers.

MAIL COUPON WITH 10c

SEND FOR YOUR COPY!

C. S. CONN LTD., 424 CONN BLDG., ELKHART, INDIANA

Enclosed please find 10c for a copy of the valuable book, "How To Care For Your Instrument."

NAME _____

STREET _____

CITY _____

STATE _____

NOTE: YOU MAY SEND EITHER COIN OR STAMPS

FOR SALE—"D" Selmer Wood Clarinet, F Mezzo Soprano Conn Saxophone, Soprano, Alto, Tenor, Baritone and Bass RotoPhones. Les Ploufanders, 5635 Upland Way, Philadelphia 31, Pa.

WANTED

WANTED—Italian Cello, Bb Bass Clarinet, Alto and Tenor Sax, Trumpet or Cornet, Trombone, Accordion, Bb Clarinet, English Horn and woodwinds for school. Box 5, International Musician, 39 Division St., Newark 2, N. J.

WANTED—Tenor Saxophone; Wood Boehm Clarinet, and Flute with closed G sharp. M. J. Hauer, 34 East First St., Dayton, Ohio.

WANTED—Harp, will pay cash. Address K. Aul, 1030 Bush St., San Francisco 9, Calif.

WANTED—CC Alexander Tuba, symphony upright model; must be in good condition; four valves; please quote size and condition. Oscar F. LaGasse, 10004 Vernon Road, Huntington Woods 25, Mich.

WANTED—Very good Double Bass, 3/4 size. Myland A. Olds, 7429 Melrose Ave., Los Angeles 46, Calif.

WANTED TO BUY—Long, German model, Bass Bow; prefer Schuster or Pletschener; also five-string Bass. Ward G. Erwin, 3773 Jardin, Houston 5, Texas.

WANTED—Celeste and full-size set of Vibes. Pvt. Loren G. McShabb, 3682825, Naval Hospital, 1075th A. A. F. B. U., Miami Beach, Fla.

AT LIBERTY

AT LIBERTY—Lead Alto, Tenor Sax, double Clarinet, Flute; read, fake, transpose; dependable, sober, neat, family man, 4-F; available May 1; location only, no road work; west or northwest; consider cocktail combo. Musician, P. O. Box 1444, Riverside Station, Miami 35, Fla.

AT LIBERTY—Good, all-round, experienced Drummer; Latin-American specialist; read and fake; 4-F; Union; pleasant personality; nice appearance; will leave town; dependable; don't drink. Drummer, % Associated Musicians of Greater New York, 1267 Sixth Ave., New York 19, N. Y.

AT LIBERTY—Bass Clarinet and Clarinet, Bb-Eb; symphony and opera experience. J. Yaukhoff, 18 West 85th St., New York, N. Y.

AT LIBERTY—Experienced combo dancer band Drummer, girl; Union; age 23; willing to travel; write. Mary Edna Paff, 15 East Blackford Ave., Evansville, Ind. Phone 8017.

AT LIBERTY—Veteran, Tenor Saxophone, good fake, fine tone, good for small combination; club dates only; won't leave town; member Local 802 Ben Wolkow, 667 East 34th St., Brooklyn, N. Y. Phone INgersoll 2-0127.

AT LIBERTY—Hammond Organist and Pianist seeks hotel-restaurant connection; large library; contract desired. Fred A. Wohlforth, 2 Silverwhite Ave., Red Bank, N. J. Temporary phone, Spring Lake 2696-R.

AT LIBERTY—All-round Pianist for a reliable (unit) show. Harry Forman (Ford), 226 West 50th St., New York 19, N. Y. Phone Columbus 5-5070.

AT LIBERTY—Arranger, discharged veteran; staff arranger major network; orchestra, vocal coach, conductor; scored recordings, name bands, vaudeville, motion pictures; top radio shows, recording references; free to locate; qualifications on request; salary or piece-work basis. Musician, Apt. B-43, 73-12 35th Ave., Jackson Heights, L. I., N. Y.

HELP WANTED

MUSICIANS—4-F or age seventeen, salaries \$40 to \$70 per week depending on ability, experience, etc.; state all in first letter. Don Strickland Orchestra, 506 West 10th St., Mankato, Minn.

DRUMMER who can do vocals and experienced in Latin-American rhythms; Local 802 only; job in Bronx; write. J. Rotando, 4729 Richardson Ave., Bronx 66, N. Y.

A COMPLETE COURSE IN MODERN HARMONY AND ORCHESTRAL ARRANGING.

Twelve Texts including Improvisation, Vocal Scoring and Composition. For a limited time only \$15.00. Never before offered at this low price. MIRACLE SERIES, 333 Provident Building, Tacoma 2, Washington.