

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLII

NEWARK, N. J., JANUARY, 1944

NO. 7

THIRD INSTALLMENT OF PRESIDENT PETRILLO'S REPORT

Second Installment Appeared in the December Issue of the International Musician

I will now take you to Capitol Hill, Washington, D. C., to the House of Representatives and the Senate of the United States. When you get through reading the speeches and bills that were introduced in Congress, to which I refer in this report, I am sure you will believe that the American Federation of Musicians' canned music fight was more important to some of our Congressional Statesmen than the war. However, I call these facts to your attention just to show you what your officers were up against throughout the entire canned music controversy. Only with proof could one believe that this is possible in times such as these, and the proof follows in this third installment of the President's Report in the bills actually put before the House and Senate of the United States and in the speeches of the Senators and Congressmen who took an active part in our controversies. After reading them I am sure your opinion will be the same as mine. Of course, it is hard to understand what all the shooting was about when you consider the fact that the American Federation of Musicians made records for the armed forces of the United States and our Allies during the entire controversy and in many cases made them free of charge. At no time was a Governmental request turned down by the American Federation of Musicians if the request was for the making of records for the armed forces.

In the second installment of the President's Report I told you that the letter of Senator Vandenberg of Michigan to Mr. Fly, Chairman of the Federal Communications Commission, which letter Senator Vandenberg read to the United States Senate, would appear in this, the third installment of the report.

Prior to the reading of that letter, a motion was passed to place this communication in the Record of the United States Senate.

After receiving Senator Vandenberg's letter, Mr. Fly, Chairman of the Federal Communications Commission, wrote me and told me that Senator Vandenberg of Michigan wanted some information as to why the High School Orchestra at Interlochen, Michigan, was taken off the air.

The Interlochen, Michigan, High School Orchestra matter came simultaneously with the canned music fight and the Wall Street boys really took advantage of the situation in confusing the canned music controversy with the Interlochen incident. My answer to Mr. Fly was printed in the second installment of my report.

The first letter printed in this installment is that of Senator Vandenberg exactly as he read it to the Senate of the United States.

Then, on July 18th, 1942, there

was a speech made in Congress by Congressman Fred Bradley of Michigan.

On July 27th, 1942, a bill was presented to Congress by Congressman Hoffman, also from Michigan.

Then, you will read a bill introduced by Senator Tunnell from Delaware.

Following that you will find a resolution introduced by Senator D. Worth Clark of Idaho, which was

unanimously passed by the United States Senate. You will note that one item in the resolution of Senator Clark was a request for \$5,000.00 to be expended to investigate the American Federation of Musicians, and as our members well know, we were investigated by a sub-committee of the Committee on Interstate Commerce.

Following the resolution introduced by Senator D. Worth Clark of Idaho is a speech made by the Senator.

You will also notice toward the conclusion of this installment that

(Continued on Page Nine)



EFREM KURTZ

Conductor of the Kansas City Philharmonic Orchestra

NEW RECORDING CONTRACTS

The following recording and transcription companies have signed contracts with the American Federation of Musicians since those listed in the President's Report in the October and November issues of the INTERNATIONAL MUSICIAN. This makes a total of forty-eight recording and transcription companies signed to date:

Lang-Worth Feature Programs Transcription Co.	Asch Recordings.
Associated Music Publishers, Inc. (Muzak)	Cleveland Recording Co.
Masons United Advertisers Recording Co.	Hargall Recorders
International Artists Recording Co.	Radio Recorders, Inc.
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National Recording and Film Corp.	S. D. Records
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Photo and Sound Recording Co.	Mercury Recording Studios
Chicago Recording Studios, Inc.	Gamble Recording Studios
Kasper-Gordon Recording Co.	Keynote Recordings, Inc.
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EFREM KURTZ

By CECIL JOHNS

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

The Kansas City Philharmonic Orchestra, in welcoming Efrem Kurtz as its regular conductor, is fortunate in obtaining the services of a director with extensive knowledge in the field of ballet as well as of symphony. Perhaps he comes naturally by the former, for he hails from the land of ballet, Russia. Born in St. Petersburg, in 1900, Mr. Kurtz early became a student in the Conservatory in that city, under Tcherepnine, Glazounov and Vital. His father, a prosperous business man, had his large store confiscated at the time of the Revolution, and the family decided departure from the country was their wisest move. This, however, was long before Mr. Kurtz had reached the age of independent choice. Today he tells us, "I have no feelings against the Communists, and I shall do all that is in my little power to help the Russians win, as I am sure they will, against Hitler. They have a great spirit because they fight for life and country."

On leaving Russia the Kurtz's went to Germany where Efrem continued his studies in conducting at the Berlin Academy under Carl Schroeder. His first podium engagement came at the age of twenty-one, when, in a dramatic last-minute substitution for the famous Artur Nikisch, he conducted for the dancer, Isadora Duncan. There followed three concerts with the Berlin Philharmonic.

The success of these first appearances was so great that Mr. Kurtz was forthwith engaged to direct a series of concerts at the Berlin Philharmonic. A conductorial tour of Germany, Italy and Poland followed.

In 1924 Mr. Kurtz was appointed first conductor of the Stuttgart Philharmonic and it was there that Anna Pavlova, also on tour, became so impressed with his ability that she engaged him as conductor for her own ballet company, taking him first to London and subsequently on her South American and Australian tours. In 1931 and 1932 he conducted the Salzburg Festival, and filled guest engagements in Holland, Belgium and other countries.

Then came another of those last-minute shifts that have been the means of bringing Mr. Kurtz so much farther along in his career. In 1933 Colonel de Basil, finding him in Paris, asked him to substitute in an emergency and conduct one of the Ballet Russe concerts without rehearsal. The complete success of this enterprise won him the post of musical director of the Ballet Russe, with which group he came to America. He has remained in this hemisphere ever since. In 1940, as an interlude in his tours with the ballet, Mr. Kurtz was asked to conduct three concerts with the Philadelphia Orchestra at Robin Hood De'l, and, later, five concerts with the New York Philharmonic-Symphony at the Stadium. Here again he proved himself, as one reporter puts it, a conductor of "incandescent temperament, highly skilled in his art". Subsequently he has appeared as conductor of the Cleveland, San Francisco and Detroit symphonies as well as of the National Symphony of Washington, D. C.

As newly-appointed conductor of the Kansas City Philharmonic Orchestra, Mr. Kurtz, with an especially keen sense for the dramatic values in a score and a feeling for color and richness that proximity to the theatre has developed, promises to infuse new life into that ensemble. While he will offer standard music from the classic repertoire, he will also give full due to modern American composers. Music lovers of Kansas City are already beginning to feel a high esteem for this tall, gaunt figure, so enthusiastic over his chosen country's music, so intent on giving it the advantage of performance.

However inspired a personage on the podium Mr. Kurtz is, he is a most human sort of individual as one meets him off-stage. As a unique exception among musicians, he would far rather talk about others than about himself. His speech is liberally sprinkled with "Americanisms", for he has recently become a citizen of

(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
39 Division Street, Newark (2), N. J.

Vol. XLII

No. 7



CONDITIONAL MEMBERSHIP ISSUED

1729—William Earl Theodore (renewal).
1730—Gazel Naxine Baker.
1731—Charlie Mae Fines.
1732—Helene Fines.
1733—Arthur H. Perry.
1734—Lillian Vivian Spera.
1735—Jane Pickens.

The above cards expired December 31, 1943.

(The following cards expire June 30, 1944).

A 1381—Ben Tangini (renewal).
A 1382—Bryant Drake.
A 1383—Timothy Gilkey.
A 1384—Mildred H. Weimann (renewal).
A 1385—Fred Franklin (renewal).

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WANTED, MAPS!

The War Department, Army Map Service, Corps of Engineers, United States Army, is seeking maps, city plans, port plans, place name lexicons, gazetteers, guide books, geographical journals and geological bulletins, covering all foreign areas, outside the continental limits of the United States and Canada. They are particularly interested in maps and guide books purchased within the last ten years. Maps issued by the United States Government and the National Geographical Society are NOT DESIRED.

If you are not prepared to donate this material to the War Department, you may lend it for the duration, or long enough for reproductions to be made. Franked labels will be forwarded for your convenience. Simply write to Miss Viola Kilpell, Head of New York Library Branch, Army Map Service, Room 820, 1270 Sixth Avenue, New York 20, N. Y.

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The President

JAMES C. PETRILLO

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IMPORTANT NOTICE!

December 22nd, 1943.

To All Locals, Members and Booking Agents of the American Federation of Musicians in the United States:

The Treasury Department has issued the following ruling pertaining to musicians with respect to the 20% Withholding Tax. This ruling is of paramount importance to musicians who are performing away from their bona fide homes because it permits them to deduct a reasonable amount from their salaries for their living expenses before the 20% tax is applied.

Should local officials or members experience any difficulties in having the employers make this permissible deduction, then they should utilize a copy of this ruling by presenting it both to the employer and to the Internal Revenue agent.

TREASURY DEPARTMENT
Washington 25

December 16th, 1943.

"Office of
Commissioner of Internal Revenue
Address Reply to
Commissioner of Internal Revenue
and refer to
IT:P:T:2
DVK-1

Joseph A. Padway
736 Bowen Building
Washington, D. C.

Dear Sir:

Reference is made to your letter of December 9, 1943, relative to tax withholding under the Current Tax Payment Act of 1943.

You state that many musicians are required to travel during the course of, and in pursuit of their employment. They, of course, have certain living expenses for room and board while they are traveling and while they are away from their legal residences. These expenses can properly be counted expenses of the employer for they increase the wage the employer must pay for the services of the musicians. You request advice as to whether under these circumstances a reasonable amount may be deducted for board and lodging prior to computing withholding taxes.

Section 404.101(c) of Regulations 115 provides that amounts paid in advance, or reimbursements made, to employees specifically for traveling or other bona fide ordinary and necessary expenses incurred or reasonably expected to be incurred in the business of the employer are not subject to withholding. Any reasonable segregation of such expenses from the wages will be acceptable, as, for example, where an employer issues one check indicating thereon the amount thereof which

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represents expenses, or issues a separate check for the expenses.

The Bureau holds that certain living expenses for room and board incurred by a musician or entertainer when performing away from his bona fide home are incurred on behalf of the employer and are not subject to withholding. A reasonable amount to cover such expenses may be excluded from wages subject to withholding if segregated as stated above, provided the employee furnishes the employer an itemized statement of the expenses claimed and the employer examines such statement and determines that the amount claimed is reasonable under the circumstances. The employer should preserve such statement for examination should any question arise as to whether the amount claimed as expenses is reasonable.

Very truly yours,

Timothy C. Mooney,
Deputy Commissioner.
By: Charles P. Suman /s/
Head of Division."

Fraternally yours,

JAMES C. PETRILLO,
President, A. F. of M.

Watch Those Instruments!

It has been brought to our attention from various sources that theft of musical instruments has of late reached alarming proportions. This is particularly unfortunate since, although such instruments are usually covered by insurance, this is of little avail since they are at present practically irreplaceable. We strongly urge our members to keep their instruments in a safe place, and whenever possible, directly under their observation. Here particularly an ounce of prevention is worth a pound of cure. A word to the wise...

Symphony Orchestras

THE New York Philharmonic-Symphony Orchestra is requesting its members to write in their preferences in regard to symphonies, and the promise is made that "the three symphonies which receive the largest number of votes will be played under the direction of Artur Rodzinski at the earliest possible date this season". This—one more indication of the growing respect of management, for popular opinion—needs, we feel, an accompanying word of warning. It is the tendency of all too many music lovers to consider a symphony concert as a sort of aural saunter through a Hall of Fame. Only the definitely proved "greats" must appear there, and, unless every work exudes the aroma of age plus fame, it is rejected. Yet in music alone does this sacrosanct attitude prevail. We go to the theatre without insisting that the play be a time-enshrined masterpiece. We read novel after novel fresh from the press without requiring that each be flawless. As Howard Taubman so ably puts it in his recently published, "Music on My Beat", "There was a time when the three B's—Bach, Beethoven, and Brahms—were also new. They claimed their right to be heard, and they were heard and properly valued. . . . It is time we stopped looking for masterpieces only. It should be fun to listen to something new merely for the pleasure of that moment's listening. . . . Once the fetish of masterpieces were rooted out the problem of the contemporary, including the American, composer would fall into place without difficulty. His work would be played as a matter of course. The public would not cry out that it had been cheated if this work did not measure up to the three B's. We would learn to look for contemporary works. We would experience the excitement of exploring new territory. We would find that the masterpieces of the past and the output of our own composers could appear side by side without fatal after effects."

New York Philharmonic

"A LULLABY for those who sleep on the battlefields in humanity's present struggle", Bernard Herrmann's "For the Fallen", was conducted by the composer at the New York Philharmonic-Symphony's concert of December 16th. It was well received. The remainder of the program was directed, with fluency and sensitivity, by Leonard Bernstein, assistant conductor of the orchestra, substituting for Howard Barlow who suffered from a sudden attack of influenza. The latter, however, had recovered in time to conduct the same program at the concert of December 19th.

Mayor's Project

MAYOR LA GUARDIA'S "a dream come true", the City Center of Music, a non-profit corporation of forty-six prominent and artistically minded citizens, had its opening on December 13th with a concert by the New York Philharmonic Orchestra, Artur Rodzinski conducting. The Center makes available at low prices the highest standard of entertainment in the fields of music, theatre, opera and ballet.

National Orchestral Association

CARROLL GLENN, violinist, and Staff Sergeant Eugene List, pianist (Mr. and Mrs.), at their joint appearance with the National Orchestral Association in New York December 18th and 19th, played a work especially written for them, Concerto for Violin, Piano and Orchestra, by the Syrian-American composer, Anis Fuleihan.

National Symphony Orchestra

ON its return to Washington after a twelve-day northern tour, the National Symphony Orchestra gave two concerts in Constitution Hall on December 15th and 18th at the former of which Darius Milhaud, eminent French modernist composer, shared the baton with Hans Kindler, regular conductor of the orchestra, and at the latter of which Patricia Travers, 16-year-old violinist, was soloist, playing Mendelssohn's Violin Concerto.

Boston

THE Boston Symphony Orchestra gave its premiere performance to Howard Hanson's Fourth Symphony, written in memory of his "beloved father", at its concert of December 3rd. The composer conducted.

Philadelphia

HELEN TRAUBEL, the Metropolitan Opera's great dramatic soprano, was soloist with Eugene Ormandy and the Philadelphia Orchestra at the concert on

New Year's Day. The program was devoted exclusively to Beethoven and Wagner. December highlights were Oscar Levant as soloist in an all-American program, Nicolai Berezowsky conducting his own one-movement First Symphony, Robert Elmore as organ soloist for the Handel-Ormandy concerto and the first concert of the series planned to aid the Philadelphia Orchestra's Pension Foundation. For this affair Nathan Milstein and Gregor Piatigorsky were soloists, both donating their services for the event, as did the orchestra's conductor, Eugene Ormandy.

Reading, Pa.

RAY LEV, young American pianist, won a deserved ovation for her excellent performance of the Grieg Concerto in A

minor, at the opening concert of the Reading Symphony Orchestra, conducted by Saul Caston. The second concert, January 9th, brought Bronislaw Huberman, Polish violinist, as soloist in the Mendelssohn E minor Concerto.

Niagara Falls

THE third season of the Philharmonic Orchestra of Niagara Falls, under the direction of Louis Altieri, opened with a concert on December 2nd. The featured



LOUIS ALTIERI

number on the program was Mozart's Symphony in G minor, No. 40. Frances Tschabold Jerge, soprano, was soloist, singing arias from Verdi's operas.

Baltimore

THE second half of the Baltimore Symphony Orchestra's season's concerts opened on January 5th with a concert by Vladimir Horowitz. This series includes seven Sunday night concerts under the direction of the orchestra's conductor, Reginald Stewart, five mid-week concerts, all with soloists, and three concerts for Young People. Soloists yet to appear in the season are Jan Peerce, tenor, Helen Traubel, soprano, Marcelle Denya, soprano, Percy Grainger, composer-pianist, and Rene Le Roy, flutist. On January 16th Dorothea Freitag and George Bauer, Seaman First Class, Coast Guard, will be pianists in the performance of Saint-Saëns' "Carnival of the Animals"

Toledo

THE Toledo Symphony Orchestra, George King Raudenbush, conductor, embarked on its 1943-44 season as a co-operative with an opening concert given at the State Theatre on December 14th, presenting a program of masterworks. The determination of the orchestra to make its way in spite of lack of sponsors and heavy inroads upon the personnel was encouraged by the public's reaction to the Federation-sponsored concerts, two of which were played in the vicinity.

Huntington, W. Va.

AT the program scheduled for January 16th, the Huntington Symphony Orchestra, directed by Raymond A. Schoewe, played the "Miniature Suite" and "The Legend of the Arkansas Traveler" by Harl McDonald. The six concerts given by the orchestra in this winter season are entirely free to the public and are sponsored by prominent men and women of the city.

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Kalamazoo

A PORTION of the December 12th program of the Kalamazoo Symphony Orchestra, Herman Felber conductor, was recorded for use by the Office of War Information Overseas in the latter's "Symphony Orchestras of America". (Special permission for such recording was granted by the American Federation of Musicians.) With these recordings went a speaking record, in twenty-two languages, giving a history of the orchestra. The concert was broadcast over 400 radio stations, wherever America's armed forces are stationed.

Cleveland

THE Cleveland Orchestra, under the conductorship of Erich Leinsdorf, presented a "Carnival Program" on December 30th and January 1st. Efrem Zimbalist was soloist in a Tchaikovsky program January 6th and 8th. Strauss and Lanner waltzes were featured and Holden's "Say, Paw" was the novelty of the program. Rudolph Ringwall conducted the Cleveland Orchestra on January 2nd in the final program of the first series of Twilight Concerts. The second series will begin January 23rd.

Indianapolis

THE January schedule of the Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky, consists of: nine concerts on a tour of middle western cities; two pairs of regular subscription concerts; two industrial concerts; one young people's concert; a municipal concert and one special performance (January 26th), at which Marian Anderson, contralto, will be soloist. All of these performances are under the direction of Fabien Sevitzky.

On January 8th and 9th, the fourth pair of regular subscription concerts, Raya Garbousova was soloist in the Haydn Cello Concerto. Included on this program was Mendelssohn's Fourth Symphony (the Scotch) and the Debussy Nocturnes.

Chicago

ARTUR RUBINSTEIN was soloist at the concert given by the Chicago Symphony Orchestra under Désiré Defauw, December 28th, when he played the Concerto for Piano, No. 3, in C minor, Opus 37, by Beethoven. Shostakovich's Symphony No. 1, Opus 10, was another feature of the program. Boris Koutzen's symphonic poem, "Valley Forge", was presented on December 31st and January 1st.

St. Louis

THE cowboy song and "galop", by Charles Jones, were given local premiere performance at the St. Louis Symphony Orchestra's concert of December 26th. At the concerts of January 1st and 2nd, conductor Vladimir Golschmann gave the first St. Louis performance of Harold Morris' Suite for Orchestra.

Des Moines, Iowa

THE Drake Civic Symphony Orchestra, at its concert of December 5th, conducted by Frank Noyes, presented "Toccatina" by Girolamo Frescobaldi, Haydn's Seventh Symphony, Lalo's Symphonie Espagnole, Grieg's Hjerter, and Prokofiev's "Peter and the Wolf". Isaac Stern was violin soloist in the Lalo work.

Minneapolis

THE Minneapolis Symphony Orchestra, under Dimitri Mitropoulos, gave the American premiere of Ernest Krenek's Symphony No. 2, written in 1922, at its concert of December 23rd.

Duluth

MIRIAM BLAIR will be piano soloist in Tchaikovsky's Concerto for Piano and Orchestra, No. 1, at the concert of the Duluth Symphony Orchestra on January 21st. Duluth music lovers as usual look forward eagerly to the appearance of this local favorite.

El Paso

THE El Paso Symphony Association, H. Arthur Brown, conductor, opened its season this year at a concert at which Mischa Elman was guest soloist. A sold-out house and standees were the good news.

Houston

CHOOSING what is perhaps the best method of spreading good-will between the sister republics of the United States and Mexico, the Houston Symphony Orchestra, conducted by Ernst Hoffmann and under the sponsorship of the A. F. of M., played concerts in Monterey, Mexico, on November 12th and 13th. Accompanying the party were Senor Adolfo G. Dominguez, Mexican Consul in Houston, who arranged the details of the trip.

Los Angeles

YEHUDI MENUHIN, whom critics considered to be now wholly matured in his art, was soloist with the Philharmonic Orchestra of Los Angeles at the concerts of January 6th and 7th, playing Brahms' Violin Concerto in D major. Soloists following him will be Rudolf Serkin, pianist; Camilla Wicks, violinist; Robert Casadesu, pianist; Jan Peerce, tenor; Lotte Lehmann, soprano; Lauritz Melchior, tenor.

Compositions in prospect by the orchestra are Shostakovich's Seventh Symphony, Gian-Carlo Menotti's "The Old Maid and the Thief", Roy Harris' Third Symphony, Britten's Variations on a Theme of Frank Bridge, Copland's "Billy the Kid", and Kodaly's Suite from "Hary Janos".

San Francisco

THE American premiere of Paul Creston's "Frontiers" took place December 4th when Andre Kostelanetz, to whom it is dedicated, conducted the San Francisco Symphony Orchestra in the work.

Tacoma

THE Tacoma Philharmonic Orchestra is carrying through with flying colors its tenth season under the directorship of Eugene Linden. As Mrs. Ross Wright, Philharmonic president, states, "Eugene Linden's vision ten years ago was to organize an orchestra which would bring great symphonic music, priced within the reach of all, to the citizens of Tacoma. Now that vision has become a reality."

N. B. C.

TOSCANINI'S Mozart and Stokowski's Bach are among the things on which this age may justifiably pride itself. Both were made available to the public at December concerts of the N. B. C. The Mozart program was chiselled perfection; the Bach program was sheer poetry. December, counting these alone, was a month rich in musical fare.

Industrial Orchestras

WITH the cooperation of Local 802, New York, which agreed to advance transportation to musicians who wished to come to Brunswick, Christos Vrionides, conductor of the Brunswick (Georgia) Little Symphony, has been able to "make history in that town." "No one would have thought," he tells us, "that a town of twelve thousand could support a symphonietta of twenty-five. This orchestra (made up of musician-workers of the J. A. Jones Shipyard) gives each month the following concerts outside the shipyard: one "pop" concert every second Sunday; one subscription concert every last Thursday; two concerts to high school and junior high students. Besides it gives numerous concerts to shipyard workers. The Brunswick Shipyard of J. A. Jones is constructing Liberty ships for the Maritime Commission.

The sixty members of the Sperry Gyroscope Company employees' symphony represent a perfect cross-section of the company's workers. They range from an elevator boy to two engineers and several musicians. Maurel Hunkins is the conductor. At its first concert, given at the Brooklyn (New York) Academy on December 15th, Albert Spalding was soloist.

Vancouver

WILLIAM STEINBERG, conductor, made his Canadian debut December 12th when he wielded the baton at a concert by the Vancouver Symphony Orchestra. The request program consisted of Beethoven's "Egmont" Overture, the Elgar "Enigma Variations", Rimsky-Korsakov's "Scheherazade" and the Polka and Fugue from Weinberger's comic opera, "Schwanda, the Bagpipe Player".

CARL BUSCH

Carl Busch, internationally-known composer, passed away on December 19th, at the age of eighty-one. His death was due to influenza complicated by an old heart ailment. Born in Bjerre, Denmark, he came to Kansas City in 1887, where he speedily became a significant factor in developing the musical potentialities of that city. Both the Kansas City Philharmonic Orchestra and the Kansas City Symphony Orchestra felt the impact of his musicianship, the latter of which he conducted for many years.

News Nuggets

Erich Leinsdorf, newly appointed conductor of the Cleveland Symphony Orchestra, received his final orders to report for induction on December 31st.

Artur Rodzinski, conductor of the Philharmonic-Symphony Orchestra, presented each of the more than 100 members of that ensemble with a jar of honey last month. This had been prepared from the

(Continued on Page Eighteen)

Esquire

**Celebrates Its 10th Year of
Drum-Beating for Jazz with
This Complete Jazz Program**

1

THE FEBRUARY JAZZ ISSUE OF ESQUIRE

... announcing the members of Esquire's All-American Jazz Band, every instrument played by America's top artists, selected by a board of jazz critics, writers and musicians. This issue also features color photographs of glamorous jazz singers ... "Collecting Hot: 1944," sequel to Charles Edward Smith's 1934 article ... and other jazz-minded articles and stories. On sale January 15th.

2

ESQUIRE'S JAZZ BOOK

... a complete gospel of hot jazz, including the outstanding jazz articles from Esquire's past ten years ... chapters on jazz history, along with a comprehensive chart giving the genealogy of jazz influences ... 24 pages of jazz photographs ... entertaining sketches by E. Simms Campbell ... biographies of over 120 jazz men voted on for Esquire's All-American Band ... complete listing and evaluations of the prices of records made by the All-American Band winners ... and a real 8-inch record, demonstrating solo styles of the band members, with comments by Leonard Feather. On sale on or about February 1st. \$1 at newsstands, book and department stores, record shops, PX or ships' stores.

3

CONCERT BY ESQUIRE'S ALL-AMERICAN

JAZZ BAND, Metropolitan Opera House, Tuesday, January 18th, from 8:45 to 11:30 P. M. . . Hear musical history being made in this first jazz concert ever to be given at the Met. Every instrument will be played by its greatest exponent . . . selected by America's leading jazz authorities. Concert staged for sale of War Bonds, and sponsored by the National Women's Council of the Navy League of the U. S. Admission only to buyers of War Bonds in any amount from \$25 to \$100.

4

BROADCAST OF CONCERT

January 18th, from 9:30 to 9:55 E. W. T., over the Blue

If you can't be present at this great jazz concert, hear it broadcast in part by Coca-Cola, on Victory Parade of Spotlight Bands, over station WJZ and the Blue Network, on Tuesday, January 18th, from 9:30 to 9:55 Eastern War Time.

5

COLUMBIA ALBUM OF RECORDS

by Members of Esquire's All-American Band

Here in this album of reissues are the outstanding records featuring members of Esquire's All-American Band. The newest of Columbia's famous Hot Jazz Classics series ... accompanied by Leonard Feather's authoritative notes.

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Top-Flight Band

SCANNING the papers, one is struck these days with the large number of top-flight leaders who are being advised by their physicians to "lay off" for awhile, that the pace they have been pursuing is too strenuous, that they are playing themselves into a nervous breakdown. There isn't the least doubt that the band leader's life isn't a soft one even in normal times. But now, when bond drives, swing shift engagements and camp shows are absorbing a large extra slice of their time, together with headaches concerned with quick replacements and far-removed one-nighters without any means of transportation, there just doesn't seem to be enough energy to go 'round.

The leaders aren't complaining—not by any means. They like being indispensable. But their muscles and nerves just haven't taken a course in Higher Obligations. Those chain-engagements, four and five a day, with the band covering a large portion of the globe betimes, just aren't in their scope.

The only solution is—date control which means giving just as many concerts as one can physically stand and no more. To paraphrase a certain band leader, "There's no point in being the most popular maestro in the cemetery."

Manhattan Medley

JAN GARBER'S orchestra was booked into the Lincoln Hotel, New York, January 2nd for an eight-week date.

SHEP FIELDS closed at the Park Central, January 5th.

XAVIER CUGAT will finish his date at the Wedgewood Room of the Waldorf-Astoria early in February, after which he is scheduled for the Paramount.

TED LEWIS' orchestra is signed to stay at the Hurricane Restaurant, New York, until March 29th.

PAUL WHITEMAN will open at the Roxy some time in April.

TOMMY DORSEY'S orchestra, with Gene Krupa at the drums, had a date at Paramount Theatre last month.

Atlantic Antics

JIMMIE LUNCEFORD opened a four-week run at the Tic Toc Club, Boston, January 9th.

LOUIS JORDAN started off the new year with a week's date at Fay's Theatre, Philadelphia.

BOB ALLEN opened the Sunnybrook, Pottstown, Pennsylvania, New Year's Eve. The plan is to have top-fighters there regularly.

WOODY HERMAN was the big talk at the Terrace Room, Newark, New Jersey, beginning December 30th.

TONY PASTOR began four weeks at the Roosevelt Hotel, Washington, D. C., January 14th.

Southward Swing

SNOOKUM RUSSELL and his orchestra had a New Year's Eve date at Tampa, Florida.

BUD WAPLES wound up thirty-one weeks at the Ansley Hotel, Atlanta, New Year's Day.

JERRY WALD will end his four-week date at the Frolics, Miami, early in February.

EDDIE HOWARD began his date at the Chase Hotel, St. Louis, December 26th.

Chicago Chit-Chat

BOYD RAEBURN'S band welcomed in the New Year at the Band Box.

MUGGSY SPANIER and his new orchestra is January fare at the Capitol.

CAB CALLOWAY was January 1st news at the Sherman Hotel.

JOHNNY LONG had the week of January 7th at the Chicago Theatre.

BENNY CARTER saw the old year out at the Regal Theatre.

LAWRENCE WELK opened at the Trianon Ballroom on Christmas Day.

DUKE ELLINGTON opened the new room at the Stevens Hotel on New Year's Eve. His "New World A-Coming", played at the Carnegie Hall concert December 11th, is, according to the composer, "an attempt to express the mood of my race's future in America."

Westward Wendings

GRACIE BARRIE had the week of January 7th at the Circle Theatre, Indianapolis, and the 14th through the 20th at the Palace Theatre, Akron and Youngstown.

CHARLIE AGNEW opened on January 8th, for a period of ten weeks, at the

Hotel El Rancho Vegas, Las Vegas, Nevada.

CAROLINA COTTON PICKERS will play the annual President's Ball in Indianapolis, January 29th.

KING KOLAX and his band finished their ten-day date at the Sunset Terrace (Indianapolis, Indiana), December 24th.

MITCH AYERS had the week of January 7th at Riverside Theatre, Milwaukee.

GLEN GRAY began a week on January 14th at Paramount Theatre, Toledo.

HOWARD LEROY and his orchestra are currently holding forth at the Flame Room of Hotel Radisson, Minneapolis.

Far West Fanfare

HARRY JAMES swung out at the Paladium, Hollywood, December 27th.

SAMMY KAYE'S date at the Paladium, Hollywood, began December 30th.

BOB CHESTER made things hum at the Los Angeles Orpheum Christmas week.

TINY BRADSHAW played at the Los Angeles Orpheum the week of January 12th.

RUSS MORGAN'S orchestra will open a new top-flight spot, the Claremont Hotel, Berkeley, California, January 18th. He is booked there for sixteen weeks.

FRANK WALSH opened at the Palace Hotel, San Francisco, January 6th.

AL DONAHUE'S six-week date at the Palace Hotel, San Francisco, will take him to the middle of February.

LES BROWN and his band are now doing Paramount's "Bring on the Girls".

JACK TEAGARDEN'S band checked in at Universal to play in "Has Anybody Here Seen Kelly?"

Service Notes

LITTLE JACK LITTLE returned on December 7th from a 27,000-mile tour of Pacific war theatres that started last

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A great star of radio, stage and screen offers a book of modern clarinet studies that is an indispensable aid to the student-musician in the development of up-to-date technique.

HARRY JAMES STUDIES & IMPROVISATIONS FOR TRUMPET

A master musician has written these modern studies on legato tonguing, passing tones, syncopation, improvisation, etc. Also includes Harry James' six most famous trumpet solos.

JACK JENNEY MODERN TROMBONE STUDIES

Jack Jenney, rated among the greatest trombonists, explains his famous "harmonic gliss" for the first time in this book. Studies cover technique, altered chords, etc. Also contains 15 solos improvised by Jenney, including Rose Room, Alice Blue Gown, Pagan Love Song, etc.

JACK TEAGARDEN MODERN TROMBONE STUDIES

Acclaimed the outstanding modern study book for trombonists. Includes studies in tonguing, lipping, chords, etc., and 14 hot choruses in the Teagarden style—the emblem of trombone virtuosity.

XAVIER CUGAT'S LATIN-AMERICAN RHYTHMS

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Xavier Cugat, foremost authority, has written this only authentic book on Latin-American rhythms. Contains studies for the rhythmic interpretation of the rumba, conga, samba and tango.

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This book will help develop a natural feeling for improvisation through practical studies in technique. Also contains Bud Freeman's solos of China Boy, At Sundown, My Blue Heaven, etc.

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July. With the comedian, Ray Bolger, he entertained soldier audiences ranging from 50 to 14,000. They "did their stuff" in government issue uniforms on stages mostly constructed of rough boards on oil drums.

ARTIE SHAW'S naval dance band is back in the United States after a 68,000-mile South Pacific tour. Their jumps were from Pearl Harbor to various stops on New Zealand, the Hebrides and Australia; also aboard naval fighting ships and planes.

CAPTAIN GLENN MILLER'S Army Air Forces Band is now cutting records to be shipped abroad to troops in foreign areas, among them "Blues in the Night", "Jersey Bounce" and "St. Louis Blues".

"FATS" WALLER

A sudden heart attack in the drawing-room of a train at Union Station, Kansas City, caused the death on December 15th of Thomas W. (Fats) Waller, internationally known Negro composer and band leader, at the age of 39. He had just completed an engagement in Los Angeles and was returning East for the holidays. "Fats" Waller was the composer of all or



"FATS" WALLER

part of the music of nearly 400 songs, and wrote the score for the current musical comedy hit, "Early to Bed". Although he earned a fortune through popular music, he was a lover of classical music and once gave a concert in Carnegie Hall.

A member of Local 802, "Fats" was born in Manhattan and his career has centered largely around that borough. For instance he attended De Witt Clinton High School (until he quit because he "couldn't get enough music"), at 15 was an organist in a Harlem movie, soon after became pianist in a Harlem cabaret orchestra and made his debut with a band of his own at the Lincoln Theatre, Harlem, in 1925. Since then his band has been heard in many night clubs in New York and throughout the country. He was featured organist in Paramount Theatre, New York, in 1929. Among the movies in which he appeared were "Hurray for Love", "King of Burlesque" and "Stormy Weather". In 1938-39 he went abroad and was a sensation in the British Isles, Scandinavia and on the Continent.

In his death the Federation mourns the passing of one of its distinguished members and the musical world in general suffers an inestimable loss.

He is survived by his widow, Mrs. Anita Rutherford Waller; three sons, Corp. Thomas Wright Waller, Jr., of the Army, and Maurice and Ronald Waller, both of St. Albans; a brother, Edward L. Waller of New York, and two sisters, Miss Edith Waller and Mrs. Naomi Washington Waller.

Jazz Comes to the Mel.

THE greatest event in Jazz history will take place Tuesday evening, January 18th, when Jazz for the first time invades the hallowed halls of the Metropolitan Opera House.

It was exactly ten years ago, to be exact in the February issue of 1934, that *Esquire* became the first national magazine to recognize Jazz, by printing an article by Charles Edward Smith called "Collecting Hot". Since that time *Esquire* has consistently beat the drums for Jazz, and now a decade later this magazine has decided to devote an entire issue to the subject. *Esquire's* February edition will be a special Jazz issue with its cover showing the famous "Esqy" tooting his

horn at a box in the famous Diamond Horseshoe of the Metropolitan Opera House. Special articles on jazz by Charles Edward Smith, Leonard Feather, and Robert Goffin will appear in this issue, together with the art work that has made *Esquire* a household word.

All this is incidental to the really big thing *Esquire* is inaugurating with this issue, which is the first of a series of "Esquire All-American Jazz Band Polls". This poll, it was decided by the *Esquire* editorial board, would make no concessions to popularity or earning capacity, but would consider only the ability of jazz musicians. Robert Goffin and Leonard Feather were engaged to select a truly representative committee of judges. A first and second team were chosen, together with the two best jazz vocalists, female and male. A special award will also be presented to the best musician in the Armed Forces. War Bonds to the amount of \$10,000 are to be distributed among the winners as awards together with Esqy statuettes in gold and silver, symbolic of the winner's standing in the world of jazz.

The "Esquire 1944 All-American Band Concert" at the Metropolitan Opera House will bring together all these "greats of jazz". The nation's greatest socialites will occupy the Diamond Horseshoe, but the affair will be essentially for the jazz public and of a patriotic nature. The Treasury Department is starting its Fourth War Bond Drive the night of the Jazz Concert, and David Smart, publisher of *Esquire*, made an unusual gesture in that he bought the entire house from the Navy League for his own magazine's affair and is re-issuing the tickets to the house on a War Bond basis, with the house scaled from a \$100.00 War Bond for an orchestra seat down to a \$25.00 War Bond for a balcony seat.

Another highlight of this jazz event will be the coast-to-coast and shortwave broadcast to our Armed Forces overseas direct from the Metropolitan by the Coca-Cola Victory Parade of Spotlight Bands. During this program it will switch to the



BENNY GOODMAN

coast where Darryl Zanuck will be heard presenting Benny Goodman with his award. The King will then "give out" with his famed quartet.

To top this off, *Esquire* is putting out a special "Jazz Book" that will contain biographies of the 140 "Jazzmen" that re-

ceived votes in the *Esquire* Poll, twenty-four pages of photo groups, and chapters on jazz history, covering the great musicians and recordings of the past (along with a comprehensive chart giving the "genealogy" of the various jazz influences back to the days of Buddy Bolden and Jack Laine), chapters on the "Why of Jazz", and "How to Listen". Also along with this book will go a real live eight-inch record (semi-permanent on a paper base) demonstrating the solo styles of *Esquire's* 1944 All-American Band, with a commentary by Leonard Feather.

The results of the balloting are as follows:

ESQUIRE'S 1944 ALL-AMERICAN JAZZ BAND

First and Second Place Winners

Trumpets — Louis Armstrong, Cootie Williams.

Clarinets — Benny Goodman, Barney Bigard.

Planos—Art Tatum, Earl Hines.

Bass Totals—Oscar Pettiford; Milton Hinton and Al Morgan, tied.

Odd Instruments — Red Norvo and Lionel Hampton, tied.

Female Vocalists—Billie Holiday, Mildred Bailey.

Trombones—Jack Teagarden, Lawrence Brown.

Saxophones—Coleman Hawkins, Johnny Hodges.

Guitars—Al Casey, Oscar Moore.

Drums—Sidney Catlett, Cozy Cole.

Male Vocalists—Louis Armstrong, Leo Watson.

Armed Forces Favorites—Artie Shaw; Willie Smith and Dave Tough, tied.

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Book Review

"A Surgeon's World", The Autobiography of Max Thorek, M.D. 402 pages. J. B. Lippincott Company. \$3.75.

Doctor Max Thorek is not the first, we may be sure, for whom the violin "opened the crack of opportunity". The successes to which the fully opened door has led, however, are pre-eminently in realms of music: on occasions, perhaps, in business or polite society. It is unique that fiddling should pave the road to the heights of surgery where the autobiographer of "A Surgeon's World" has made his enviable mark.

"I carried my violin into lodges, beer-parties, lectures without audiences, noisy political gatherings. I played for saint and sinner—for church festivals and for the 'ladies' who lived on Plymouth Court or Federal or South Dearborn Street", the author admits, sharing candidly those rich experiences with many an artist of lesser attainments. In Chicago, too, Thorek became a member of the Federation. He says he was proud of that affiliation as he is still of the card he holds showing him even now to be in

"good and regular standing as an honorary member of this union".

Space and modesty permitting, the good surgeon might have told more of his association and friendship with musicians, great and small, with their redoubtable leader, Jimmy Petrillo, who, incidentally, is no mean subject for an autobiography in his own right. It is a matter of clear record that the American Hospital, dream and fulfilment of the surgeon's career, has been a haven for the sick and needy of the musical as well as the theatrical profession. Much of its ultra-modern X-ray equipment stands as a tangible tribute to this philanthropy from Chicago's Local Number Ten.

A life with so many facets—scientist, hospital executive, scholar, amateur art-photographer, traveller, musician, husband, father, friend of stars and satellites—is hard to present to the world in full and accurate perspective. The incidents of such a career can scarcely be squeezed between the covers of one meager volume. Many friends will doubtless be disappointed that the author has said too little about them. Strangers might regret that he has not said enough about his own simple experiences as a physician and surgeon.

For this reviewer there is one definitely

disappointing quality in the book which, to be sure, is no serious reflection upon the writer. A dynamic, independent thinker, unfettered by tradition and convention, whose successful record is an epic of rugged individualism, Doctor Thorek in his autobiography often appears to be too much attached to the vacant niceties of his profession and society at large. He is better in the role of fighter for human life and rights than as the formal "member of the Academy" in the full regalia of cutaway, silk hat and stick.

Benvenuto Cellini, the daddy of all autobiographers, begins his own story with these words: "All men, whatever their condition, who have done anything of merit, if so they are men of truth and good repute, should write the tale of their life with their own hand." Max Thorek's many brilliant deeds are well worth recounting. Moreover, he has a lively wit, great talent as a raconteur and pronounced skill as a writer, demonstrated in numerous books on technical subjects. These qualities raise "A Surgeon's World" above the standard of the volumes of memoirs which keep pouring forth as the result of some urge towards autobiographical writing which seems to lurk in the heart of every man and, as

one reviewer put it, is translated into action upon the slightest encouragement of his friends—or enemies.

—ERNEST SCHEIN.

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Grand Opera

THERE are many things which bring untold benefit and pleasure to the human race which by themselves do not make for monetary profit. Opera is one of these." This, the kernel of the statement made to radio audiences by George A. Sloan, president of the Metropolitan Opera Association, Inc., in his announcement regarding the Metropolitan Opera Fund campaign, contains a thought, the comprehension of which spells the difference between America of twenty-five years ago and America of today. Within the memory of almost every one of us is the era when the worth of a product, a firm or an enterprise was gauged entirely on the number of dollars it accumulated year by year. If a thing sold well, was profitable, accumulated capital, it was good. If, contrariwise, it showed less income on January 1st of one year than on January 1st of the year before, it was simply not worth trifling with. It "didn't pay."

That we as a people have now grown to artistic maturity is evidenced by our determination to perpetuate this institution, the Metropolitan Opera Association, although it is not a "paying proposition."

In the words of Mr. Sloan, which millions of us echo fervently, "We must maintain the Metropolitan's standards. We must do more than this. We must strive always to improve our productions. That is an obligation we assumed when, with the help of our thousands of friends, we purchased the Opera House."

At the season's second presentation of "Rigoletto" December 18th, Leonard Warren replaced Lawrence Tibbett on short notice (the latter became suddenly ill), appearing in the title role for the first time before New York audiences. His characterization was convincing if conventional.

On December 20th, at the second performance of Puccini's "La Bohème", Licia Albanese gave an unusually satisfying performance of the role of Mimì. Christina Carroll, making her Metropolitan debut, gave humor and zest to the role of Musetta. Conductor Sodero synchronized performances of singers and orchestra admirably.

Patrice Munsel as Philine in her debut performance of "Mignon" was all that the expectant audience and the management



PATRICE MUNSEL
As Philine in "Mignon"

of the Metropolitan hoped she would be. Here is a young lady who, it seems, will make a name for herself as a dramatic as well as a musical figure.

The seventh week of the Metropolitan featured a revival of Puccini's "Gianni Schicchi", Salvatore Baccaloni singing the title role, Cesare Sodero conducting. The season's first performance of Strauss's "Salomé", with Lily Djanel in the title role, and the "Faust" with Licia Albanese as Marguerite were further events of the week.

Chicago Rally

AN Opera Rally, held in Chicago early in December, was the means for materialization of a promise that the Chicago Opera Company would return next year as "a real resident opera company, with no other affiliations." Pierre Andre, master of ceremonies at the meeting, read an announcement, prepared by the Chicago Opera Company's board of governors, which said the board is planning tentatively for an eight weeks' season in 1944, and that it has authorized

John D. Allen, president, "to appoint a committee to negotiate for an artistic director of high, proven, artistic standards." The announcement also said the company will seek to discover and develop new, young American talent, in the fields of stage direction and conducting, as well as in singing, with auditions for promising singers.

Russian Opera

WITH a company numbering seventy for the presentation of Russian works at Carnegie Hall, Michel Kachouk feels that at least the second rung in the ladder of success has been reached for his Russian Opera Company. Its chorus is made up of twenty-four Slav defense workers typical of whom are the towering husky basso who handles an acetylene torch ten hours a day, and the slender girl of nineteen who presides over a welding machine. On December 29th the second offering, "Prince Igor", satisfied the most doubtful that here is a seasoned cast and a worthy orchestral ensemble. Mr. Kachouk now visions the final step as "Russian theatre opera at a big American theatre with lavish scenery, an orchestra, corps de ballet, and the house sold out every night."

"Martha" in Jersey

THE Hudson Grand Opera Association presented "Martha" in English December 29th in Union City, New Jersey. The cast, composed of young American singers, included Winifred Heidt, Grace Panvini, Edward Marshall, Hugh Thompson and Carlos Alexander. Thomas Philipp Martin conducted.

City Center

"TOSCA" will be the first opera presented by the New York City Center Opera Company at the New York City Center. It will be performed February 20th with a cast headed by Dusolina Giannini, soprano; Mario Bertini, tenor, and George Czaplacki, baritone. The following evening Bizet's "Carmen" will be given with Jennie Tourel in the title role. Both operas will be conducted by Laszlo Halasz.

Philadelphia Opera Company

IN a tour which started early in January and will continue until the third week in March, the Philadelphia Opera Company plans to cover thousands of miles and visit cities in twenty-two southern and mid-western states and give in English performances of "The Barber of Seville", "Carmen", "The Bat" and other popular operas. Conductorial responsibilities are being shared by Sylvan Levin and Ezra Rachlin, the former of whom is general artistic director. David Hocker is general manager.

Carmen Jones

THOUGH we distinctly decline to take sides in the controversy regarding whether "Carmen Jones" is to be considered grand opera or operetta, we discuss it in these columns for its relation to the Bizet production. This brilliant entertainment which Billy Rose has presented with an all-Negro cast is by no means the equivalent of the Melhac and Halevy version which inspired Bizet. But the opera none the less moves with dramatic swiftness and theatrical effect. Moreover, the new Hammerstein 2nd text is not only sympathetic to the rhythmic and melodic peculiarities of the music but also follows the emotional curve.

The performance, moreover, is vibrant and creative. There is a glamor in its way as effective as that of the fervid Spanish. Joseph Littau, the conductor, makes sure that the orchestra does not cover the voices. In short, thousands who have never seen a "real" opera will enjoy this show and be made curious to see the original.

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THIRD INSTALLMENT OF PRESIDENT PETRILLO'S REPORT

(Continued from Page One)

they are still at it. Senators Clark of Idaho and Moore of Oklahoma had something to say about our controversy as late as December 8th, 1943, but I call particular attention to the remarks made by Senator Moore of Oklahoma.

It would appear that some of these Congressmen and Senators certainly are less worried about winning the war than they are about beating us. These are the gentlemen who call themselves "champions of democracy". If it were not so serious and tragic it would be laughable. When you get through reading these speeches and bills introduced in Congress by some of these "champions of democracy" it certainly makes you think.

We could not possibly have had many more people fighting us at one and the same time, could we? They certainly tried to scare hell out of us! Well, by this time the employers of musicians and those who do their bidding know we do not scare so easily.

On July 17th, 1942, Senator Vandenberg of Michigan made the following speech in the Senate. I am quoting from the Congressional Record:

QUOTE

Suspension of Broadcast By National High School Orchestra, Interlochen, Michigan

Mr. Vandenberg. Mr. President, last week the National High School Orchestra at the National Music Camp at Interlochen, Michigan, was driven from the air in a concert broadcast which it has been making for the last twelve years, as the result of a protest by Mr. James Caesar Petrillo, President of the American Musicians Union, on the ground that the performance by these amateurs was interfering with professional employment.

Mr. President, this has raised a very interesting issue, which goes to the very fundamentals of American musical culture, because it is generally admitted that the National Musical Camp is the greatest single adventure in the development of musical culture in the country. This orchestra represents the competitively chosen best high school musicians of forty States in the Union. None of these young musicians is old enough to belong to Mr. Petrillo's union, even if he so desired. They represent an entirely non-professional performance, yet they represent a performance which the musical circles of America universally recognize as one of the great contributions to American art. I think this raises rather a fundamental question as to just how free the airways are.

I have written a letter to the Chairman of the Federal Communications Commission upon the subject, which I ask to have printed at this point in the Record.

There being no objection, the letter was

ordered to be printed in the Record, as follows:

July 17, 1942.

Mr. James L. Fly, Chairman Federal Communications Commission, Washington, D. C.

My dear Mr. Chairman:

I respectfully suggest that the Federal Communications Commission should inquire into the intolerable situation presented to the country when Mr. James C. Petrillo, president of the American Federation of Musicians, can force the National Broadcasting Company to suspend a broadcast by the national high school orchestra from their famous camp at Interlochen, Michigan. I know nothing about the contract between the musicians' union and the National Broadcasting Company, upon which this interference apparently is technically based; but I understand the union's general position is that whenever amateurs occupy the airways, "it means less work for professionals" (Petrillo's language quoted by the Associated Press). But I respectfully submit that this raises an issue which

transcends the employment of a few professional musicians. In the final analysis, the radio belongs to the American people, and their rights are primary.

The national high school orchestra at Interlochen is one of the great cultural institutions of this country. It has probably done more to foster effective musical interest and development among the youth of America than any other single instrumentality in the land. Even the professional musicians, for whom Petrillo presumes to speak, ought to share the national interest in this tremendous wellspring of musical culture and musical enthusiasm. But, whether they do or not, I respectfully submit that there are millions of other Americans who are entitled to a priority in the matter of protecting the encouragement of the arts.

The broadcast which Mr. Petrillo canceled was to have been made by an orchestra consisting of 160 boys and girls from forty different States in the Union. They have been competitively chosen from among the most talented

young musicians in all the high schools of the land. They represent a primary cross section of the musical hope of America for tomorrow. The greatest concert conductors in the land make an annual pilgrimage to the National Music Camp at Interlochen, Michigan, and enthusiastically contribute their services in leading these concerts. The concerts are of the highest possible musical order. For twelve years this amazing adventure in musical development has been proceeding under the unselfish direction of Dr. Joseph E. Maddy of the University of Michigan. It is one of the great youth movements which has prevailed to unexampled success without the necessity of any na-

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tional subsidies from the Public Treasury. I know whom I speak at first hand, because I have visited Interlochen many times, and I have been charmed beyond words at the superb achievement which has there been accomplished.

For twelve years these high school boys and girls from all over the United States have broadcast their weekly concerts. It has been one of the great cultural contributions to radio. But now comes Mr. James Caesar Petrillo to say that his union will no longer allow these young musicians to be heard upon the airways of an allegedly free country. I am unable to believe that any such attitude reflects the viewpoint of the average member of Mr. Petrillo's union of musicians. It is my observation that most professional musicians welcome and encourage Dr. Maddy's constructive work. The musicians' union has its proper place in organized labor and in the legitimate protection of the rights of its membership. But I respectfully submit that it crosses the line of tolerance when it makes war upon the national music camp at Interlochen; and I pose the question to you whether this problem does not rise to the dignity of a challenge which the Federal Communications Commission should explore in behalf of free American Culture.

With warm personal regards and best wishes.

Cordially and faithfully,

UNQUOTE

I quote another speaker, the Hon. Congressman, Fred Bradley of Michigan, in the House of Representatives, Saturday, July 18, 1942:

QUOTE

Mr. Bradley of Michigan. Mr. Speaker, for the past twelve years at Interlochen, near Cheboygan, Michigan, in my district there has been conducted the National Music Camp headed by Prof. James E. Maddy of the University of Michigan. To this camp have flocked high school pupils from every State in the Union; from the Canal Zone; from Hawaii, and even from England. The average age of these students is fifteen years.

During the past twelve years, these students have given some 127 symphony orchestra concerts, which have been broadcast from coast to coast by the National Broadcasting Company.

Now I repeat that these youngsters are an average age of fifteen and, therefore, they cannot join the Musicians' Union and, because they cannot join this union, they are denied the privilege of conducting these coast-to-coast broadcasts because the musicians union czar, one James Caesar Petrillo, the owner of a bulletproof car and a bodyguard, will not permit it. It seems that this Caesar has made a closed shop agreement with the National Broadcasting Company which prohibits the broadcasting of any music produced by any amateur or anyone who is not a member of his professional union. It has indeed become a fact that while our boys fight aggression abroad, insolent aggression has appeared at Interlochen.

The people of the State of Michigan and the people of the Nation are justly aroused, as shown by the following editorials and newspaper clippings; and it is about time for Dictator Petrillo to climb down from his high horse.

UNQUOTE

Then, another Michigan Statesman by the name of Clare E. Hoffman introduced a bill in the House of Representatives on July 27th, 1942, which is as vicious as it is foolish. He knew from the beginning that it would never pass the House of Representatives and I believe at this writing the bill has been lost entirely. I surmise he only put this bill in to get his name in the Congressional Record and probably get his picture in the press, an opportunity some of our modest Congressmen never pass up. If I am the czar of the musicians (a charge too false to refute) then read this bill and determine for yourself who is a czar, the introducer of the bill or myself. Take particular notice that the great "Champion of Democracy" who introduced this bill not only makes it a criminal offense to "interfere in any way with . . . any . . . musical program" (and that would include the calling of a strike) but he provides for imprisonment in every case without even the alternative of a fine. Read Section 2 of his bill and you will see that for each violation, imprisonment and a fine is the penalty

and this gentle soul prefaces the bill with the declaration that what he is doing is "To restore one of the four freedoms, the freedom of expression". He is certainly restoring "freedom of expression" by making it possible to put all your officers, as well as all our members, in jail for even expressing themselves in a manner which might interfere with a musical program.

QUOTE

A BILL

To Restore One of the Four Freedoms. The Freedom of Expression

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That it shall be unlawful for any person, firm, corporation, association, or group to, directly or indirectly, intentionally or willfully interfere in any way with the lawful production, transmission, transportation, dissemination, or movement of any music, musical program, or radio broadcast thereof from any point within the continental United States or any of its Territories or possessions or land under its control or jurisdiction, to any point lying beyond the State or Territorial line of the State, Territory, or possession where such music or musical program, entertainment or broadcast originates, is offered for transmission, or transportation, dissemination or movement, either over the air, the land, or the sea.

Sec. 2. For any violation of this Act the person, firm, corporation, association, or group so offending shall be subject to imprisonment in any penal institution under the control of the United States or any of the States for a period of not less than six months nor more than five years and the imposition of a fine of not less than \$100 nor more than \$5,000, or both such imprisonment and fine.

Sec. 3. Any person violating any provision of this Act may be prosecuted in any State court of record or any Federal district court, and jurisdiction to receive complaints, proceed to final hearing, judgment, and imposition of penalty is hereby conferred upon all State and Territorial courts of record and Federal courts; and, if prosecution is commenced in any State court, the same shall be prosecuted to conclusion therein, notwithstanding the provision of any other Federal or State law: Provided, however, That from any final judgment rendered in any State court, an appeal shall lie to the United States Circuit Court of Appeals normally having jurisdiction over the territory in which the complaint originated, and an appeal from the judgment rendered by said circuit court of appeals may be taken to the Supreme Court of the United States in the customary manner.

Sec. 4. In all prosecutions under this Act, the procedure and the rules of evidence heretofore practiced by the courts of the several States and Territories and in circuit courts of appeals shall

be followed, insofar as they may be applicable, and all other methods of procedure in conflict therewith shall not apply to prosecutions instituted under this Act, except as the application of same may be found necessary to secure justice.

UNQUOTE

However, when all the shooting was over and we came to the summer of 1943, there was no Interlochen high school student orchestra on the air. Nor was there in the year 1943 any other school band or orchestra on the networks and there never will be without the permission of the American Federation of Musicians. Such permission will never be given if and when it means that the members of our Federation will be deprived of their livelihood.

Right here let me pause to say that Jack Ferentz, President of Local 5, Detroit, Michigan, and George Clancy, Secretary of Local 5, Detroit, Michigan, and the attorney for the local, took it upon themselves to see Senator Vandenberg in Washington and explain the entire Interlochen situation to him so that he would have the proper picture of the matter, and the entire expense of this trip was paid by Local 5, Detroit. I take this means of thanking them for their interest and fine cooperation in the matter.

Then, a bill was introduced by Senator Tunnell of Delaware in the Senate of the United States, which is self-explanatory and which I believe also got lost in the Senate files.

QUOTE

A BILL

To Make Unlawful Certain Practices Relating to the Making of Records For Radio Transmission, and For Other Purposes

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled (Continued on Page Fourteen)



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Jack Mills Looks Ahead

"The immediate future of music is very bright", predicts Jack Mills, president of Mills Music, Inc., New York, "and the post-war outlook is even more promising. In spite of the great inroads which the war has made on the ranks of civilian orchestras and bands, America is still singing and dancing, and for every large organization which existed before the war, a number of smaller groups have sprung up to take its place."

To this circumstance Mr. Mills attributes the recent astonishing increase in the demand for Mills' "Orchettes", arrangements for small orchestra which includes three saxes, trumpet, piano, bass, drums and guitar. Of course part of the popularity the Orchette series is enjoying may be due to the sparkling arrangements by such outstanding arrangers as Will Hudson, Jimmy Dale and others. And it naturally helps to have a catalogue which includes such standards as "Dinah", "Stardust", "Stormy Weather", "Sophisticated Lady", "Pavanne" and the hundreds of other favorites which go to make the Mills catalogue one of the greatest in its field.

"With victory and the return of the men from overseas", Mr. Mills points out, "there will come a tremendous demand



JACK MILLS

for musical organizations of every type, from dance bands to symphonic groups. This demand will be stimulated by the fact that during the war men and women in the service have had a chance to hear music, play music, and get to know music to a much greater extent than during the last war. In addition, many of our war plants have made music an important factor during working hours.

Jack Mills' keen ability to measure the public's taste in music has always kept Mills Music in the forefront of developments. Away back in 1921, when his firm was celebrating its first birthday, he published "Kitten on the Keys" by Zee Confrey, thus starting an era of novelty piano solos. His foresight named "Gallagher and Shean" and "They Needed a Songbird in Heaven, So God Took Caruso Away" as his first big songs.

Playing hunches and adding new entries brought the extensive and rich Waterson-Berlin-Snyder catalogue to Mills and, as well, introduced to America Harry Carmichael, Al Dubin, Jimmy McHugh, Dorothy Fields, Mitchell Parish, Sammy Fain, Duke Ellington, Will Hudson, Eddie De-

Lange, Henry Nemo, Harold Rome, Cab Calloway and dozens of others.

In tune with America's increased appreciation of modern American music, Jack Mills is proud of his growing Educational Department. At the present time Mills Music has under exclusive contract such prominent composers as Morton Gould, Roy Harris and Dr. Edwin Franko Goldman. His intense desire to stimulate the use of music in schools has resulted in the publication under his imprint of Maurice D. Taylor's important Band Method, "Easy Steps to the Band", as well as dozens of compositions for band arranged or composed by such famous musicians as Morton Gould, Roy Harris, David Bennett, Paul Yoder, Phillip J. Land, Richard Franko Goldman and others. Equally impressive is his list of publications for symphony orchestra, as well as for woodwind, brass and choral groups. The Mills Music catalogue in all these fields is expanding rapidly. Also available on a rental basis are the original symphonic scores of such prominent composers as Morton Gould, Roy Harris, Dai Leong Lee, Ernest Gold and Eugene Zador. These scores revolve continually through the hands of the most outstanding symphony conductors in America.

When Jack Mills looks forward to tomorrow in anticipation of a new and even more prosperous era in American music, musicians everywhere will feel encouraged. For he has a habit of being right in his musical predictions.

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- For the First Time
- Home
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- My Ideal
- Paper Doll
- Star Eyes
- Don't Believe Everything You Dream
- Silver Wings in the Moonlight
- Music Stopped
- Mairzy Doats and Doazy Doats
- Do Nothing Till You Hear From Me
- Time On My Hands
- Seven Days a Week
- Little Did I Know

Konheim Assigned to Navy

Norris Konheim, who succeeded Al Brackman as advertising manager for the Robbins Music Corporation and the Big Three, has answered his country's call and has been assigned to the United States Naval Training School at Sampson, New York. He reported for duty on December 17th. Previous to being associated with Robbins, Miller and Feist, Mr. Konheim was advertising manager for Music Publishers Holding Corporation.

Feist's Fiftieth

Leo Feist, Music Publishers, celebrated its 50th anniversary on December 8th by giving a party to the profession at its new offices in the Brill Building, 1619 Broadway, New York.

In 1893, Leo Feist got such a yen for song writing that he decided to become a publisher. His song, "Smoky Mokes", became a hit of the day, establishing the firm of Feist.

The firm has published over 10,000 copyrights, including such standard hits as "Over There", "K-K-K-Katy", and "One o'Clock Jump". The present Feist organization, headed by Harry Link, is currently exploiting Metro picture songs. It is one of the Jack Robbins' "Big 3" firms (Miller, Feist and Robbins Music Corporations).

Micro Musical Elects New Officers

At a meeting of the Board of Directors of Micro Musical Products Corporation the following were elected officers: President, Dorothy Schwartz; Vice-President, Herman Levine; Assistant Vice-President, Benjamin H. Schwartz; Secretary-Treasurer, Rose Levine.

The Board and the officers resolved as follows: "We pledge ourselves to maintain the high standard of service to the music world set by our late founder, Jack Schwartz".

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There is a principle which is a bar against all information, which is proof against all arguments, and which cannot fail to keep a man in everlasting ignorance. That principle is condemnation before investigation.—HERBERT SPENCER.

Attack With Music

THE War has proved that music stands in no danger of being relegated to museums and libraries. However many learned treatises may be written on this art, telling what it constitutes, why it moves, how it is fashioned, such works explain its worth less well than instances, related by press and radio, of music's application in the crises of the present conflict. Like some spiritual blood-bank music injects into our men the courage to carry on just when that courage seems at its lowest ebb. Now do not imagine that this is done in any formalized sort of way—a concert with the oboe gravely giving the pitch, the conductor in tails leading the men through the intricacies of a symphony, the applause, the encore, and the audience quietly dispersing, all as preparation for the next day's attack at dawn. Sometimes, on a lucky chance, this indeed occurs; but such are not the ways of warfare.

It is the impromptu, the spontaneous, the haphazard, snatches of melody heard on the march, the ocarina's flutey whistle, the harmonica's breathy accompaniment, that are the soldiers' indispensables. Let us take as illustration a particular incident.

In the fiercest battle yet recorded in the South Pacific region, that of Tarawa, which comprised the complete annihilation of 4,000 "Imperial" Japanese soldiers, our Marines, in the wake of tremendous sea and air naval bombardment swarmed upon the isle, fighting every inch of the way, across the chalk-white coral sands in the blazing equatorial sun, ferreting out Japanese snipers and machine gun nests. Summing it up afterward Major General Julian C. Smith tells us: "I knew these men could do it. There are no better fighters. Every marine body on the beach was lying face down in the direction of the enemy. These men never stopped moving forward. They were glorious."

Thus the bare tracing of events. But it seems a picture too frightful for contemplation until a single extra touch is added. "As the occupants in the landing vehicle ducked to avoid sniper fire", the reporter says, "a marine took a mouth organ from his pack and began to play a popular song that goes, 'We're shoving right off, we're shoving right off.'"

Think a moment, you who in the safety and quietness of your own homes read this report. There are the tearing bullets, the screams, the headlong rush, the forts belching death, the blood, the dirt, the stench. Then out of this dream of a madman comes, through that one faint drift of sound rising from the landing vehicle, coherence and courage and purpose. No mean role for music to play in this warfare in which victory goes to the side which can longest keep cool and inflexible!

The War Department itself substantiates by its actions the view that music is indispensable to our fighting men. To the soldiers going to distant posts overseas is issued an RMS (Recreation Music Set) No. 1 kit in which are musical instruments and instructions how to use them. Also in the kit are simple rules for making other instruments from any material at hand—tin cans, cigar boxes, telephone wires, cheese boxes. Soon any soldier with the least bit of ingenuity can be strumming away at an improvised instrument, be he in jungle, tundra or desert. With these and the regulation issued instruments—the ocarina, tonette and harmonica—a bunch of doughboys can get up a hill-billy band on a moment's notice.

Then, if it happens that none of the instruments or materials to make them are available, the men can always use their voices, and provision has been made for this, too. The War Department is wrapping around millions of the K-rations destined for soldiers in combat areas folders containing twelve non-denominational hymns and the Twenty-third Psalm. Thus the fighting men may have the hymns handy to assist them in singing their prayers if they wish while going into battle or while waiting in combat zones for the call to action. Titles of the hymns include "God will Take Care of You", "Faith of Our Fathers", "America the Beautiful", "Sweet Hour of Prayer", "There's a Church in the Valley", "Abide with Me", "All the World Shall Come to Serve Thee", "I Would be True", "Mine Eyes Have Seen the Glory", "God Bless America", "Day Is Dying in the West", "Come, Thou Almighty King", and "O God, Our Help in Ages Past".

Music In Industry

IN a letter recently received at this office Christos Vrionides, conductor of the Brunswick (Georgia) Little Symphony, points out—and he certainly has fact to back his assertions—that "the value of music in industry is no longer open to question. It has been proved conclusively in instance after instance to be a vital force in relieving fatigue of the worker and in building morale." He goes on to say that the record shows this to be true in one industry after another. In the shipyards of J. A. Jones, Brunswick, music is played at the hour of the shift change. At the Republic Aviation Corporation in Farmingdale, Long Island, symphonic music has proved "a refreshing noon hour change from the clash of metal-fabricating machines." The music is "good relaxation from the high tension of rapid production."

The Gruman Airplane Factory, Bethpage, Long Island, has two full military bands, and a string orchestra. The Sperry Corporation, makers of the famous gyroscope, not only provides music for its workers but also has a trained symphony which gives concerts at the Brooklyn Museum. At the J. A. Jones shipyards a mixed chorus has been formed consisting of shipyard workers and townspeople. Very often the group appears with the Little Symphony. Another mixed chorus of negro voices prepared a program for Christmas week. There are two dance bands which play for the employees three or four times a month.

"It should be noted", Mr. Vrionides tells us further, "that one very important phase of this music-in-industry program is the ever-growing interest it arouses in the community itself. We find that the organization of a town's music groups awakes in them not only new love for music but a spirit of cooperation as well. Thus it helps reduce the inevitable friction which occurs between an influx of strangers to a war industry and the citizens of a small city. The response has been such as to create a far more wide-spread interest in music than has heretofore been the case."

The Musicians' Post-War World

POST-WAR readjustments will probably be more extensive for musicians than for any other class. For theirs is a shifting world at best—bands breaking up, hotels changing policy, resorts closing, music styles being eclipsed. Moreover, added adjustments necessitated by the ending of the war will for a while bring confusion to the musical world. A let-up in gas rationing and the opening of shuttered dance halls will of course be the brighter side of the picture; but there is another side which must also be faced. Unlike the situation in other "skilled labor" fields, it is in most cases totally impossible to "hold jobs open" for musician Service men. For musical jobs have a way of evaporating overnight, of changing their locale, of altering their character. Hence most of the men now in the Service will, on their release, be forced to "start from scratch". There will also be more stringent competition.

These tendencies will be combated in two ways, first, by the enforcement of A. F. of M. rulings. Wages must be kept to the decent living standard; impossible working conditions must be done away with; and all the old abuses of non-union competition and "free" entertainment must be attacked with renewed vigor. The Federation stands ready to wage this war quite as energetically as it has others in the past.

However, there is another means of combating adverse conditions—one which is rarely publicized but one which we shall certainly have recourse to in post-war days. It is the attitude of each individual musician toward his work and toward his fellow musician. It is one thing to sit back and wait for the Federation to "take action", and to bask in the results of that action, once it is taken. It is another thing—and one by no means so easy—to see that the conditions imposed by the Federation are lived up to—particularly those that apply to performing at not less than scale, and seeing that non-union musicians are not allowed to compete. If each musician within his own conscience resolves to keep faith, then indeed the rulings and enterprise of the Federation will bear rich fruit. Now is the time for the musician to school himself for such contingencies and to come to terms with his own conscience. In union there is strength only so long as the union is made up of members loyal one to another and to the Federation.

This loyalty has already been evidenced in the expression of thousands of our members who have voiced, through letters pouring into the central office and verbal comment, their unqualified support of the position of the Federation in the recording situation. Such unanimity of opinion indicates a greater unity than at any other period of the Federation's history. It remains only for each one of us to cherish and further this unity through daily attitude and endeavor.

Victory in Song

HEATED controversy has arisen over the question of whether or not this war has produced songs equal in sentimental and patriotic appeal to those of the last. Ascapi has bravely thrown down the gauntlet as champion of the songs of this war—citing "Praise the Lord and Pass the Ammunition", "Coming in on a Wing and a Prayer" and "Johnny Doughboy Found a Rose in Ireland" as worthy examples. It is not our present purpose here to take sides, but only to point out certain phases of the controversy that may perhaps not have occurred to the debaters. One is the temptation to see the further fields as greener, to look back on the old days as the good days, to belittle the here and now. Another is the tendency to overlook the fact that the two world wars are essentially one. We are fighting the same enemy now as then and victory entails the same enterprises, such as shipping our men overseas and bracing the home front for ever greater effort. "Keep the Home Fires Burning" and "Over There" fit the situation so nearly, now as then, that other songs, to do as well, must be repetitive.

However, no matter what the contending parties to this discussion decide, the fact remains that not only our own country but every one of the United Nations is turning out an astonishing number of songs to voice the sentiments and stimulate the morale of their fighting forces.

Russia, perhaps first among the Allied Nations has devoted herself energetically to carrying out a definite musical program. All music in Russia, according to Shostakovich, is directed "for the service of the country" and "inspired by the magnificent spirit of our people." The Red Army is a singing army; and Soviet composers, in their military compositions, have forged a mighty weapon of morale. Great Britain also has a comprehensive government-fostered plan for music and the arts. Music there—the symphony concerts, the bands in factories, the mass singing—has worked wonders in raising the spirits of the people, and has greatly increased production in plants having "music while you work".

Guerrilla fighters in Yugoslavia are now being fortified with numerous songs, one of which, "People Awake", has found its way out of the country, pencilled on the back of a letter.

China, of all the Allied Nations, has had most spectacular proof of the power of music as a stimulant. Until she became involved in this, her first national war, mass singing was unknown there. The movement started in 1931, after the invasion of Manchuria, from the efforts of a few students, and quickly developed new compositions and techniques of song-leading which caused the movement to spread like wildfire. Soon these young people were teaching their songs to thousands of troops at once. As the soldiers learned the songs and in chorus thundered out their determination to win, they also learned from the words of the songs, heightened by the feeling of the music, why they were fighting.

Right here is an explanation of the peculiar potency of songs for building morale: a man can say a thing, yet not believe it; he can sing a message (by himself) and only half believe it. But when he joins in with thousands of his countrymen, all shouting to the high heavens for victory, he is stirred to the depths of his soul. Then arises within him, as well as within millions of his comrades, such an overwhelming resolve as sweeps through the land, gaining momentum as it goes, overturns thrones of tyrants, and bursts to flame hopes harbored in breasts of the enslaved everywhere.

March of Dimes

BETWEEN now and January 31st, you will be asked to contribute to the National Foundation for Infantile Paralysis, Inc. These appeals will come in the midst of other demands and other obligations, and you will be inclined to let them pass unnoticed. After all, you will say, there is a war on and our whole effort must be bent on financing that. But stop a minute before you let such reasoning carry you into neglect of home needs. There is a war on indeed—but it is not a war of mere boundaries and possessions. It is a war that takes issue on man's innate rights, whether indeed he has any at all as an individual or whether life, liberty and the pursuit of happiness become automatically his at birth. If this goal, toward which we and our Allied nations strive, is to be realized, we cannot afford to neglect those benefits which we have at such pains built up in peace times. The great gains we have made in stamping out infantile paralysis is a case in point. Now of all times it behooves us to hold these gains and, if possible, to realize new ones. Here is a disease whose victims, given proper care, may still enjoy "life, liberty and the pursuit of happiness". Let us make this possible by responding to the 1944 Fund-Raising Appeal.

Over **FEDERATION** Field

By CHAUNCEY A. WEAVER

MY FRIENDLY CELLO

When melancholy mood comes stealing;
When comes that sad and futile feeling,
I reach and grasp my friendly cello.
Responding to my human woes,
In plaintive tone, perhaps, who knows,
But that this bit of wood and glue,
Knows more of me than others do!
From it resonates my throbbing heart;
It sounds the pain that is a part
Of me; and feels the wrongs that I have
known;
And whispers understandingly in plaintive
tone.
And when I draw the bow across the strings,
The bosom of my cello softly sings;
And my heart-strings are tuned in harmony;
Then consolation comes—in melody!

—ALICE NADINE MORRISON,
Seattle, Washington.

HAPPY NEW YEAR! That major chord in human hope! As the more than three billion inhabitants of the earth stood upon the threshold of 1944, they beheld the most somber, ominous sky that ever startled human vision.



Chauncey Weaver

Cannons were booming on countless battle fronts. Warships, dreadnaughts, tankers, automatic firearms, supplemented by the instrumentalities of devastation and death; even the unseen currents of air laden with ships that pass in the night and likewise in the day, on the same death-dealing mission, all in action everywhere!

Only one week before the atmosphere had been vibrant with the melodious and soul-lifting strains of the *Hallelujah Chorus*.

The New Year advent could not fail to give human brows the pale cast of serious thought.

Happy New Year salutations were quickly followed by the old-time query, "Watchman, what of the night?"

As human spirits rise under the spell of good tidings, first from across the Atlantic, and then from the vast Pacific sea, from other sources is flashed the warning, "The worst is yet to come!" Most of us are in no position to question the accuracy of official prognostication.

Less than two months ago we read the appalling headline, "Hitlerism is already responsible for the loss of 183,000,000 human lives." Such a story of human slaughter staggers the imagination. It is far beyond anything recorded in the annals of time. But the world is aroused. The finest minds of the race are in control. Individual sacrifice is a leading impulse. The flower of manhood and of womanhood is marching forward. It is counting not the cost. The marvels of scientific achievement are being utilized with telling effect. Just before these lines were written, by the home fireside, we listened to the clear tones of a voice in far-off Australia portraying the wonderful campaign which General McArthur and his gallant men are making against the insidious Japanese foe. Similar reports are emanating from other fields of conflict.

Dark as the hour may seem, stupendous as the task may be, somehow across the mystic range of long-departed years we seem to hear again the old-time voices sing, "Long and sad has been the night; but, behold, the morning cometh!"

Human hope and human faith are attributes which cannot be eliminated from the soul of man by any kind of disaster. All types of the human race are thinking and talking of universal peace, along the lines of Tennyson's dream:

When the war-drums throb no longer,
And all battle flags are furled;
In the parliament of man,
The Federation of the World.

The Mid-West Conference of the American Federation of Musicians has sustained a distinct puncture. Burton S. Rogers has terminated twenty-eight years of service as secretary of Local 114, at Sioux Falls, South Dakota, and taken up his abode at 13913 Gilmore Street, Van Nuys, California. Burton also ends a long period as assistant postmaster of the aforementioned city. The Sioux Falls local evidenced their appreciation of long and efficient service by presenting the retiring official with a beautiful gold watch, suitably inscribed. The Mid-West Con-

ference will miss his wise counsel and willing service. The best wishes of all of us will follow him to the Golden State. While his old-time friends are shovelling snow Burt will be planting gardens, mowing lawns and playing golf. Long life and happiness to the Burton S. Rogers family!

Another New Year thrill: Federal Income Taxes are payable any time now.

The radiation of new ideas is what helps to stimulate community growth, minister to cultural development, and promote the happiness of all within the range thereof. These reflections are based upon a report of what Local 30, with the cooperation of certain lines of civic assistance, has been able to accomplish in recent years in the maintenance of "Pop Concerts".

These concerts were established in 1937 through the combined efforts of Local 30, the St. Paul Figure Skaters' Club, the St. Paul Civic Opera Association, and the City of St. Paul.

These concerts along with ice acts and the Opera Association are given in the Civic Auditorium for a period of six weeks, three concerts per week, during July and August. The Local receives one-third of the gross door receipts; the Figure Skaters' Club, one-third; and the Opera Association, the other third. The net receipts from the sale of beer, lunches, pop-corn, soft drinks, advertising programs, et cetera, are divided in similar fashion.

These Pop Concerts are handled the same as any road show. There is no handling of the public and no donations. Concerts are advertised the same as any theatrical attraction, and dependence for support rests entirely with the public passing through the auditorium doors. The spirit of cooperation between the entities composing the organization has been 100 per cent, utterly free from bickering and argumentation. One man has been selected from each group, which forms the board of directors having full authority dealing with all matters concerning the concert enterprise. Secretary-treasurer Edward P. Ringius, of Local 30, functions in the same capacity for the Pop Concert organization, and performs the duties of cashier and paymaster. He checks the box office, collects the Local's share of the profits, and pays the musicians on a pro-rata basis, according to the number of concerts and rehearsals played during the week. The concerts are considered the same as two engagements, the men receiving one credit for making the rehearsal and another for actually playing the concert; so that if a member does not make a rehearsal he is not paid for the same, or he may play the rehearsal and not the concert.

As we read the printed story there is readily generated the conviction that here we have a picture of striking originality, inspirational co-operation, and richness of contribution to the cultural side of community life. We have noted the programs presented with keen interest. The selections were made with care. There was not a trashy number in the entire list.

We doubt not that there are many cities within the A. F. of M. jurisdiction which could launch a similar enterprise and achieve worthwhile success.

Complaint is made from one source after another that the present war, world-wide in scope, has thus far dropped far behind World War I, so far as the production of notable war songs and other war-time musical compositions is concerned. Perhaps there is a palpable reason. Did not the Honorable Paul D. McNutt, widely known and much heard of bureaucratic satrap, solemnly pronounce the edict, "Music is not a war-time essential!" Before such a chilling blast, could the flowers of compositional genius do otherwise than wither and die?

Remember—

Fret not because the cold is here,
Time is on the wing;
A look ahead will bring you cheer,
After Winter—Spring!

The *New Orleans Prelude* (Local 174) states that "Hollywood's 'greatest' musician is heard weekly on 'The Great Gildersleeve,'" and that his name is "Tiny" Berman and tips the scale at a solid 350 pounds and ducks doorways because his hat starts just six feet and seven inches from the floor. Naturally he plays "bull fiddle". We have also heard from some source not now recalled that he can use a piccolo for a cigarette holder.

Brother William Wallace Philley, of Valparaiso, Indiana, in a recent letter



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makes reference to the late Emil F. Borre, of Chicago, whose passing was duly recorded in an earlier issue of this page: "As chairman of the Visitation and Aid Committee of Local 10, he will be gratefully remembered for his efforts on behalf of many unfortunates." Confirmation of the oft-expressed truism, "The good that men do lives after them."

Tulsa, Oklahoma, Local 94, has seventy-five members in war service and more constantly getting in readiness to go. Members not called are united and active in doing everything in their power to entertain the uniformed war members. As an illustration a "Hey, Rube", club has been organized. Its mission is to take vaudeville entertainment to the near-by Army camps. In fact, the general program is so unique that Bill Cunningham, staff reporter for the *Boston Herald*, was sent out there to write a story. Tulsa is now one unending round of theatricals, circuses, wrestling matches, dances, and every kind of entertainment designed to make the boys in camp and local boys on the waiting list translate anxiety into buoyancy, until the long forward march order has been sounded. Oklahoma is a young state, but her mettle and her fettle are never exhausted. Long may her flag continue to wave!

That breezy *Bulletin* from Waukegan, Illinois (Local 284), is seventeen years old. It is always readable.

As symphonic upbuilding is one of the cultural exploitations of the hour we take pleasure in recording that the Drake Symphony Orchestra, of Des Moines, has opened its sixth season with an ensemble of eighty-five pieces and on December 5th was greeted by a crowded house. Frank Noyes is conductor. Haydn's Symphony No. 7 in C Major, was one number; Lalo's *Symphonie Espagnole* was another. The entire program was played with flawless rendition. The Symphony Orchestra has put Drake University on the musical map.

The December issue of Local 802 Official Journal carries a fine photograph and pays warm tribute to William E. Laender—one of New York's most prominent and talented musicians. His range of experience covers five years with Sousa, eight years under the baton of Victor Herbert, and several years in the New York Hippodrome. He was a fine French horn player and had served nine years as member of the Local Executive Board.

According to the records, Cleopatra once had a drink costing \$450,000. The way Congress is raising the taxes on liquor it looks as if they were trying to equal Cleo's record.—*Minneapolis Fanfare*, Local No. 73.

Cleo did not have to reach down in her sock for that money. She got it through the medium of the Egyptian Lend-Lease. Later on, the matter of payment became Anthony's headache.

From the way railroad wrecks are multiplying it soon may be safer to fly.

Girls should remember that Leap Year opens possibilities for a plunge in many divergent directions.

February is one day longer this year, but Ground Hog Day observance will be as usual.

The *Cleveland Musician*, of recent date, publishes the following:

The sudden passing of Frank J. Crandall, widely known musician and former Secretary-Treasurer of Local No. 4, on November 7 came as a severe shock to his

many friends. Only the Friday evening before, Frank had attended a rehearsal of the Shrine Band and had gossiped with his fellow musicians as usual, but that night after he had returned home, he became suddenly ill. As quickly as possible he was taken to Glenville Hospital, where he soon passed quietly to his eternal rest, heart trouble given as the cause.

Frank Crandall was 69 years old and a widower, his wife, Cora, very well-known trumpet player in her time, having preceded him in death by several years. From this great loss, Frank never fully recovered. Frank is survived by a sister, Dorothy Crandall, popular radio organist and pianist, and two brothers.

Frank was a 32nd degree Mason, a member of Al Slat Grotto and Al Koran Shrine, and was quite popular in Masonic circles. Services for the deceased were held from the Millard and Roper funeral parlors on November 10, largely attended by his sorrowing friends. During the last sad rites, the soft and soothing tones of a harp provided a musical atmosphere in keeping with the deeply religious ceremony.

Political prognostication for 1944, from about June 1st until the first Tuesday in November: High winds, becoming quite super-heated toward the end of the period, which is the apotheosis of the indefinite.

To the incessant query, "When will the war end?" apparently the only answer is, "When Germany and Japan are thoroughly licked."

After eleven years of successful activity as president of Local 60, at Pittsburgh, Pennsylvania, Clair Meeder has decided to accept the position offered him as one of the official staff of President James C. Petrillo in the New York office. Clair has demonstrated his capacity for executive administration; is in full sympathy with the aims and purposes of the A. F. of M., and is sure to be helpful in his new field of service. Local 60 has held its place in the sun ever since the era of the late William L. Meyer, and occasional incidental changes will not affect its continuity along progressive lines. Meeder is succeeded by Gene Urban as president. James Comoroda is the new vice-president. N. J. Hagarty is secretary-treasurer. These officials are all time-tried, dependable, and will keep Local 60 on the high plane which it has so long occupied. As a farewell expression of appreciation and good-will retiring President Meeder was tendered a reception and banquet, which was largely attended and enjoyed by all.

Someone asks solemnly, why cannot those European nations live together as one big family? They do remind us of some big families we have heard about.

If the new Federal Income Tax Bill could be set to music, what a hair-raising jazz tune it would make!

It would be interesting to know how the Hollywood courts ever find time and opportunity to hear any other kind of a case.

Those Japanese "Sons of Heaven" show wonderful aptitude in creating the other kind of place we frequently hear about.

The modern airplane is a wonderful success, but the law of gravitation continues to function with impressive regularity.

To the kid with a new Christmas sled there is nothing so exasperating as a sudden thaw.

The New Year poet meditates on time—
Assumes the wisdom of the sages;
Tries very hard to make his verses rhyme—
But they may slip down through the ages.

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THIRD INSTALLMENT OF PRESIDENT PETRILLO'S REPORT

(Continued from Page Ten)

bled. That from and after the date of enactment of this Act, it shall be unlawful for any person, for the purpose of preventing the manufacture or production of records for radio transcription, whether made of wood, wax, metal, or any other material, to counsel, persuade, direct, induce, threaten, or compel either singly or through conspiracies any employee or employees or prospective employee or employees from working to produce or manufacture such records for transcription. Further, it shall be unlawful for any person to threaten or compel radio-broadcasting stations or other broadcasters to refrain from the use of radio-transcription records because of objection to the manner in which such records were manufactured or produced, or because the same were not produced by particular persons or organizations. Any person convicted of a violation of any of the provisions of this Act shall be deemed guilty of a felony, and shall be punishable by fine of not more than \$5,000 or imprisonment for not more than five years, or both fine and imprisonment in the discretion of the court.

UNQUOTE

On August 27, 1943, the following Resolution was introduced in the Senate of the United States by Senator Clark of Idaho and was passed unanimously by the United States Senate:

QUOTE RESOLUTION

WHEREAS, The American Federation of Musicians, through its president, James C. Petrillo, on June 25, 1942, forbade musicians who are members of the American Federation of Musicians to play or contract for recordings, transcriptions, or any other form of mechanical reproduction of music; and

WHEREAS, James C. Petrillo, in a letter written to the President of the United States, on December 27, 1941, recognized and acknowledged that "music always has been and is today one of the finest media for maintaining high public morale"; and pledged the American Federation of Musicians "to do everything possible to aid in the fight for freedom"; and

WHEREAS, On July 28, 1942, Elmer Davis, Director of the Office of War Information, requested James C. Petrillo, "on behalf of the people of the United States and on behalf of the War Department, the Navy Department, the Marine Corps, the Coast Guard, the Treasury Department, the Office of Civilian Defense and the Office of War Information" to "consider it your patriotic duty to stand by your pledge of December 28, 1941, and withdraw your ultimatum of June 25, 1942"; and said request was refused; and

WHEREAS, The mechanical reproduction of music is universally used in coin-operated phonographs located in hotels, restaurants and amusement centers which are widely patronized by the general public, including members of the armed forces of the United States, and affords the principal means of musical entertainment and recreation for millions of civilian listeners and the only regular musical entertainment, other than radio, available to members of the armed forces in their recreation centers; and

WHEREAS, The radio broadcast stations which are adversely affected by the said prohibition are principally the smaller stations which are not financially able to afford station orchestras and which serve millions of American citizens, particularly in the smaller communities and in the rural areas; and

WHEREAS, The actions of the American Federation of Musicians and its president, James C. Petrillo, will deprive millions of radio listeners from hearing musical recordings, jeopardize the national morale during a period of great emergency, and imperil the service and existence of hundreds of radio stations in the United States; and

WHEREAS, The American Federation of Musicians virtually controls the freedom of action of the majority of all musicians in the United States; and

WHEREAS, The American Federation of Musicians, through its president, James C. Petrillo, in July, 1942, prevented the broadcasting by radio of the annual festival of high-school age student musicians from Interlochen, Michigan, thus depriving American citizens of their freedom to make known their musical talents, and impeding the national musical educational program for young musicians; and

October 12, 1943

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WHEREAS, The Government of the United States, through its Department of Justice, has recognized that the actions of the American Federation of Musicians and its president, James C. Petrillo, hereinbefore set forth, are of such serious nature as to warrant suit in Federal court against the said American Federation of Musicians and James C. Petrillo and its other officers, charging violation of the Sherman anti-trust law; and

WHEREAS, The free American system, with which the American people are vitally concerned and for the preservation of which they are now expending their lives and substance in a great war, demands the elimination of any such abuses and controls which are contrary to our national interests: Therefore, Be It

RESOLVED, That for the purpose of considering appropriate legislation of the subject matters hereof, the Committee on Interstate Commerce, or any duly authorized sub-committee thereof, is authorized and directed to make, and to report to the Senate the results of a thorough and complete investigation of acts, practices, methods, and omissions to act, by persons, partnerships, associations, corporations, and other entities in interstate and foreign commerce, which may or do interfere with, or obstruct the national welfare, the public morale, or affect the public good originating from or as a result of the actions of the American Federation of Musicians and its president, James C. Petrillo, in denying members of the American Federation of Musicians the right to perform music for recordings and transcriptions destined to be played for reproductions by radio stations and coin-operated phonographs, including among other things:

(1) Restraints of trade by foreign or domestic persons, partnerships, associations, corporations, or other entities, whether through monopolies or otherwise affecting the manufacture and production of, or playing for, musical records and transcriptions, and the control of music and music production in the United States.

(2) Financial arrangements and demands therefor with respect to profits, salaries, bonuses, or other honorariums, which may have been arranged for, accepted, or demanded by individuals or organizations affecting the manufacture and production of, or playing for, musical records and transcriptions and the control of music and music production in the United States.

The Committee on Interstate Commerce, or any duly authorized sub-

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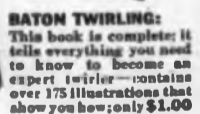


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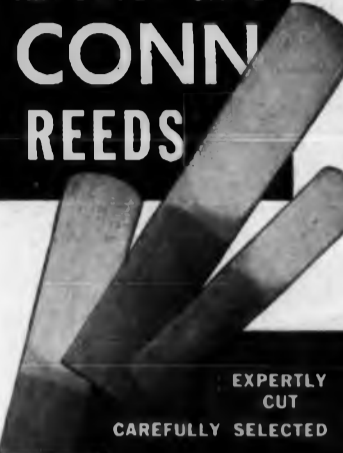
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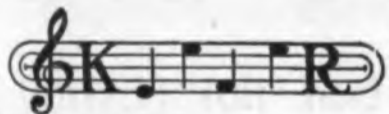
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committee thereof, is authorized and directed to obtain such facts as other Government agencies may have, and to secure the assistance of other Government agencies in the investigation hereby authorized.

For the purposes of this resolution the committee or any duly authorized sub-committee thereof is authorized to hold such hearings, to sit and act at such times and places, either in the District of Columbia or elsewhere, during the sessions, recesses, and adjourned periods of the Senate in the Seventy-seventh and subsequent Congresses, to employ such experts, and clerical, stenographic, and other assistants, to require by subpoena or otherwise the attendance of such witnesses and the production and impounding of such books, papers, and documents, to administer such oaths, and to take such testimony and to make such expenditure as it deems advisable. The cost of stenographic service to report such hearings shall not be in excess of 25 cents per hundred words. The expenses of the committee, which shall not exceed \$5,000.00, shall be paid from the contingent fund of the Senate upon vouchers approved by the chairman.

UNQUOTE

I would like to quote once again from the Congressional Record, this time a speech by Senator Clark of Idaho following the reading of the resolution quoted above.

QUOTE

Mr. Clark of Idaho. Mr. President, first I wish to express my appreciation to the Senate for allowing me to proceed for a few minutes, and I assure the Senate that I shall take but a few minutes, in order to explain briefly what I consider a most vital and a most timely resolution, which I have every hope will materialize shortly into an investigation and remedial legislation.

I do not suppose there is any right-thinking or reflective man today who is not concerned about the terrific impact which will be made upon the economy of our country when the war ends. Tens of millions of men are going to be thrown out of work in the readjustment. Millions of soldiers will be coming home, and the melee resulting from the efforts to find work is going to be something which it is not pleasant to contemplate.

When that time comes, Mr. President—and we all hope that the war will end soon—we are not only going to need strong, effective competent political leadership in this country, but we are going to need strong, effective competent labor leadership. Unless we have a disciplined, competent, broad-gauged labor leadership when the readjustment comes—I hope it will not be a debacle—I fear for the consequences.

I believe that organized labor in this country as a group has conducted itself commendably during the war effort, and in the few instances in which there have been ugly spots, attempts have been made to apply remedies. In the main, labor is competently led, and I would be the last one to reflect upon it at this crucial time.

However, Mr. President, an ugly note has been struck, which not only is causing and will cause great disunity in our war effort, but will actually impede the effort itself. That ugly note is in the form of a gentleman by the name of James Caesar Petrillo. The middle name is strongly ironic, and was unquestionably given him by those who foresaw his future.

In the latter part of July, Petrillo issued an order the effect of which was to stop the production of every phonograph record and every transcription in the United States on August 1. As the present records wear out and no new music of the type reproduced on them can be obtained, the effect of the order will be to destroy, in homes, in small business houses, in small restaurants, and in other places, every vestige of phonographic music.

So far as the radio industry is concerned, the large networks will be able to take care of themselves. However, Mr. President, I am thinking of the little radio stations in Idaho, Iowa, Montana, South Carolina, and elsewhere, a great deal of whose program time must necessarily be devoted to so-called canned music. I am thinking of the little stations, which already are beginning to feel the pinch of war as advertising falls off. I am thinking of all the little restaurants throughout the land which use mechanical music as a device for making the surroundings pleasant for their customers while they are eating. I am not concerned about the large dining establishments which are able to hire orchestras, but I am concerned about the little fellow, whom another little fellow, James Caesar Petrillo, is attempting to destroy, and

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whom he will destroy if allowed to go on unchecked.

I am thinking, also, Mr. President, of the boys in the Army camps of our country. At the recreation centers of those camps there are electrical and mechanical reproducing devices. I am thinking of the soldier with his little radio who listens to the little stations. I am thinking of his recreation as much as anything else. Yet, there steps upon the scene one man, who, by virtue of his power and his gangster methods, undertakes to put out of business a whole industry, and to deprive those who are working in that industry of the opportunity of making a livelihood.

I am thinking of the situation which the Senator from Michigan (Mr. Vandenberg) so ably portrayed a few days ago. He referred to a little amateur band in a small town in Michigan which was put off the air by virtue of the tactics of James Caesar Petrillo.

I am thinking of all those things, Mr. President. I am thinking of the tens of millions of radios in the homes throughout the country, and of phonographs on which the children of the family, as well as the adults, depend for their musical entertainment.

Mr. Vandenberg. Mr. President, will the Senator yield?

Mr. Clark of Idaho. I yield.

Mr. Vandenberg. I think the Senator can emphasize the incident at Interlochen, Michigan, to which he has referred, to a greater extent than he has emphasized it, because I think it is the most significant key to an intolerant tyranny of which I have ever known.

The Senator has referred to the Interlochen affair as involving an amateur band. The Interlochen National High School Orchestra is composed of the finest high-school musicians from forty States in the Union. They are chosen on a competitive basis, and are directed voluntarily and without pay by the finest orchestral directors in the world. This organization is recognized as the greatest single musical cultural chrysalis in the whole land. That is the institution which Mr. James Caesar Petrillo attacked, for blindly selfish reasons. He is not supported in this instance by one out of 200 of his own members, because the musicians of America recognize the fact that this great undertaking in Interlochen, Michigan, is the greatest inspiration and incentive to musical culture that exists in the land. That is the thing at which James Caesar Petrillo aimed in his tyrannical order. I am very happy that the Senator from Idaho included it in the preamble of his resolution.

Mr. Clark of Idaho. I thank the Senator from Michigan. I thought the Interlochen, Michigan, incident was of such tremendous importance that it should be included in a resolution of the type which I have submitted. I did not

(Continued on Page Seventeen)

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Wichita Week

MERLE EVANS (famous bandmaster of the Ringling Brothers, Barnum and Bailey Circus Band), conducting the Midian Shrine Circus Band consisting of fifteen members of Local 297, Wichita, Kansas, was largely responsible for the success of the Midian Shrine Circus held this year at the Forum in that city from November 14th through November 21st. The eight-day engagement boasted an attendance of 48,000.

This year incidentally marked the twenty-fifth anniversary of Mr. Evans as a member of the Midian Shrine of Wichita. The fifteen members of the band—all of Local 297—are Audrey Sanford, Richard Helt, Clifford Jacques, Kenneth Watson, Don Fortney, Byron Jacques, L. S. Duckworth, Tess Hanna, Roy Patrick, D. H. Spencer, Fred Dewing, Claude Donley, Cash Gard, Robert Hollowell, and Harley Moon.

JAMES G. REMFREY

James G. Remfrey of Local 73, Minneapolis, passed away on December 20, 1943. Brother Remfrey, who was a delegate to five national conventions, was born at Elgin, Illinois, on March 3, 1889. Four years later the family moved to Wausau, Wisconsin, where he lived until about 1916 when he moved to Grand Fork, North Dakota. In 1921 he came to Minneapolis where he joined Local 73. He was an officer of this local for eleven years, served on the board of directors for seven years and was vice-president for four years. He was also a member of Local 30, St. Paul, for almost twenty years. He was a member of the Minneapolis Symphony Orchestra for fourteen years, serving under Verbrugghen, Eugene Ormandy and Dimitri Mitropoulos with distinction. The Minneapolis musical world suffers a distinct loss in his death.

ALBERT M. KANRICH

The death, November 15th, of Albert M. Kanrich, seventy-one, noted musician and general authority on music and a member of Local 9, closes a career of one of Boston's finest. His position was unique in that he was a violinist, conductor and arranger, with a knowledge of the art gained from actual playing experience in many orchestras. Although thoroughly equipped in the symphonic, grand opera and oratorio repertoire, he chose the miscellaneous field and became what musicians call "a high-toned contractor". In this he was supreme. Probably no man in the band and orchestra business could do so many things, and do them so well.

Brother Kanrich came to Boston from New Britain, Connecticut, at the age of eighteen to study violin with the late Emil Mollenhauer, not much time elapsing before he began the spring tours with that great man's Boston Festival Orchestra, playing May Festivals throughout the country. Prophetically enough, he succeeded Mollenhauer in later years as conductor of Boston's famous Municipal Band, and his smaller orchestra concerts were a part of the municipal education program in public school houses.

Brother Kanrich was leader of the Orpheum Theatre during the days of silent films and vaudeville but his reputation was made furnishing the bands and orchestras for big events at Harvard and Wellesley. I was fortunate indeed to be one of his players. What red-blooded young fellow would not get a thrill, seeing the Big Four football and baseball games, those of Harvard, Princeton, Dartmouth and Yale, in the Stadium and Soldiers Field. If Harvard won, a musician's life was not safe in the parade back to the yard, as the band led the students doing the snake dance. For many years Brother Kanrich furnished the orchestra and ar-

ranged the music at Harvard for the Hasty Pudding and Pi Eta shows, also the numerous spreads and dances of Class Day.

The same experience holds true for Wellesley, where for thirty-six consecutive years Brother Kanrich played the Commencement exercises, including Tree Day, Float Night showing the eight-oared crews of the lovely young girls singing their class songs paddling about on the lake in the moonlight.

In all the years I knew him, I never heard Brother Kanrich speak an unkind word, nor did he embarrass or humiliate a new member of the band, but took him aside to correct him privately. He was gentleness personified.

On a shelf in his studio his bass drum rested. Pathetic to relate, two weeks before his death he knew his race was run, his last song sung. So he gave the bass drum away to an Army camp band at Falmouth.

Characteristic of his simplicity, only the inscription, "Kanrich—Boston" appears on the side of the drum. It has appeared in hundreds of parades in Greater Boston, and will be missed with its owner, the kind, soft-spoken, unpretentious, quiet, unassuming, Albert M. Kanrich.

—HENRY WOELBER.

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WILLIAM STROSS

William ("Bill") Stross, president emeritus of Local 367, Vallejo, California, passed away December 8th after a short illness. He was seventy-three years old. Born in Germany he came to this country in his early childhood, first residing in San Francisco, then Vallejo. He had been president of Local 367 for twenty-five years and was known as the "Old Czar". He was also a member of Local 6, San Francisco, for over forty years. He was a delegate to many A. F. of M. conventions. An accomplished musician and teacher, both of violin and trombone, he was leader of numerous vaudeville orchestras in Vallejo, San Francisco, Oakland and Bakersfield. When he resigned as president five years ago, he was made president emeritus and was given a life membership and pension. He is survived by a son, Albert, who lives in Cleveland, Ohio.

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THIRD INSTALLMENT OF PRESIDENT PETRILLO'S REPORT

(Continued from Page Fifteen)

mean to minimize it, but rather to emphasize it.

I have related the other things, Mr. President, only to show the terrific extent to which this man's power, if allowed to remain unchecked, will go, and to show that the homes of the country will be without phonographs, that millions of dollars worth of property will be made inactive, and that amateur talent all over the country will be destroyed.

I shall not now take further time of the Senate. I intend to make an extended address upon the subject at some future time. I merely ask that the resolution be referred to the Interstate Commerce Committee, and that the committee, or a sub-committee thereof, be authorized to investigate the whole nefarious racket in the interest of national unity, in the interest of our war effort, and in the interest of everything which is decent and right. I intend within a few days to press for action upon the resolution before the committee, in the hope that it may be reported back to the Senate for appropriate action.

The Vice-President. The resolution will be referred to the Committee on Interstate Commerce.

UNQUOTE

In accordance with the above resolution, I was asked to appear before a sub-committee of the Interstate Commerce Commission, consisting of Senator Clark of Idaho, Chairman, and Senators Andrews of Florida, Tunnell of Delaware, McFarland of Arizona, White of Maine, and Tobey of New Hampshire. Mr. Herbert M. Bingham was engaged as special counsel for the sub-committee.

I appeared before this committee on January 12th and 13th, 1943, and our attorney, Joseph A. Padway, appeared on January 14th. While I would like to include in this report the testimony taken before this sub-committee, it takes up five hundred and eighty pages and therefore there is not sufficient room to print same.

This investigation is an historical event and an outstanding act in legislative history; never before has a labor union been investigated by Congress. The American Federation of Musicians is the only labor organization ever to be investigated by Congress or any committee, and I am the only labor official to be investigated as a labor leader by any Senate committee.

From the start of this investigation we were told by this committee that the entire transcription and recording business would be thoroughly investigated, after I made the demand that this be done, but has it been done? It has not! So far as I know this committee has not functioned since January 14th, 1943. As already stated, we accepted the invitation to appear before this committee; we went through with the investigation and we surprised the committee with our frankness, for we had nothing to hide; our cards are always on the table.

Perhaps it would be well for me at this point to print my opening statement to the committee. It is very brief.

QUOTE

Mr. Petrillo. Mr. Chairman and members of the committee, my name is James C. Petrillo. I am President of the American Federation of Musicians, an affiliate of the American Federation of Labor. I was elected to the office of President in June, 1940.

I am pleased to respond to your invitation to appear before this Committee and give you such help as I can.

Let me say at the outset that in order for the Committee to be properly and fully informed on the subject of the Resolution, it is necessary to make a full investigation of the industry. Only by such investigation can the tremendous control of the entire music industry, including record making, radio broadcasting and the like, be shown to be in the hands of a few giant corporations who have become powerful and prosperous on the original work, and at the expense of the live musician. The

American Federation of Musicians respectfully requests this Committee to look into the charges frequently made, and which we believe to be true, of monopoly, interlocking arrangements and large profits.

This information can only be obtained by a thorough inquiry by this Committee into the inner workings of the industry and a complete examination and cross-examination of the higher officials managing the industry, as well as a full and complete examination of all records, data, and information gathered by the FCC.

Much has been written and said about this controversy by those whose interests are opposed to the interests of the American Federation of Musicians and its members. What has been said has not been for the purpose of enlightening the public, but for the purpose of abusing and insulting the American Federation of Musicians and its officers, on the theory that "if you cannot answer a person's arguments, you can still call him dirty names."

The worst offender in this regard has been the National Association of Broadcasters and some of its officials. The American Federation of Musicians has not adopted similar methods by way of defense. I hardly think that the members of this Committee can be unaware of the fact that the National Association of Broadcasters has engaged in an expensive publicity campaign composed of nothing but false issues and personal abuse.

Insofar as the American Federation of Musicians is concerned, we welcome an investigation, providing it is full and complete and will investigate the entire industry in all its operations. Unless this is done, the Committee cannot obtain a thorough understanding of the problem.

I believe that I can be of most service to this Committee by dealing with the practical side of the question, and I think that this can best be done by answering such questions as you may desire to put to me. I shall try to answer such questions to the best of my ability. Insofar as legal and economic information is concerned, our Counsel, Judge Padway, will present a full statement on these matters.

UNQUOTE

On December 8th, 1943, just a few weeks back, an article appeared in the press wherein it described the appearance of Mr. Niles Trammell, President of the National Broadcasting Company, before a Senate Interstate Commerce Committee, on a matter not pertaining to the American Federation of Musicians. While Mr. Trammell was before this committee, you will note in the press article quoted below that Senator Moore of Oklahoma also had something to say about the American Federation of Musicians.

QUOTE

WLB Failure in Petrillo Case May Revive Inquiry By Senate

REVIVAL of the Senate Committee's inquiry into the A. F. of M. recordings strike called by Music Czar James C. Petrillo seventeen months ago, is being considered in the light of the failure of the War Labor Board to resolve that controversy, Senator D. Worth Clark (D-Idaho), disclosed last Wednesday.

During the testimony of President Niles Trammell of NBC before the Senate Interstate Commerce Committee, Mr. Clark, chairman of the sub-committee which recessed its inquiry last January, declared it still had the whole matter under advisement. Senators Tunnell (D-Del.) and McFarland (D-Ariz.), also members of the sub-committee, were present at the hearing.

Senator Clark explained that the sub-committee recessed its hearings in the hope that the dispute might be settled amicably. He recalled that Decca-World had signed with A. F. of M. and that other transcription companies likewise had agreed to unemployment relief terms, and asked the position of RCA-NBC. Mr. Trammell related that RCA-NBC, NBC Recording Division and Columbia Recording Corp. had not yet signed with Petrillo. He brought out, moreover, that network contracts with A. F. of M. on employment of staff orchestras expired January 31, and that he had no idea of the demands.

"Legalized Blackmail"

Senator Moore (R-Okla.), branded the A. F. of M. demands as "nothing more or less than legalized blackmail."

Senator Clark brought out that Mr. Petrillo, in his testimony before the sub-committee, contended that the musicians were not on strike and that no labor dispute was involved—a contention upheld by the Federal District

Court in Chicago. Yet the WLB took jurisdiction, he pointed out, because A. F. of M. contended that a labor dispute was involved.

"Our sub-committee is still alive", Senator Clark asserted. "We have wracked our brains for a remedy. We feel that the situation is bad. But we haven't found the legislative remedy."

He asked Mr. Trammell whether anything might be written into the White-Wheeler Bill that would "bear the scrutiny of the Constitution without going into general labor legislation." Mr. Trammell said he thought that it was a matter of copyright law, rather than the pending bill. While he declared he was not "advocating it", there had been discussion about a law that would provide copyright ownership in recordings in which the performer, the union and recording company would share royalties collected on each rendition of recordings over broadcast stations or juke boxes.

Competitors Benefit

Mr. Trammell explained that Decca had signed with Petrillo on a royalty for each recording sold, and that it was a sort of "second social security" fund to relieve unemployment among musicians. He said his company objected to this because the plan did not provide for an accounting by the union, which could do with the funds "what it will". If the same formula were employed by other labor unions, they could collect a royalty or share of the gross receipts of every industry. "Rather than establish that principle, we would go out of the record business", Mr. Trammell declared.

He agreed with Senator Clark that his company and Columbia Recording were placed at a "competitive disadvantage" by virtue of the acceptance of the Petrillo ultimatum by others. Mr. Trammell said Decca has forged ahead with its recording of the "Oklahoma" music and "Pistol Packin' Mama", while RCA hasn't made a new recording since August, 1942.

UNQUOTE

Then the employers had us summoned before the War Labor Board in Washington. After the Board listened to our arguments pro and con for some three hours, they took jurisdiction in our case and set up a panel of three men in New York City to take evidence to present to the National War Labor Board for their final decision in the canned music controversy. We have been before this panel up to this writing for over seven weeks on and off. The testimony is all in; the lawyers are now writing briefs for the panel. It may be several weeks before a decision is handed down.

I bring this to your attention to show you what a progressive labor union must go through in order to gain what rightfully belongs to its members, and we know we are far from getting everything that really belongs to the musicians in the United States and Canada.

The Wall Street boys have been successful in the past in chopping off the head of everybody who attempted to make progress, but at last they have met a labor organization which has no fear of their power or their money. As far as the American Federation of Musicians is concerned, they can take their ax and throw it away because it will not do them any good.

EFREM KURTZ

(Continued from Page One)

this country and bears his title with becoming pride.

Mr. Kurtz was married in 1933. His wife, Katherine, is not a performing musician, but is an excellent critic. She tells him after each concert exactly what he will read in the paper the next day. During the last ten years, besides being a housewife, Mrs. Kurtz has been her husband's secretary and has written articles for magazines. She is interested mostly in art and painting.

During rehearsals Mr. Kurtz is fully relaxed and cheerful. Something must go very wrong before he will lose his temper. The result is that the men in the orchestra always feels at ease. Even

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before a concert he is relaxed, often napping right up to the last minute. Mr. Kurtz's hobby is painting. He started first with caricatures, but has gone over to oil painting. Some of his paintings have been exhibited in New York. He also collects unusual stamps.

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LOCAL NO. 216, FALL RIVER, MASS. Officers for 1944: President, Alcide H. Breault; Vice-President, David ...

LOCAL NO. 234, NEW HAVEN, CONN. New members: James F. Minahan, Jr., Joseph Napoli, ...

LOCAL NO. 240, ROCKFORD, ILL. New members: Bernice V. Pauson, Robert G. Little, Dorothy Pearl Johnson ...

LOCAL NO. 249, IRON MOUNTAIN, MICH. Officers for 1944: James C. Perrino, president; Jack Rubbo, vice-president ...

LOCAL NO. 259, PARKERSBURG, W. VA. Officers for 1944: President, Carl L. Loose; Vice-President, Jack Watkins ...

LOCAL NO. 269, QUINCY, ILL. Traveling members: Edwy Rogers, 802; Vera Ruggieri, 125; Joseph Lepore ...

LOCAL NO. 272, SANTA ROSA, CALIF. New members: Howard Lieben, Ralph Hansen. Dropped: Mae Veneziano ...

LOCAL NO. 277, WICHITA, KAN. Officers for 1944: President, Byron Jacques; Vice-President, Richard G. Helz ...

LOCAL NO. 286, QUINCY, ILL. Traveling members: Edwy Rogers, 802; Vera Ruggieri, 125; Joseph Lepore ...

LOCAL NO. 297, WICHITA, KAN. Officers for 1944: President, Byron Jacques; Vice-President, Richard G. Helz ...

Transfer member: Guy R. Hartford, 9. Transfer issued: Don Ayers ...

LOCAL NO. 311, WILMINGTON, DEL. New members: Joe Haverbeck, Wm. A. Horn, Ernest Hinds, David Denney ...

LOCAL NO. 325, SAN DIEGO, CALIF. New members: Aaron Cross, Reva Roseberry, Russell Fletcher Coleman ...

LOCAL NO. 337, APPLETON, WIS. New members: Eleanor Graber, Lester Londre. Transfers issued: Kenneth Schermitzer ...

LOCAL NO. 339, GREENSBURG, PA. In service: C. W. Blancett, F. R. Byerly, J. W. Barkell, Jack Beezer ...

LOCAL NO. 340, FREEMONT, ILL. Officers for 1944: President, Jean W. James; Vice-President, Ferd H. Witte ...

LOCAL NO. 342, CHARLOTTE, N. C. In service: Tommy Farr, Frank Mayne, Bill Leeming Orcheston ...

LOCAL NO. 345, EAU CLAIRE, WIS. Officers for 1944: President, John Pingel; Vice-President, Ohri Erickson ...

LOCAL NO. 353, LONG BEACH, CALIF. Officers for 1944: President, Paul C. Hennell; Secretary, J. Leigh Kennedy ...

LOCAL NO. 368, RENO, NEV. New members: Pryce Harrison, Henry Reimers. Transfer members: George Martin ...

LOCAL NO. 375, OKLAHOMA CITY, OKLA. New members: George E. McBride, Billy G. Terrell, Evan Jasper ...

LOCAL NO. 377, OKLAHOMA CITY, OKLA. New members: George E. McBride, Billy G. Terrell, Evan Jasper ...

LOCAL NO. 400, HARTFORD, CONN. Officers for 1944: President, Henry Zaccardi; Vice-President, George A. McGrath ...

LOCAL NO. 406, MONTREAL, P. Q., CANADA. New members: Jack Gibson, J. A. M. Leblanc, Allan Wellman ...

LOCAL NO. 423, NAMP, IDAHO. Officers for 1944: President, L. J. Koutnick; Vice-President, Forrest Swer ...

LOCAL NO. 443, ONEONTA, N. Y. In service: Guy F. Fay. LOCAL NO. 446, REGINA, SASK., CANADA. Officers for 1944: George Fairfield, president; Henry Ross, secretary ...

Charles Heard, Lester Collins, Tyrre Glenn, Milton Hinton, Quentin Jackson, Hilton Jefferson ...

LOCAL NO. 452, PITTSBURG, KAN. Officers for 1944: Abe Sell, president; Raymond Manoni, vice-president ...

LOCAL NO. 471, PITTSBURGH, PA. Officers for 1944: Henry J. Jackson, president; Claude E. Fisher, vice-president ...

LOCAL NO. 477, MANEATO, MINN. Officers for 1944: President, R. C. Sandon; Vice-President, Maurice Pickel ...

LOCAL NO. 502, CHARLESTON, S. C. Traveling members: Hot Lips Page, Joe Evans, Linwood Proctor ...

LOCAL NO. 514, TORRINGTON, CONN. Officers for 1944-45: Joseph Mancini, president; Victor Muschell, vice-president ...

LOCAL NO. 526, JERSEY CITY, N. J. Officers for 1944: William R. Lockwood, president; James F. Cassidy ...

LOCAL NO. 536, ST. CLOUD, MINN. Transfer deposited and withdrawn: Robert Schuh, 453. LOCAL NO. 538, BATON ROUGE, LA. New members: Adam West, Sou de Generes ...

LOCAL NO. 558, OMAHA, NEB. Transfer issued: Lee Pope, Harold Cannon, Jay Streeter, Harold Johnson ...

LOCAL NO. 561, ALLENTOWN, PA. New members: Harry F. Fenstermacher, Jr., Richard R. Johnson, Paul A. Moyer ...

LOCAL NO. 563, CAIRO, ILL. New members: Billie Adams, Carl Karcher, Arthur Hampton. LOCAL NO. 590, CHEYENNE, WYO. Officers for 1944: President, Jerry Berger ...

LOCAL NO. 561, ALLENTOWN, PA. New members: Harry F. Fenstermacher, Jr., Richard R. Johnson, Paul A. Moyer ...

LOCAL NO. 563, CAIRO, ILL. New members: Billie Adams, Carl Karcher, Arthur Hampton. LOCAL NO. 590, CHEYENNE, WYO. Officers for 1944: President, Jerry Berger ...

LOCAL NO. 561, ALLENTOWN, PA. New members: Harry F. Fenstermacher, Jr., Richard R. Johnson, Paul A. Moyer ...

LOCAL NO. 563, CAIRO, ILL. New members: Billie Adams, Carl Karcher, Arthur Hampton. LOCAL NO. 590, CHEYENNE, WYO. Officers for 1944: President, Jerry Berger ...

LOCAL NO. 561, ALLENTOWN, PA. New members: Harry F. Fenstermacher, Jr., Richard R. Johnson, Paul A. Moyer ...

liam Jones, Clifford Jenkins, George Kirby, Maurice Finney, Maurice Holmes, Inez Ray ...

LOCAL NO. 641, WILMINGTON, DEL. In service: William Taylor, Jr., Coleman Allen, Philip Hutchins, Preston Johnson. LOCAL NO. 672, JUNEAU, ALASKA. In service: Albert Herzog ...

LOCAL NO. 687, SANTA ANA, CALIF. In service: Charles Atkins, Milton Asher, George Benson, Marshall Bonar ...

LOCAL NO. 759, PONTIAC, ILL. Officers for 1944: Louis E. Paul, president; Gail Brannon, vice-president ...

LOCAL NO. 766, AUSTIN, MINN. Traveling members: John A. Woffahrt, Edna Isel, H. Hofmeister, Harold Anderson ...

LOCAL NO. 771, TUCSON, ARIZ. New members: A. Whitworth, Charles Whitworth, Wally Riggall. Transfer issued: Robert McHride ...

LOCAL NO. 802, NEW YORK, N. Y. New members: William Acevedo, Paul B. Afeldler, Domenico Agrillo ...

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DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS
Castle Gardens, Youth, Inc., Props., Detroit, Mich.
Midway Park, Joseph Panca, Niagara Falls, N. Y.

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

ALABAMA
AUBURN:
Frazier, Whack

ARIZONA
PHOENIX:
Emile's Catering Co.
Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS
EL DORADO
Shivers, Bob

CALIFORNIA
BAKERSFIELD:
Charlton, Ned

COLOrado
DENVER:
Yobe, Al

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay)

NEW HAVEN:
Nixon, E. C., Dance Promoter.

DELAWARE
LEWES:
Riley, J. Carson

FLORIDA
CORAL GABLES:
Hirliman, George A.,
Hirliman Florida Productions, Inc.

MIAMI:
Alexander, Chester
Evans, Dorothy, Inc.

ORLANDO:
Fechan, Gordon F.

ST. PETERSBURG:
Horse, Jack

TAMPA:
Junior Woman's Club

WEST PALM BEACH:
North, James

IDAHO
LEWISTON:
Rosenberg, Mrs. R. M.

ILLINOIS
CHICAGO:
Birk's Super Beer Co.

PALM SPRINGS:
Hall, Donald H.

SAN FRANCISCO:
Bramy, Al

SAN JOSE:
Parker, Charlie

STOCKTON:
Sharon, C.

VALLEJO:
Bendevous Club, Adeline Cota, Owner, and James O'Neil, Mgr.

YREKA:
Legg, Archie

PEORIA:
Betar, Alfred

SPRINGFIELD:
Stewart, Lora H., Mgr., Club Congo

EVANSVILLE:
Fox, Ben

INDIANAPOLIS:
Dickerson, Matthew

MARION:
Hornie, W. S.

AUDUBON:
American Legion Auxiliary

CELEBRATION:
Alberts, Joe, Mgr.,
Thornwood Park Ballroom.

DES MOINES:
Hughes, R. E., Publisher,
"Iowa Unionist".

IOWA CITY:
Powell, Steve

WHEATLAND:
Griebel, Ray, Mgr., Alex Park

KANSAS CITY:
White, J. Cordell

MANHATTAN:
Sandell, E. E., Dance Promoter

TOPEKA:
Breezy Terrace, Pete Grego, Mgr.

WICHITA:
Bedinger, John

KENTUCKY
HOPKINSVILLE:
Steele, Lester

LOUISVILLE:
Greenwell, Allen V., Prop.,
Greenwell's Nite Club.

NEW ORLEANS:
Hyland, Chauncey A.

BETHESDA:
Hodge, Edwin A.

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

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe

BOSTON:
Grace, Max L.

CAMBRIDGE:
Montgomery, A. Frank, Jr.

DANVERS:
Batistini, Eugene

HOLYOKE:
Levy, Bernard W., Holyoke Theatre

NANTUCKET:
Sheppard, J. K.

PEORIA:
Betar, Alfred

SPRINGFIELD:
Stewart, Lora H., Mgr., Club Congo

EVANSVILLE:
Fox, Ben

INDIANAPOLIS:
Dickerson, Matthew

MARION:
Hornie, W. S.

AUDUBON:
American Legion Auxiliary

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Thornwood Park Ballroom.

DES MOINES:
Hughes, R. E., Publisher,
"Iowa Unionist".

IOWA CITY:
Powell, Steve

WHEATLAND:
Griebel, Ray, Mgr., Alex Park

ROLLA:
Shubert, J. S.

ST. LOUIS:
Brown Bomber Bar, James Caruth

MONTANA
FORSYTH:
Allison, J.

NEBRASKA
COLUMBUS:
Moist, Don

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

OMAHA:
Davis, Clyde E.

NEVADA
ELY:
Folsom, Mrs. Ruby, Chicken Shack

WHITEFIELD:
Newell, H. A., Newell's Casino

ARCOLA:
Corrison, Eddie

ATLANTIC CITY:
Atlantic City Art League

ATLANTIC HIGHLANDS:
Kaiser, Walter

CLIFTON:
Silberstein, Joseph L., and
Ettelson, Samuel.

EATONTOWN:
Scheri, Anthony, Owner,
Dubonette Room.

LAKESIDE:
Patt, Arthur, Mgr., Hotel Plaza

MOUNTAIN VIEW:
The Chatterbox, Inc., Ray DiCarlo

NEWARK:
Clark, Fred R.

ORANGE:
Schlesinger, M. S.

PATERSON:
Marsh, James

YORK CITY:
Baldwin, C. Paul

NEW YORK CITY:
Booker, M. E., and All-American

NEBRASKA
COLUMBUS:
Moist, Don

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

OMAHA:
Davis, Clyde E.

NEVADA
ELY:
Folsom, Mrs. Ruby, Chicken Shack

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The Chatterbox, Inc., Ray DiCarlo

NEWARK:
Clark, Fred R.

ORANGE:
Schlesinger, M. S.

PATERSON:
Marsh, James

PICATONNUGUE:
Maurice, Ralph, Oper.,
Rox-Fenton Farms.

CONNECTICUT
NEWINGTON: Red Quill Inn, Jack Riordan and Philip Silverman, Mgrs.

DELAWARE
WILMINGTON: Odd Fellows Temple Dance Hall

FLORIDA
MIAMI: Fcnias, Otto
PALM BEACH: Boyle, Douglas

ILLINOIS
CHARLESTON: Coles County Fair
CHICAGO: Amusement Service Co.

KANSAS
CEDAR RAPIDS: Jurgensen, F. H.
CHELSEA: Z. C. B. J. Hall

INDIANA
BICKNELL: Knox County Fair Association
EVANSVILLE: Fox, Ben

KENTUCKY
LOUISVILLE: Odutt, L. A., Jr.
NORTH KENNESBURG: Log Cabin Ballrooms

MAINE
NORTH KENNESBURG: Log Cabin Ballrooms
OLD ORCHARD: Palace Ballroom, Charles Usen, Prop.

MARYLAND
BALTIMORE: Huber, Frederick R.
FROSTBURG: Shields, Jim, Promoter

MASSACHUSETTS
LAWRENCE: Mayfair Cafe
WALTHAM: Eaton, Frank, Booking Agent

MICHIGAN
BAY CITY: Nieszelski, Harry
CRYSTAL FALLS: Crystal Falls Public Schools

IRON MOUNTAIN: Kettler Building
IRON RIVER: Jack O'Lantern Club, James Silverthorn, Owaer.

MIDLAND: Midland Country Club
NEGAUNEE: Hotel Bar, Napoleon Vizna, Prop.

MINNESOTA
CLAREMONT: Zorn, Peter
FARIBAULT: Kelley Inn, Kelley Davis, Owaer

MISSISSIPPI
MERIDIAN: D. D. D. Sorority
ST. LOUIS: Radio Station WIL

MONTANA
ARLEE: Arlee High School Gymnasium
BILLINGS: Tavern Beer Hall, Ray Hamilton, Mgr.

NEBRASKA
EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Mgrs.

NEW JERSEY
ATLANTIC CITY: Dude Ranch
FLORHAM PARK: Canary Cottage, Jack Bloom, Mgr.

NEW YORK
AVERILL PARK: Crooked Lake Hotel
BEACON: The Mt. Beacon, L. D. Lodge, Prop.

MARYLAND
BALTIMORE: Huber, Frederick R.
FROSTBURG: Shields, Jim, Promoter

MASSACHUSETTS
LAWRENCE: Mayfair Cafe
WALTHAM: Eaton, Frank, Booking Agent

PINE HILL: Funcrest, Funk Bros., Mgrs.
POTSDAM: Clarkson College of Technology, Potsdam State Normal School

NORTH CAROLINA
CAROLINA BEACH: Carolina Club and Management
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Prop.

NORTH DAKOTA
GRAND FORKS: Point Pavilion

OHIO
ALLIANCE: Curtis, Warren
AKRON: Mallo's Club

OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E.
TULSA: Rainbow Inn

PENNSYLVANIA
BANGOR: American Legion Home (Emlin H. Evans Post No. 378).

MASSACHUSETTS
LAWRENCE: Mayfair Cafe
WALTHAM: Eaton, Frank, Booking Agent

MICHIGAN
BAY CITY: Nieszelski, Harry
CRYSTAL FALLS: Crystal Falls Public Schools

PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Props.
POTTSVILLE: Wojcik's Cafe

RHODE ISLAND
BRISTOL: Bristol Casino, Wm. Vigns, Mgr.
PROVIDENCE: Bangor, Rubes

SOUTH CAROLINA
SPARTANBURG: DeMolay Club
Spartanburg County Fair Association

SOUTH DAKOTA
BLACK HILLS: Josef Meier's Passion Play of the Black Hills.

TENNESSEE
MEMPHIS: Simon & Gwynn, Inc., Advertising Agency.

TEXAS
EL PASO: Tropics Cocktail Lounge, Joe Kennedy, Prop. and Mgr.

UTAH
SALT LAKE CITY: Cronar, Jack, alias Little Jack Howard.

VIRGINIA
HOPEWELL: Hopewell Cotillion Club
RICHMOND: Capitol City Elks' Social and Benevolent Club Ballroom.

SPREAD EAGLE: Spread Eagle Club, Dominic Spers, Owner.
STOUGHTON: Club Barber

WYOMING
CASPER: Whinnery, C. I., Booking Agent

DISTRICT OF COLUMBIA
WASHINGTON: Ambassador Hotel
COLUMBIAN MUSICIANS' GUILD, W. M. Lynch, Mgr.

CANADA
ONTARIO
LONDON: Palm Grove

QUEBEC
SHERBROOKE: Eastern Township Agriculture Asso.

SASKATCHEWAN
SASKATOON: Cuthbert, H. G.

MISCELLANEOUS
ELLIS, Robert W., Dance Promoter
FIESTA COMPANY, Geo. H. Boles, Mgr.

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

LOWELL: Capitol Theatre
ROXBURY: Liberty Theatre

MICHIGAN
NILES: Riviera Theatre

MISSOURI
ST. LOUIS: Ambassador Theatre
Fox Theatre

NEW JERSEY
BOGOTA: Queen Ann Theatre

NEW YORK
BEACON: Beacon Theatre
BRONX: President Theatre

NORTH CAROLINA
DURHAM: New Duke Auditorium
Old Duke Auditorium

OHIO
AKRON: DeLux Theatres

OKLAHOMA
BLACKWELL: Bays Theatre
Midwest Theatre

PENNSYLVANIA
READING: Berman, Lew, United Chain Theatres, Inc.
YORK: York Theatre



ARNOLD BRILHART LTD. BOX 321 GREAT NECK, N. Y.

Treasurer's Report

FINES PAID DURING DECEMBER, 1943	
Alexander, Mike	\$ 15.00
Alston, John	15.00
Barber, Percy Oliver	15.00
Berrafato, Benny	5.00
Blackman, Charles	60.00
Cardini, George	5.00
Connell, Conny	3.00
Comparone, Frank A.	12.50
Denmead, Walter	10.00
Davila, Jose Mora	19.55
DeTiberge, Henry	.76
Ensmann, Paul J.	10.00
Fitchard, Maurice	20.00
Gonsler, Allen J.	10.00
Giller, Murray	10.00
Giampa, Peter V.	10.00
Goldberg, Aaron	20.00
Grande, George	12.50
Henry, Eric	5.00
Hodge, William	.95
Hollander, Arthur	5.00
Hahnfeld, Wally	10.00
Howell, Carlton F., Jr.	25.00
Jones, Wesley	5.00
Jones, Thaddeus	2.75
Jenkins, George	.25
Jackson, Chester (Banks)	3.00
Jones, Buford	30.00
Kristal, Cecil	25.00
Kaplan, Bert (Knapp)	25.00
Liebmann, Oscar	5.00
Lopes, Arthur	25.00
Morstad, Albert	15.00
Mariowe, Tone	15.00
Mack, Harold	2.75
Martin, Sylvester	5.00
Medley, William	5.00
Mario, Don	95.36
Madia, Joseph	10.00
Medcalf, Virgil T., Jr.	10.00
Mills, Lewis B.	25.00
McOmber, Mac	10.00
Newman, Murray	25.00
Owens, Ira Tyler	15.00
Patnaude, Ernest	30.00
Picone, Anthony	5.00
Pago, Terry	5.00
Fruitt, Milou	1.85
Pollkoff, Herman	5.00
Praston, Edward Lee	2.75
Perullo, Louis	5.00
Perry, King	9.64
Phillips, Andrew	10.00
Reeves, Charles	2.75
Rhodes, William A.	10.00
Stoller, Harry	10.00
Slafar, Edward Richard, Jr.	10.00
Smith, James	2.75
Smith, Walter	2.75
Sommerville, Robert	2.75
Schoenberger, Morris	10.00
Thomas, Chester	25.00
Terry, J. Frank	50.00
Withers, Arthur G.	14.00
Williams, Weldon	10.00
Wilhelm, Kenneth	10.00
TOTAL	\$ 878.80

CLAIMS PAID DURING DECEMBER, 1943

Amstel, Felix	\$ 15.00
Bechet, Sidney	75.63
Brusiloff, Nat	21.00
Brooks, Robert	65.00
Brewer, Teddy	25.00
Baker, Ken	120.80
Britt, Elton	100.00
Childs, Reggie	30.00
Chavez, Eduardo	25.00
Cortes, Jose	10.00
Connor, Harry	12.00
Chicago Artists Bureau	5.00
Donahue, Al	75.00
Friedman, Murry	5.16
Gordon, Gray	100.00
Hunt, Floyd	44.00
Harper, Daryl (Harpa)	46.30
Heatherton, Ray	60.00
Hopkins, Claude	30.00
Harden, Harry	15.00
Johnson, Buddy	200.00
Jenny, Jack	3.29
Kavelin, Al	8.22
Kibbler, Gordon	50.00
Lynn, Al	10.00
Local 38 (former)	5.00
LeBaron, Eddie	150.00
Mancl, J. M.	60.52
Marsala, Joe	40.00
Meroff, Benny	110.58
Morrison, Toni	5.00
Newberry, Earl	50.00
Nichols, Bob	5.00
Olsen, George	258.10
Onyx Cocktail Bar	10.00
Palazini, Peter	20.00
Pedro, Dan	7.00
Rogers, Dick	23.12
Smith, Carl Teddy	20.00
Sudy, Sid	21.92
Sambrook, Mr. and Mrs. George	5.00
Sambrook, Robertson	5.00
Samarino, Joe	3.23
Surrell, Jack	7.06
Teagarden, Jack	658.80
Travers, Vincent	25.00
Thomas, D. Allen	6.25
Vaux, Vern (Wellington)	10.00
Van Haam, Harry	13.42
Velasco, Phil	4.86
Velasquez, Paco F.	90.00
Wagner, Sol	10.00
Wilson, Rossiere	30.00
Wilson, Shadon	15.00
Wilson, Teddy	70.00
TOTAL	\$2,890.26

TOTAL \$2,890.26
 Respectfully submitted,
THOMAS F. GAMBLE,
 Financial Secretary-Treasurer.

WHAT NEXT?

The Army's Quartermaster Depot at Jersey City announces that in cooperation with chocolate manufacturers it has developed a chocolate bar that will remain solid up to 120 degrees Fahrenheit. The average chocolate would melt at 85 degrees and was a nuisance to troops in hot climates. The new chocolate is substantially the same as the old in taste and weighs two ounces. It is made up of chocolate, sugar, skim milk powder, cocoa fat, oat flour, artificial flavoring and vitamin B.

AT LIBERTY

AT LIBERTY—Flutist, 34, married, excellent tone, draft exempt, over 10 years' experience; desires first flute position with well established symphony orchestra in community of over 100,000; no objection to other type of employment besides orchestra work; write: Musician, 31 MacDonald St., Hyde Park 36, Mass.

AT LIBERTY—Drummer; 4-F; age, 24; Union; read, fake; desires steady week-end work in town; complete drum outfit. Sonny Rossi, Apt. 4-B, 52 Canal St., New York, N. Y. Phone CAnal 6-8347; call 7:00 P. M.

AT LIBERTY—Trap Drummer; colored; read and fake; modern equipment; has outfit for any size combination; good references; member, Local #02; no traveling. George Pomy, Apt. 20, 502 West 151st St., New York 31, N. Y. Phone ADubon 3-8455.

AT LIBERTY—I play alto, tenor, baritone Sax; Clarinet, Flute and Piccolo, also sing, clown and M.C.; cannot travel. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad. 3788.

FOR SALE OR EXCHANGE

FOR SALE—Baritone Sax, Soprano Sax, Trombone, Albert Eb Clarinet, Albert Db Piccolo, Portable Victor Victrola, Banjo, Piano, Sax Stand, new, folding, nickel, holds four instruments; sacrifice by teacher. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad. 3788.

FOR SALE—Special arrangements on standard hits; same as name orchestras; \$2.00 each, or all 25 of them for \$45.00; giving up my orchestra. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad. 3788.

FOR SALE—A Quartette of Joseph Gaglianos; two violins, viola and cello (from private collection); all instruments are in excellent preservation and constitute the only quartette of its kind in America; fully guaranteed. Herger, 906 Hugelst Place, Chicago, Ill.

FOR SALE—Lozee Conservatory Model Oboe, with double automatic octave key; excellent condition; only \$250.00 cash. William P. Hasenbach, 1216 William St., Racine, Wis.

FOR SALE—Fine Viola, has had best of care, beautiful tone; used in symphony and solo work; will sell for \$500.00, including fine Hill Bow and Case. A. H. Miller, Spalding Hotel, Duluth 2, Minn.

FOR SALE—Deagan Vibraharp, Model 30; Rollaway, portable, with fibre carrying case; never used; new condition; price, \$200.00. F.O.B., Butte, Mont. W. C. Hamilton, 41 1/2 North Main St., Butte, Mont.

VIOLIN PLAYERS

BASIC PRINCIPLES OF VIOLIN PLAYING
 By CARL JASPAN
 16 SHORT LECTURES
 SECRETS OF VIOLIN PLAYING REVEALED
 Price, \$3.50
CARL JASPAN
 1620 14th St., North St. Petersburg, Florida

FOR SALE—Band Library, 250 concert numbers, mostly Hawkes and Chappell publications; also 60 band books with thirty marches to each book; cost more than \$1,000, will accept a reasonable offer. Wm. McEvitt, 3017 Riverside Ave., New York, N. Y.

FOR SALE—"Olds" Cornet, almost new; Gladstone Case, \$120.00; "King" Tenor Sax, modern, O.K., lacquered, Case, \$125.00; C.O.D.; trial. Dave Read, Box 379, Newport News, Va.

FOR SALE—Buffet (Crampon) B-flat Clarinet, wood, good condition, \$85.00; Modern Buescher Silver Alto Sax, Case, \$100.00; C.O.D.; trial. Dave Read, Box 379, Newport News, Va.

WANTED

WANTED—Guitarist, do vocals; cocktail combo experience; free to travel; will book with M. C. A., Chicago; good salary; write: Florence Mula, 12535 Vashli Ave., Cleveland, Ohio.

WANTED—Books about music, composers, instruments, etc.; quartets, trios, scores; modern or old editions; small collections or complete libraries; no theatre music; describe and state lowest price. Rubin Surasky, 2349 Eutaw Place, Baltimore 17, Md.

WANTED—French Horn, in good condition; any make considered; double, or single Bb or single F; state make, condition and price. Harold Meek, 74 Walnut Hill Road, Chestnut Hill 67, Mass.

Stage Whispers

In the first half of the 1943-44 season, Broadway gave the world twenty-seven plays, seven musical comedies, three revues, fifteen revivals, one return engagement, one vaudeville show and one second edition, a total of fifty-five productions.

Of the seven musical comedies, five, "Early to Bed", "One Touch of Venus", "A Connecticut Yankee", "What's Up" and "Carmen Jones" are still on Broadway.

A ten-week season of light opera was begun in Detroit on January 11th at the Masonic Auditorium, under the sponsorship of Leo J. Fitzpatrick, Henry T. Ewald, and other prominent Detroiters. Productions scheduled for this season in the order of their performance are "Naughty Marietta", "Bitter Sweet", "Vagabond King", "New Moon", "Sari", "The Desert Song", "Robin Hood", "Hit the Deck", "Roberta", and "Showboat". Giuseppe Bamboschek has been engaged as musical director.