

# INTERNATIONAL MUSICIAN

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NO. 11

## REPORT ON RECORDING NEGOTIATIONS TO DATE

### International Executive Board Continues Its Efforts to Solve the Recording Controversy

As explained in the last issue of the *INTERNATIONAL MUSICIAN*, it is the policy of the Executive Board to keep the members informed of all negotiations between the recording companies, transcription companies, etc., and the Federation.

On April 15th at the Ambassador Hotel in New York City at 2:00 P. M., the Executive Board met with the following companies:

R. C. A. Victor, represented by J. W. Murray and L. B. Morris;

Lang-Worth Feature Attractions, represented by A. Walter Socolow and C. O. Langlois;

N. B. C. Recording, represented by C. L. Egner and R. P. Myers;

Standard Radio, represented by Gerald A. Kelleher and M. M. Blink;

World Broadcasting, represented by R. J. Quillinan and A. J. Kendrick;

Columbia Recording, represented by Hugh F. Collin and E. Wallerstein;

Decca Records, Inc., represented by Milton Diamond and Jack Kapp;

Associated Music Publishers, represented by C. M. Finney and John R. Andrus;

Empire Broadcasting, represented by A. A. Kelleher;

Soundies Distributing Corp. of America, represented by Wm. F. Crouch and Samuel Elephant;

WOR Recording Division, represented by Tom Kelleher.

These companies separated into two groups, the recording companies and the transcription companies, and on their suggestion it was agreed that the Executive Board would meet each group separately.

On Friday, April 16th, at 10:00 A. M., the Executive Board met with the following transcription companies:

N. B. C. Recording, represented by Messrs. Myers and Egner;

Lang-Worth Feature Attractions, represented by Messrs. Socolow and Langlois;

World Broadcasting, represented by Messrs. Kendrick and Quillinan;

Standard Radio, represented by Mr. Blink;

Associated Music Publishers, represented by Messrs. Andrus and Finney;

Empire Broadcasting Corp., represented by Gerald A. Kelleher;

WOR Recording Division, represented by Tom Kelleher.

After quite a discussion with the representatives of these transcription companies, it was decided that the Executive Board would again meet with them on Saturday, April 17th, in the President's office of the Federation at 12:00 o'clock. At this meeting on April 17th, the transcription companies expressed a desire to make a settlement. That is how the picture looks at this time. Therefore, the Executive Board made arrangements to meet with them again on May 11th in the President's office in New York City.

The recording companies named below met with the Executive Board at 3:00 P. M. on Friday, April 16th.

R. C. A. Victor, represented by Messrs. Murray and Morris;

### CASE DISMISSED

Acting on a motion filed by the Department of Justice, Anti-Trust Division, Federal Judge John P. Barnes has dismissed without prejudice the Government's second suit against the American Federation of Musicians and President James C. Petrillo, based on the Union's ban on musical recordings.

Thus all action instituted in the Federal Court against the A. F. of M. has been dropped.



DR. DESIRE DEFAUW

Present Conductor of Les Concerts Symphoniques de Montreal and  
Conductor of the Chicago Symphony Orchestra for 1943-44

Columbia Recording, represented by Messrs. Collin and Wallerstein;

Decca Records, Inc., represented by Messrs. Diamond and Kapp.

These companies absolutely and definitely refused to agree to the principles suggested in writing by the Executive Board at the meeting of February 15, 1943, as published in the last issue of the *INTERNATIONAL MUSICIAN*.

After considerable discussion these companies indicated that they could see no advantage in continuing any further and they did not believe that an agreement could be reached.

An adjournment was then taken without arranging any future meetings.

On April 17th, after we adjourned our meeting with the transcription companies, we met with the Musicraft Recording Corporation, represented by Paul Puner and I. R. Gwartz. This meeting adjourned with the understanding that we would meet some time within the next three weeks. This company announced that it preferred to negotiate with the Federation independently of the other recording companies.

The official minutes as recorded by Secretary Cluesmann during these meetings will be found in the next issue of the *INTERNATIONAL MUSICIAN*.

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

### DESIRE DEFAUW

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

By CECIL JOHNS

A short, slim man with bushy gray hair, Désiré Defauw, in the season of 1943-44 will mount the podium of the Chicago Symphony Orchestra, the third conductor in the history of that organization. Dr. Defauw is worthy—and no greater compliment can be tendered him—to take the baton from his two distinguished predecessors, Theodore Thomas and the late Dr. Frederick Stock.

Born September 5, 1885, in Ghent, Belgium, birthplace of Maeterlinck and Verhaeren, Dr. Defauw at fifteen conducted the orchestra of his native city. Then he toured as violin virtuoso. Returning home, he was graduated from the Royal Conservatory in Brussels with the highest honors of any pupil in twenty years. From then on his career was one of encouragement and championship of the best in music. As director of the Brussels Royal Conservatory and as musical advisor of the Belgian Radio, he was able to make Brussels one of the most advanced musical centers of the continent.

#### Champion of the Moderns

Having established a wide reputation as conductor he was elected in 1906 to head the New Symphony Orchestra of London, founded with the particular aim of giving modern music due hearing.

In 1913, Dr. Defauw organized his own string quartet. In 1915 he was engaged as conductor of the Society of Classic Music in London, founded by Joachim.

In spite of his various successes elsewhere, Dr. Defauw still had the musical development of his native city at heart. Returning to Brussels in 1922 he founded "Concerts Defauw", an organization which gave first hearings to works by Richard Strauss, Debussy, Stravinsky, Prokofiev, Honegger, Respighi, Vaughan Williams and others. When the post of director of the Concerts du Conservatoire, leading Belgian orchestra, became vacant, Dr. Defauw was the natural choice, and the wise one, as events proved. But this was only the beginning of his achievements. In 1937, he realized his ambition of establishing in Belgium a permanent national orchestra, *Orchestra National de Belgique*.

#### War's Flaming Path

The war caught Dr. Defauw serving as guest conductor in Bologna, Italy, on May 9, 1940. As we related in the February *INTERNATIONAL MUSICIAN*, he caught a train for Switzerland the next day, then another for Paris. In Paris he took a train for Brussels. When he reached the Belgian border the next morning he saw a great fire where bombs had struck oil tanks.

As soon as he arrived in Brussels, where a tremendous air-raid was in progress, he rushed to his home, collected his wife, his son, his daughter-in-law, his two automobiles and a few belongings, including his Stradivarius dated 1729, and drove (he one car and his son the other) before Hitler's rapid advance. Often during bombardments they had to fling themselves into ditches. The top of one of the cars was punctured by machine-gun fire. Finally, by means of a freighter, they got to England, the trip across the Channel taking four days. "I have been through so many things", said Dr. Defauw, "that it is as though I have lived more than one life". We can well believe it.

#### Toscanini's Aid

In London, Dr. Defauw conducted the BBC Orchestra and maneuvered to get to America. This was made possible through the personal intervention of Toscanini, who enabled him to get the necessary papers. Defauw's first engagement, after arriving, was with the "Concerts Symphoniques" of Montreal. So great a sensation did he make that he was thereupon engaged as regular conductor of this leading symphonic organization of Canada.

(Continued on Page Twenty-four)

## International Musician

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Official  
**BUSINESS**  
Compiled to Date

### CONDITIONAL MEMBERSHIP ISSUED

A1345—Roy V. Walker.  
A1346—Harry Franklin.  
A1347—Ray Vaughn.  
A1348—William Eldrige Randolph.  
A1349—Jack F. Cabeen.  
A1350—Richard Vale Fowler.  
A1351—Rita Florida Caprino.  
A1352—Leonard Rovner.  
A1353—Estella Mae Handy.  
A1354—Effe G. King.

### CONDITIONAL TRANSFER ISSUED

428—Paul R. Sweet.

### REMOVE FROM FORBIDDEN TERRITORY

The Cow Shed, Cleveland, Ohio.

### DEFAULTERS

Leo Stelnem, proprietor, Ocean Beach Pier, Clarks Lake, Jackson, Mich., is in default of payment in the sum of \$255.00 due members of the A. F. of M.

### WANTED TO LOCATE

Anyone knowing the whereabouts of JACK SURRELL and GEORGE McLEAN, both members of Local 274, Philadelphia, Pa., is requested to communicate immediately with National Secretary Leo Cluesmann, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one NAT JAFFEE, member of Local 802, New York, N. Y., is requested to communicate immediately with National Secretary Leo Cluesmann, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one LYNN CURRY, a member of Local 70, Omaha, Nebr., is requested to communicate immediately with Secretary Harold L. Black, Local 70, A. F. of M., Room 201, Mickel Building, Omaha, Nebr.

### INDIANA STATE CONFERENCE

The Indiana State Conference will meet on Sunday, May 23, at the Muncie Labor Temple, 114 North Walnut St., Muncie, Ind., with Local 245 as the host. The session will convene at 10:30 A. M. (CWT).

C. R. COVINGTON, Act. Secretary,  
Indiana State Conference,  
1226 Manor Court,  
Anderson, Indiana.

### THE DEATH ROLL

Alton, Ill., Local 282—Thomas Sutton.  
Boston, Mass., Local 9—P. M. Arrigo,  
E. H. Bailey, Linus H. Allendorff.  
Baltimore, Md., Local 40—Frank Mitchell.  
Chicago, Ill., Local 208—Tiny Parham.  
Chicago, Ill., Local 10—Howard C. Ewerts, John W. Hedge, Vaclav A. Bastar,  
Frank J. Schindler, Theodore A. Benna,  
Ernest Moser, Edmund Berky.  
Cincinnati, Ohio, Local 1—William J. Heeg.  
Detroit, Mich., Local 5—Cyron L. Tinney.  
Grand Rapids, Mich., Local 56—Leland D. Bullard.  
Hammond, Ind., Local 203—Don E. McCarter.  
Los Angeles, Calif., Local 47—Edw. O.

### IMPORTANT NOTICE!

Effective as of May 1st, 1943, by agreement with the USO, wages have been revised on all USO employment to conform to a minimum of not less than \$84.00 per week to all side musicians regardless of category, and to leaders a minimum of not less than \$115.00 per week except leaders of symphony orchestras, whose wages shall not be less than \$165.00 per week. Musicians receiving more than the minimum specified are not affected.

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

Ensign, Robert Crampton, Aldo M. Gallina, Louis Hutinet, Nellie D. Klages, Nathan Luboviski, Sam Milder, Frank Vincent.

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Minneapolis, Minn., Local 73—C. T. J. Erick.

Montreal, P. Q., Canada, Local 406—George A. Peate.

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North Platte, Nebr., Local 609—Victor F. Beck.

Omaha, Nebr., Local 70—Ernest Nordin, Sr.

Philadelphia, Pa., Local 77—John P. Armbruster, Ben Masino, Frank A. Pinkerton.

Providence, R. I., Local 198—Vincenzo Anastasia.

Rochester, N. Y., Local 66—Carl Halbert.

Syracuse, N. Y., Local 78—Paul Hummel, Albert Kempf, Mrs. Nettie C. Fox, Angelo Pronti.

Spokane, Wash., Local 105—Robert Schmidt.

St. Cloud, Minn., Local 536—William Sherin.

San Antonio, Texas, Local 23—Pat McDonough, Charles (Carl) Weyrich, Frank C. Doyle.

St. Paul, Minn., Local 30—Otto Wolter.

Toronto, Ont., Canada, Local 149—Joseph Poulton.

Vallejo, Calif., Local 367—William J. Baker.

Wilkes-Barre, Pa., Local 140—Robert Lemke.

Washington, D. C., Local 161—Sylvan S. Solomon, Charles E. Cope, Wade H. Rabbitt, Armand J. Gumprecht, Edward L. Pedfield.

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Local 271, Oskaloosa, Iowa—President, L. R. Carson, College Ave.

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### MUSIC TEACHER

Local 3, Chicago, Ill.—Secretary, Sigge Kay, 1419 North Lotus Ave.

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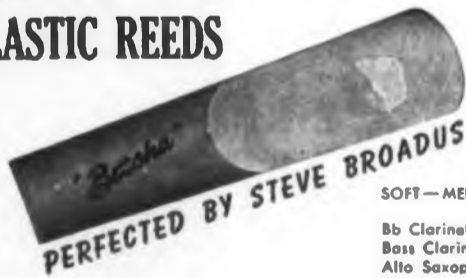
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### CONNECTICUT CONFERENCE OF MUSICIANS

The semi-annual meeting of the Connecticut Conference of Musicians will be called at the Conley Inn Hotel, Torrington, Conn., Sunday, May 23, 1943, at 11 A. M. Registration fees are \$2.00 for Locals having 200 or more members and \$1.00 for those with less than that number. Luncheon is at 1 P. M.

Do not fail to send the Secretary the number of delegates, with names and addresses.

FRANK B. FIELD, President.  
E. SHERWOOD BEARDSLEE,  
Vice-President.

HARRY L. BENSON, Secretary,  
Benedict Building, Room 25,  
59 Center Street,  
New Haven, Connecticut.

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### CHANGE OF ADDRESS OF THE PRESIDENT'S OFFICE

The new address of the President's Office of the American Federation of Musicians in New York City is 570 Lexington Avenue, telephone PLaza 8-0600; effective May 1, 1943.

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*Grand Opera*

**B**E it the natural urge for entertainment during wartime, the patent fact that more money is in circulation or that opera has finally come into its own in this country, the results of the Metropolitan home season and three-week tour this year were phenomenal. Also, although the tour was the shortest yet made, the audiences which it attracted were unprecedented in the history of the organization, both for size and for democratic texture. Difficulties in getting to the opera houses only whetted public attendance. For example, car pools similar to those utilized by defense workers were organized by eager patrons, and hundreds of others came by rail, by bus and by foot.

**Metropolitan Score-Board**

**I**NTERESTING indication of the present-day status of opera is the post-seasonal record. For instance performances at the Metropolitan this year numbered 116 as against 111 in 1941-42. For popularity of individual works, "La Traviata", sung in Italian, took top honors, having totaled twelve performances, and was followed by the French version of "Faust" with nine performances. Tying in third place, each with eight, were "Carmen" and "Lakmé" in French, and "La Bohème" in Italian. Significantly enough, eight Wagnerian operas were presented in twenty-six performances, a record topped only by Verdi's four operas in thirty-three performances. proof decisive that we have come a long way since 1917-18 when all trace of German opera was banished from the Metropolitan for the duration.

**Spring Opera Festival**

**N**EWARK came into its own May 4th through 9th when the Essex County Symphony Society presented a Grand Opera Festival of seven noted works. Although it is a city with wide musical resources, it has long lived in the shadow of its next-door neighbor, New York. That it can nevertheless provide the best in artistic entertainment was proved by the excellent productions offered during the Festival.

Two of the outstanding offerings were the matinee performances on May 8th of Puccini's "La Bohème" and on May 9th of Verdi's "La Forza del Destino". In the

former work the glamorous Czechoslovakian soprano, Jarmila Novotna, headed the cast, and in the latter, Rachel Ravina sang the role of Leonora; Francesco Val-



JARMILA NOVOTNA

entino, that of Don Carlo, and Kurt Baum, that of Don Alvaro. The Verdian work, written in 1862, seemed like a dead opera for many decades, until Franz Werfel, the novelist, campaigned for its revival. The Metropolitan billed it in 1918 especially for Rosa Ponselle. Following her retire-

ment, it was temporarily banished from the boards. However, its presentation this season at the Metropolitan and its subsequent performance in Newark were so successful that, despite its tragic, almost morbid libretto, it bids well to become a standard work in the average repertoire.

**Plot-of-the-Month**

**T**HE story of "La Forza del Destino" is laid in ancient Spain, where the Marquis of Calatrava, having warned his daughter against the advances of Don Alvaro, who is not of suitable birth, is infuriated when he surprises the pair plotting an elopement. In the ensuing argument, the marquis is accidentally shot to death. The lovers escape, but Leonora's brother, Don Carlo, swears to avenge his father's death and sets out in search of the pair. When Leonora, in the garb of a young boy, sees her brother at an inn, she is so terrified that she seeks refuge in a monastery, where she plans to remain for the rest of her life.

Believing that Leonora is dead, Don Alvaro joins the Spanish Army under a pseudonym, and one night saves the life of Don Carlo, who, also under a false name, is serving the same flag. Ignorant of each other's true identity, the two men swear undying fraternity and go, side by side, into battle. Don Alvaro suffers a wound, and, fearing it mortal, requests Don Carlo to destroy a sealed packet in his effects. Curiosity gets the better of Don Carlo's honor and he examines the contents of the box. Instantly he recognizes his sister's picture. Still bent on revenge, he seeks out Don Alvaro, who, meanwhile recovered, engages him in a duel. Don Carlo is injured and his opponent, believing him dead, retreats into the mountain to join the monastery.

It is here that Don Carlo, once he has recovered, seeks him out and determines to fight to the finish. They clash before a cave, where, unknown to either of them, Leonora has been living a hermit's life. When Don Carlo is struck down, Leonora hears his voice and rushes to his side. As his final act, her brother plunges a knife into her heart. She dies in Don Alvaro's arms, and he, in remorse, sings

*Due to special commitments we are forced this month to omit Pedagogics and Stage Roles. These will, however, be included in subsequent issues.*

—THE EDITOR.

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himself over a cliff as the monks arrive singing the *Miserere*.

**League of Composers' Anniversary**

**T**HE close of the League of Composers' twentieth anniversary season was marked by the production of "A Tree on the Plains", an opera with music by Ernest Bacon and text by Paul Horgan, which was commissioned last year as part of the league's theatre project.

Under the Columbia University Theatre Associates and the department of music at Brander Matthews Theatre, the opera was presented on May 4th for members of the league and on five subsequent occasions for the general public, with Dr. Milton Smith conducting. Repeat performances will be held later in the season in Colorado College, Colorado Springs, and other western cities.

## Symphony Orchestras

THE close of a symphonic season is always accompanied by a nostalgic glance back over the past months. In this case the retrospective urge is particularly strong since symphony orchestras throughout the United States have acquitted themselves so admirably in the quantity and quality of their performances, in the manner in which they have filled their concert halls, in the lavishness of their presentation of compositions by Americans, and in the generosity with which they have made their music available to men in the Service.

The Oklahoma State Symphony Society, for instance, announces with proper pride that its concerts drew 30 per cent more listeners this year than last. And its manager, Dean Richardson, hastens to add that this increase cannot be attributed to a war boom, since Oklahoma City is "not so fortunate as to have one." Over fifty concerts have already been given in camps by this orchestra.

In addition to the twenty-six concerts given on the regular schedule, the Baltimore Symphony Orchestra presented a special program for the soldiers at Fort George G. Meade, Maryland, and also a concert for the opening of the 1943 Red Cross War Fund Campaign.

Of the 103 different works performed by the National Symphony Orchestra (Washington, D. C.), twelve were creations of natives of the United States, five the works of Mexican and South American composers.

The Cleveland Orchestra presented 145 concerts in its 28-week season. Twelve works by American composers were performed. The Indianapolis Symphony Orchestra has included forty-one American works.

The New York Philharmonic basked in the services of nine conductors, fifteen piano soloists, seven violinists and three choruses. Eighty-four composers were represented at ninety-eight regular sub-

scription concerts, six young people's concerts and two special concerts.

### Final Flourish

PROPERLY climactic were the closing concerts of this symphonic season. The 3,000 persons who attended the final concert of the New York Philharmonic Orchestra on April 18th made up the largest audience of the orchestral year. Lily Pons, soloist with the Oklahoma State Symphony at its last concert, left an unforgettable impression with concert-goers of that city.

The final "twilight" concert of the Minneapolis Symphony Orchestra was, fittingly enough, a Rachmaninoff Memorial program. At the closing concert of the Cleveland Symphony Orchestra's twenty-fifth season, Artur Rodzinski, the departing conductor, repeated two numbers of his first concert, given in Cleveland December 29, 1932: Bach's "Toccatina and Fugue in D minor" and Beethoven's Fifth.

A "request" concert on March 18th concluded the first season of the new Baltimore Symphony Orchestra. The program, arranged through enthusiastic balloting on the part of concert patrons (2,000 request lists were turned in), included the Overture to "William Tell", Tchaikovsky's Sixth Symphony, Strauss's "Don Juan", the Prelude and Love Death from "Tris-

tan and Isolde" and "Dance of the Russian Sailors" from Gliere's "The Red Poppy".

Philadelphia's last concert, April 30th, also a request program, consisted of Brahms' Symphony No. 1, Debussy's Prelude to "The Afternoon of a Faun" and Strauss's "Death and Transfiguration". As symphonic choice Brahms' First led with a total of 100 votes. Second place went to the Brahms Fourth with ninety-five. Then came Tchaikovsky's Sixth with eighty, Beethoven's Third with sixty, and Sibelius' Second with fifty-nine.

Hans Lange conducted the final concert of the Chicago Symphony Orchestra April 30th.

The last subscription concert of the 1942-43 season of the Youngstown Symphony Orchestra, April 13, was directed by Sergeant Carmine Ficocelli (former co-conductor of the orchestra with his brother Michael), now connected with the 350th Army Air Force Band. The program consisted of works by Wagner, Tchaikovsky and Sousa and concluded with the orchestra and East High Choirs joining in a medley of songs as a "Salute to the Armed Forces".

### Campaign Criteria

IN April, the Chicago Symphony Orchestra opened a drive for \$50,000 in sustaining memberships for its 1943-44 sea-

son. This is 10 per cent of the total required, the rest accruing from season ticket subscribers (50 per cent), box office ticket sales (15 per cent), income from the orchestra's building (16 per cent), and endowments (8 per cent).

Baltimore's novel method of raising \$150,000 in order to continue its Symphony Orchestra for two more years is the issuance of a "quiz", answering pertinent questions about the running of such an ensemble. Under the question, "What are other symphony orchestras in America doing?" comes the interesting answer: "During the past half-century, the growth of symphony orchestras in America has been little short of amazing. In 1885, there were exactly three symphony orchestras worthy of the name. By 1914, the number had grown to seventeen. In 1940, the National Orchestra Survey revealed that the total had shot up to 270, 130 of which had come into existence between 1930 and 1938. The depression year of 1932 gave birth to no less than eighteen new orchestras. Today, America has nearly 400 symphony orchestras."

At this writing all signs point to a successful conclusion of the drive for \$115,000 being carried on by the National Symphony Orchestra of Washington, D. C.,



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the amount estimated to be necessary to see the orchestra through a summer season at the Potomac Water Gate, the regular winter season in Constitution Hall, the Students' Concerts series and that for young people between the ages of fifteen and thirty.

### Legislative Blessing

BY legislative action the State of North Carolina, through its senators and representatives in Raleigh, have voted affirmatively to subsidize the North Carolina Symphony Orchestra.

### New and Rare Works

THE outstanding feature of the recent concert of the Memphis Symphony Orchestra (Memphis, Tennessee) was "Big River", a setting of the poem by John Gould Fletcher. The composer was the orchestra's conductor, Burnet Tutthill, the soprano soloist, Louise Richardson.

Handel's Concerto for Organ and Orchestra in D minor was played by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, at its concert of April 24th. E. Power Biggs was soloist.

### Cleveland Conductor

ERICH LEINSDORF, 32-year-old conductor of the Metropolitan Opera Company, has been chosen as new director of the Cleveland Orchestra. Born in Vienna, where he was graduated from the Staats Akademie, Mr. Leinsdorf became assistant



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to Bruno Walter, at the Salzburg Festival in 1934. In 1937 he was appointed assistant to the late Artur Bodanzky at the Metropolitan. He is an American citizen, is married and has a son.

### Salute to Sevitzyk!

THE Indianapolis Symphony Orchestra, conducted by Fabien Sevitzyk, has included forty-one American compositions in its programs of the 1942-43 season.

### A Critic Marvels

IN a special editorial on a concert of the Symphony Orchestra of Joliet, Illinois, the editor of the Joliet Herald-News wondrously notes, "Their behavior is almost

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**Spring Festivals**

THE Concerts Symphoniques de Montreal held its annual Spring Festival May 10th, 12th and 14th. The society's orchestra under Désiré Defauw participated as well as soloists Rudolf Serkin, Ezio Pinza, Eleanor Steber and Joseph Rogatchevsky.

The first week of May saw the Philadelphia Orchestra in Ann Arbor, Michigan, where it participated in all six concerts of the "Golden Jubilee" Spring Festival in that city.

**Summer Concerts**

THE Robin Hood Dell concerts, presenting an orchestra made up of members of the Philadelphia Orchestra, will open June 21st, with a program led by George Szell. Artur Rubinstein will be soloist. Subsequent concerts of the series will be directed by Pierre Monteux and Vladimir Golschmann. Andre Kostelanetz, Howard

Barlow and Robert Stolz will conduct the later "Pop" events.

The Boston Esplanade Concerts will be held as usual this summer, with the starting hour advanced so that they can end before dark.

The eight-week season of the New York Stadium Concerts this summer will open on June 17th at the Lewisohn Stadium of City College. At that time Fritz Reiner and the orchestra, made up largely of members of the Philharmonic-Symphony Orchestra, will appear on a new demountable stage which replaces the one destroyed by lightning last summer. For the third successive season Artur Rubinstein, pianist, will be the opening night attraction, playing this time the Tchaikovsky Piano Concerto No. 1 in B flat minor, in an all-Tchaikovsky program.

Désiré Defauw, newly appointed conductor of the Chicago Symphony Orchestra, will open the Ravinia Summer Season at the North Shore Park on June 29th. Pierre Monteux is expected to be on the podium for the second week.

**News Nuggets**

"GAS or No, to the Symphony We Go", was the message on the banner streaming from a well-padded hayrack

which took the Junior Auxiliary of the Kalamazoo Symphony Society to a recent concert.

The 1942-43 program booklet of the Vienna Philharmonic Orchestra, in relating the history of the orchestra, failed to mention its three greatest conductors of this century, Gustav Mahler, Arturo Toscanini and Bruno Walter. Also music of all non-Aryans was omitted, including such composers as Mendelssohn and Meyerbeer.

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, will again hold conducting classes at his estate in Maine this summer, when six outstanding young conductors will be selected for private coaching. Further information may be obtained from Joseph Barone, at Bryn Mawr, Pennsylvania.

The Rochester Civic Orchestra, directed by Guy Fraser Harrison, gave a concert April 29th at the Sampson Naval Training Station, under the auspices of USO-Camp shows.

**Prizes and Awards**

THE prize of \$1,000, offered by the Musical Arts Association, supporters of the Cleveland Orchestra, has been awarded to

Nikolai Lopatnikoff for his work entitled "Opus Sinfonicum". Honorable mention was given David Holden for his Rhapsody entitled, "Say, Paw". Both works will be performed by the Cleveland Orchestra, at symphony concerts next season.

Paul Creston and William Schuman are both recipients of \$1,000 awards, presented by the American Academy of Arts and Letters to "outstanding American artists whose output is sufficiently distinguished to merit a grant which will enable them to pursue their work".

To give encouragement to some gifted young musician and further his career as soloist, Robin Hood Dell Concerts, Inc., Philadelphia, announces a National Young American Artists Competition open to vocalists, pianists, violinists and cellists between eighteen and thirty. Applicants must be citizens, native-born or naturalized; and previously unheard as soloists with a major symphony orchestra. The winner will be allowed an appearance in the Dell's "Young American Artists" series and will be given an honorarium of \$250.00. Applications should be sent to Room 808, Bankers Securities Building, Juniper and Walnut Streets, Philadelphia, Pennsylvania, no later than May 25th.

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ARMY band leaders and instrumentalists are as essential as combat forces in the successful prosecution of the war." This statement, by such a military authority as Major General James A. Ulio, deserves earnest thought. It means that those whose entire training and experience have been focussed on the one idea of winning the war seriously rate band musicians on a par with soldiers. For, if an army "marches on its stomach", it marches also on the music it hears.

Bands in civilian life are of equal importance with bands in military life, and, now that the Summer makes out-of-door playing feasible throughout the United States, bands will more than ever fill their role as a stimulating and stabilizing force on the civilian front.

### New Leader Takes Over

**B. A. ROLFE**, former maestro of the Lucky Strike Hour, is now the new director of the long-famous Municipal Band of Long Beach, California. On the occasion of his opening concert on March 14th, Mr. Rolfe was greeted by a capacity audience at the Municipal Auditorium, which applauded enthusiastically his masterful interpretations and clever new modern arrangements.

Mayor Clarence Wagner and City Manager Herbert C. Legg made speeches of welcome, to which Mr. Rolfe responded in part, "I am proud to conduct as competent and noted a concert band as the Long Beach Municipal Band has proved itself to be. It is our firm determination to make this band an indispensable part of Long Beach civic activity."

City officials and many personal friends among musicians, including President J. K. "Spike" Wallace and other officers of Local 47, Los Angeles, were present, and were given an opportunity to greet Mr. Rolfe personally at an informal reception at the conclusion of the concert.

Mr. Rolfe, who has already won fame in the moving picture industry as pro-



**B. A. ROLFE**, Director  
Long Beach Municipal Band.

ducer and in the radio industry as director, was born of musical parents who encouraged his early leanings toward the musical art. At the age of eleven he toured Europe as a cornet soloist, and at sixteen was a bandmaster. He formed a partnership with Jesse Lasky in 1904 and produced large musical acts for a vaudeville circuit.

Mr. Rolfe's skilled leadership and genial personality have already brought new life to this long-established organization, founded in 1909, by the city of Long Beach. All recognize in him a thoroughly worthy and capable successor to Dr. Herbert L. Clarke, who had been musical director of the organization from November, 1923, until his retirement early this year.

Congratulations are extended to Local 353, to the citizens of Long Beach and to the members of the Long Beach Municipal Band on this most opportune and timely appointment.

### Goldman Band

DESPITE conditions brought about by the war, the regular series of the Daniel Guggenheim Memorial Concerts by the Goldman Band, under the direction of Dr. Edwin Franko Goldman, will be given during the coming Summer according to arrangements recently concluded.

The sixty concerts will again be the gift of the Daniel and Florence Guggenheim Foundation as they have been for the past twelve years. They were offered by Mrs. Daniel Guggenheim on behalf of the Foundation to Mayor Fiorello H. LaGuardia, who has always shown such a keen interest in the concerts, and who accepted them on behalf of the city.

Mrs. Guggenheim felt that these concerts would play an important part in the morale program, and it was her thought that people would need the concerts this year more than ever before.

The series will commence on June 16th and end on August 15th, playing part of each week in Central Park and part in Prospect Park.

The personnel of the band will be practically the same as that of last season, except for a few more changes occasioned by the enlistment of several players. The programs will be varied, comprising music of the classical as well as the modern masters and will include a number of soloists. Many new and original band works by American composers will be given their premieres.

The Summer concert season originated with Dr. Goldman in 1918 and the first five seasons of concerts were given by the Goldman Band on the Green at Columbia University. The concerts were transferred in the Summer of 1924 to Central Park, and in 1925 a portion of them was assigned to New York University. Later, at the suggestion of Mayor LaGuardia, the schedule was arranged to include concerts in Prospect Park, Brooklyn.

The nightly attendance of these concerts is estimated at from fifteen to thirty thousand.

### Canteen Caravan

The New York Stage Door Canteen, in its first year of operation, has been the Mecca for 935,000 service men of the United Nations. With seven turns scheduled in night performances, the seven-nights-a-week operation means that the committee has put on a total of 2,548 acts in the past year. Finding the necessary talent has been but a minor worry, since musicians and other entertainers have given lavishly of their time.

The Boston Stage Door Canteen has its grand opening this month.

San Francisco's Stage Door Canteen opened April 29th in the city's Native Sons' Hall. This canteen is the result of three months' planning by Brock Pemberton, who has been in San Francisco as representative of the board of the American Theatre Wing. Ina Claire is the honorary chairman of the new canteen, which has the cooperation and support of Local No. 6 of the American Federation of Musicians.

### Curtain Calls

Vaudeville acts are going over big in plants manufacturing war items in the Hollywood area and elsewhere. Shows are being staged at several plant factories on regular schedule, usually at noon-time, so that players can fill their nightly schedules. At Lockheed, for instance, acts make a run of the five plants, playing a different one every day. Turns that furnish their own music are especially in demand.

Joe E. Brown has already done 24,000 miles for USO, staying about thirty days in the Sydney, Australia, and New Guinea zones.

The Danish Royal Opera has been bitterly criticized, it seems, for presenting George Gershwin's folk-opera, "Porgy and Bess", the Nazi-published newspaper, *Foedrelandet*, declared in an article reported to the Office of War Information. The paper further stated that in presenting an opera written by a "Russian-American Jew", the Danish Royal Opera had done "honor" to the United States.



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# Top-Flight Bands

**LETTERS**—stumbling, straight-from-the-heart letters—coming from men overseas, testify to the fact that home means—besides homefolks, the local baseball team, the corner grocery and the neighbors—something else, quite as poignant and just as personal: the favorite top-flight band. These letters—with their short, quick phrases—“Where’s Dorsey playing now?” . . . “Have you heard Harry James lately?” . . . “Does Glenn Miller still head his band?” . . . “I’ll never forget that night listening to B. G.”—point to the part played by these bands, even in fancy alone.

It is clear, then that, of all memories that come to calm and strengthen the soldier before the day of reconnaissance or the hour of attack, that of the music he has heard in the homeland is strongest. These tunes running in his head, these memories of dance and song, make him a better fighter, a cooler opponent, a soldier more than ever determined to press forward to speedy victory and a return to the days of music, laughter and dancing.

Let us hope that this home front—music that creates courage and steadfastness—will be maintained, that music makers will be recognized as every whit as essential to the war effort as aeroplane assemblers and tank riveters, and that “home” as the soldier knows and loves it will be kept intact against the day of his return.

### Manhattan Medley

**JIMMY DORSEY** will check out May 25th after four record weeks at the Roxy Theatre. The sax-playing maestro, who was overwhelmingly elected the favorite bandleader and his orchestra the favorite band of the 5,000 Waves and Spars at the United States Naval Training School in New York, has signed on the dotted line for a date June 18th through July 15th at the Sherman Hotel, Chicago.

**XAVIER CUGAT** opened May 6th at the Waldorf Astoria Hotel for an indefinite date.

**HARRY JAMES**, at the Paramount Theatre late in April, provoked a sensation on Broadway. Young people began lining up for blocks as early as 4:00 A. M., and the adoring audiences clapped, swayed and stamped through seven performances a day.

**VAUGHN MONROE** finished his stay at the Commodore Hotel on May 5th.

**JAN SAVITT** followed the Monroe music-makers at the Commodore, where he will remain for six weeks.

**JOE VENUTI** played his first New York date in some time when he opened May 5th at Roseland Ballroom for a ten-week session.

**PHIL SPITALNY** and his all-girl orchestra will open June 1st at the Capitol Theatre.

**JOE RICARDEL** is currently swinging out in the Satire Room of the Sheraton Hotel, where he opened March 27th.



XAVIER CUGAT

### New England Nabobs

**MITCHELL AYRES** will check out May 19th after a week at the Boston Theatre, Boston.

**BOBBY SHERWOOD**, following his Roseland Ballroom, New York, date, took over on May 7th at Raymor Ballroom, Boston, for two and a half weeks.

**JOHN KIRBY** finished a two weeks' date at the Tic Toc Club, Boston, on May 14th.

**LOUIS PRIMA** ended his session at the Hofbrau Restaurant, Lawrence, Massachusetts, on May 2nd.

### Jersey Jamboree

**GRACIE BARRIE**, who will finish her four weeks at Frank Dalley's Terrace Room, Newark, New Jersey, on June 1st, added a string section during the date to supplement singer Frank Sinatra who will check in on May 19th.

**STAN KENTON** who will follow the Barrie orchestra at the Terrace Room will also augment his band with strings.

**JOHNNY LONG** is scheduled to open June 15th at the Terrace Room, following the date with a twelve-week stay at the New Yorker Hotel, beginning July 15th.

**CLAUDE HOPKINS** is currently organizing a band of over twenty pieces at the Eastern Aircraft Plant in Linden, New Jersey.

### Atlantic Antics

**JOE MARSALA** was on hand May 12th to reopen Glen Island Casino, New Rochelle, New York.

**CHARLIE SPIVAK** had the week ending May 8th at the Earle Theatre, Philadelphia. He is scheduled to take over November 5th through December 2nd at the Hotel Sherman, Chicago.

**CHARLIE BARNET** finished a week's date at the Earle Theatre, Philadelphia, on May 13th.

**LES BROWN** will have a one-nighter May 22nd at Hershey Park, Hershey, Pennsylvania, and will then follow the Dorsey combination at Hotel Sherman, Chicago, playing May 28th through June 17th.

**VINCENT LOPEZ** will fill the bill May 31st at Johns-Hopkins University, Baltimore.



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### Southward Swing

**TED FIO RITO** will end his four-week date at the Flagler Gardens Restaurant, Miami, on May 21st.

**INA RAY HUTTON** will follow the Fio Rito orchestra into the Flagler Gardens Restaurant for four weeks.

**CLYDE LUCAS** finished a four-week date on May 13th at Beverly Hills Country Club, Newport, Kentucky.

**WILL OSBORNE** had the week ending May 1st at the Casa Madrid, Louisville, and has signed on the dotted line to appear June 8th through 21st at Tune-town Ballroom, St. Louis.

**SNOOKUM RUSSELL** was on hand recently to open the new Scott's Theatre Restaurant in Kansas City, Missouri.

### Chicago Chit-Chat

**TOMMY DORSEY** will finish his date at the Panther Room of the Hotel Sherman on May 27th.

**GRIFF WILLIAMS**, who holds all box office records for orchestras at the Empire Room, Palmer House, is back there now setting new ones.

**SAMMY KAYE** checked out May 4th after a week at the Chicago Theatre.

### Far West Fanfare

**LOUIS JORDAN** headed the stage show at the Paradise Theatre, Detroit, the week ending May 6th.

**PHIL LEVANT** finished a week on May 13th at the Blue Moon, Wichita, Kansas.

(Continued on Page Nine)

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By HOPE STODDARD

**MUSIC LOVERS' ENCYCLOPEDIA**, compiled by Rupert Hughes, completely revised and newly edited by Deems Taylor and Russell Kerr. 879 pages. Garden City Publishing Company, Inc. \$1.98.

Since acquiring a knowledge of all aspects of musicianship is becoming ever more a requisite in winning that friend or influencing that person, every music lover should, as a matter of course, possess himself of the present volume. For it contains, in compressed space, more facts concerning music, more essential knowledge and intriguing data than any book it has been our privilege to scan.

A pronouncing dictionary of proper names and titles opens the volume, followed by a list of musical abbreviations. An "Introduction to Music for the Uninitiated", next in order, is an admirable dispeller of illusions of complexity with which most tyros approach the subject of music. The biographical dictionary of musicians, consuming over 400 pages, has the advantages of breadth and recency. It is amplified, moreover, by subsequent short biographies (a page or so to each eminent musician) written by such experts as Deems Taylor (his "Wagner the Monster" is a literary gem), Leonard Liebling, H. E. Krehbiel, A. J. Goodrich, Rupert Hughes, Richard Anthony Leonard, James Huneker, Henry T. Finch and Rudolph Ganz.

Next in the series, a dictionary of musical terms with 171 pages to its credit, is probably destined, what with its unflinching reference value, to become as thumb-marked as any in the whole volume. Follow "special articles" on acoustics, altered chords, conductors, counterpoint, the electric organ, folk-song, the fugue, harmony, hymnology, jazz, motifs, modes, notation, the opera, oratorio, the orchestra, piano, radio and other allied subjects. Then come the stories of ninety operas, and, finally, for a finish worthy of its antecedents, a guide to pronunciation of sixteen languages, and charts of symbols, clefs and pitches. All is given with a particularization and regard for detail that assures one the acquisition of knowledge by as nearly painless a process—both to one's psyche and purse—as possible.

**VICTORY THROUGH UNIONISM**, prepared by Harold G. Vatter, Ethel Landau and Katherine McTernan. 62 pages. Pile Drivers, Bridge, Wharf and Dock Builders, San Francisco, California, Local Union No. 34 of U. B. of C. & J. of America. 10 cents.

That a man has a right to seek to better his working conditions (ask for more pay, shorter hours, light, heat, space) as an individual has never been questioned. It is therefore the more amazing that it has taken over three hundred years in America to establish the right of two men (or more) to seek cooperatively the same betterment. The little booklet "Victory through Unionism" records this struggle through the course of American history with due regard for essential steps. The first strike in America, it relates, occurred in Philadelphia in 1786 when master-printers attempted to reduce wages to less than \$6.00 per week. In 1791 another strike held out for a workday that would "commence at six o'clock in the morning and terminate at six in the evening of each day." It was in the Quaker City, too, that militant shoemakers were found guilty, around 1806, of the "conspiracy" of "combining to raise wages".

Meanwhile Boston, by no means resting on her tea-leaves, had her carpenters striking for a ten-hour day, a step at first defeated by the organized employers claiming they were protecting the nation from workers' "laziness and immorality".

Land, slavery and the eight-hour day were, according to the author, the most important issues that organized labor faced in the 1880's. Abraham Lincoln, who understood people's rights if anyone did, put his approval on the movement in his statement, "Thank God, we have a system of labor where there can be a strike. Whatever the pressure, there is a point where the workingman may stop."

As the movement gained momentum, employers began to resort to lockouts, spying and threats. A detective agency advertised: "Corporations and individuals desirous of ascertaining the feeling of their employees and whether they are likely to engage in strikes or are joining any secret labor organization, with a view of compelling terms from corporations or employers, can obtain, on application to the superintendent of either of the offices, a detective suitable to associate with their employees and obtain this information."

During the years of post World War depression, when "sluggings" (paid for as per contract) and whispering campaigns against unionism proved equally destructive, the author describes organized labor as fighting for its very life. A series of legal victories and the incontestable argument of increased output has, it is explained, finally gained for it greater respect than it has ever before held. Finally comes the prophecy that this war will usher in the "century of the common man", since it is the common man who, in pushing the nation on toward victory, will make sane, enjoyable living possible.

**SONGS OF THE RIVERS OF AMERICA**, edited by Carl Carmer; music arranged by Dr. Albert Sirmay. 196 pages. Farrar and Rinehart, Inc. \$3.50.

You can do a lot with a river: run a saw mill with it, transport grain down it, generate electricity by it, irrigate soil with it, bathe in it, drink it, and, as attests the present volume, write songs about it. Of all the possibilities the last-mentioned has the virtue of bringing in focus the other activities as well.

American rivers seem to have proven their worth on all eight counts, with songs not only of brook-side lovers, but of voyagers, logging parties, raftmen, soldiers, gold-prospectors, fleeing slaves and retreating rebels. To sing of the river, in short, is to sing of every adventure or misadventure that overtook citizens of our budding republic.

Singing these songs we hear overtones of the trapper mapping a new continent, of the settler sowing the bottom-lands, of children hunting for bright pebbles where rivers run past log-cabin schools, of slaves cooling their burning feet, of housewives using the frothing foam for their weekly wash, of ourselves pausing spell-bound on the banks of Hudson, Mississippi or Ohio, joyous that its broad sweep is another of our Nation's treasures.

Fortunately the good old tunes are used and the verses are unembellished by later, less worthy, additions.

**THE CHALLENGE OF LISTENING**, by Howard D. McKinney and W. R. Anderson. 302 pages. Rutgers University Press. \$2.75.

One might call this book a course in sympathy mapped out for the layman-listener and directed toward instrument players, singers, that bedevilled middleman of music, the conductor, and that least understood of the whole hierarchy, the composer, all but obscured in smoke-clouds of faulty interpretation. Sympathy is evoked of the listener because it is he alone who can give dignity and authenticity to each of the foregoing workers in tone, by completing (through his awareness) the process of creation, once it has been successfully carried as far as his ear.

To attain such appreciation is no treading of roses. ("Why should we think that beauty, which is the most precious thing in the world, lies like a stone on the beach for careless passers-by to pick up idly?") It requires, first, a familiarity with the trails music follows from the time it drips from the composer's pen to the time it enters the hearer's ear, a familiarity which this book imparts with no small degree of success. How to recognize various composers' styles and what the interpreter does to the composer's original ideas, are interesting interpretative details. In clarifying the duties of these intermediaries the various orchestral instruments are considered as well as the harassed conductor who must somehow draw from them tones approximating the composer's intentions. Opera and the ballet are given highly illuminating, if unconventional, comment. Throughout the implication is that the reader-listener, acting on the book's suggestions, may come "as near the state of being his own critic as a world of imperfect humanity makes possible—or, perhaps, even desirable".

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**BACH'S HARMONIC PROGRESSIONS**, by Kent Gannett. 51 pages. Oliver Ditson Company. \$1.00.

One thousand examples of Bach's harmonic progressions are no scant treasure to America's composers, active and potential, who wish a thorough grounding in contrapuntal procedure. The present selection are culled from the chorales of Johann Sebastian Bach and conveniently transposed to the keys of C major and A minor respectively. Containing as they do many unusual solutions, showing no doubt modal influences at work, each of them is intensely interesting to students of harmony.

Not only are the chords (I, IV, V, and others) designated throughout the musical notations, but also the non-harmonic tones—passing tones, accented passing tones, suspensions, appoggiaturas, neighboring tones, organ points, anticipations, cambiata, échappée, and chromatically raised and lowered tones—are indicated by appropriate signs underneath the notes in question. Preceding each set of notational examples (i. e., "scale steps 5-5 in major", "scale steps 4-5 in minor") is an explanation of exactly what is taking place harmonically.

Since Johann Sebastian Bach's works may be said to be standard for music of this type, students today will do well to acquire, by means of such compilations, as thorough an understanding of his writings as possible.

**THE OXFORD COMPANION TO MUSIC**, by Percy A. Scholes. 1132 pages. Oxford University Press. \$7.50.

A volume of 1132 pages, representing five or six years of unremitting labor cannot be conclusively dealt with in the course of a paragraph or two. This reviewer, at least, has not the temerity to attempt it. We feel impelled to point out, however, a few characteristics worth noting. It is a work that treats of every aspect of music as an art—its creators, its terminology, its history, its instruments, its compositions. The approach is scholarly, the treatment exhaustive. Subjects seldom discussed in the ordinary musical dictionary are included, such as a history of the profession of music, puritan music, the ear, inns and taverns as places of music making, mealtime music, patronage, and Mother Goose songs.

A pronouncing glossary includes all the current music terms of every nation, as well as names of musicians and musical compositions. The numerous illustrations, aptly chosen, are in themselves works of art. In compiling this "companion", Dr. Scholes had recourse to over fifty of the best encyclopedias, including that of Tinctoris, printed about 1474. That the number of performing directions are perhaps greater than in any previous publication may be attributed to the thousand of sheets of music which the author painstakingly played or read through in order to "get down afresh to facts of music".

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## Citation For Bravery

**CAPT. FREDERICK F. WESCHE III**, of Roselle, New Jersey, a member of Local 151, Elizabeth, has distinguished himself as pilot of a Flying Fortress by making a direct hit on the stern of the largest ship in a four-ship destroyer convoy off Finschhafen as the latter was weaving through pitch-black night in an attempt to reinforce Japanese positions in New Guinea. Later reports of lifeboats in the area indicated it had been sunk.

The bomber, with Wesche at the controls; was badly hit and a pom-pom shell burst in the cockpit, starting a fire which the crew, though badly injured, extinguished. Then, without lights or radio and with most of the controls shot away, the victorious bomber turned toward the first landing field available, losing altitude rapidly. Eventually, without brakes and unable to use the landing flaps, Wesche overshot the runway by thirty yards, but got safely home.

Capt. Wesche is now recognized as a veteran flier and an expert bombing pilot with several victories to his credit, dating back to early achievements at Midway.

## President as Bandmaster

**FORMER PRESIDENT** of Local 328 and delegate to a number of national conventions, Chief Warrant Officer Edwin J. Sartell, is now bandmaster of the 8th Army Ground Force Band attached to the Cavalry School at Fort Riley. The organization was sworn into Federal service as the Regimental Band of the 121st Field Artillery on June 28, 1927, and was inducted into actual service October 15, 1940.

It played at maneuvers in Michigan, Wisconsin, Louisiana and Texas. The band, known as "The Governor's Own", played the last two inaugurations for Wisconsin governors. As a part of the 32nd Division, one of the first National Guard units to be inducted into Federal service, the band was initially stationed at Camp Beauregard, Louisiana, later at Camp Livingston, Louisiana, where it had its identity changed from the 121st to the 173rd Regimental Band. From Livingston, the band went to Camp Gruber, Oklahoma, to help activate the 88th Division, meeting troop trains to serenade the men who had been selected to join it. Moved from Camp Gruber to Camp Maxey, Texas, the band, upon arrival there, received orders from the 3rd Army transferring it to the Cavalry School at Fort Riley.

## Fortieth Anniversary

**THE** Crystal Ballroom of the Royal Connaught Hotel was the setting for a memorable event on April 19th when 400 members of Local 293, Hamilton, Ontario, and their friends assembled to celebrate the local's fortieth anniversary with a sumptuous banquet followed by a dance. Life membership cards were presented to more than forty members, all well-known and well-loved citizens of Hamilton, Ontario. Thirty-three of these have held charter membership since the institution of the union in 1903.

Members and guests were extended a cordial welcome by Fred Brant, who has been president of the local for over three years. Principal speaker was Rev. Norman Rawson, but, before his introduction by D'Irill Coons, Controller William A. Weir, a member of the local for over twenty years, was introduced by Harold G. Patterson. As representative of the city, he told of the high esteem in which local bands have been held down through the years.

The Rev. N. Rawson paid tribute to the contributions of musicians toward main-

taining the morale of the people and asked that musicians become even more conscious of the power which may rightfully be theirs through organized labor.

The local is proud of its record of fifty members on active service and its purchase of government bonds to the extent of \$5,000.

## FRED WALTER

Fred Walter, honorary member and former president of Local 48, Elgin, Illinois, died on March 26th at the age of seventy-eight. One of the oldest and most beloved members of the local, Brother Walter was president for a period of twenty-five years, and attended the National Conventions of 1909 in Minneapolis, Minnesota; of 1914 in Des Moines, Iowa, and of 1918 in Chicago, Illinois.

He was widely known in the Elgin, Illinois, jurisdiction as a musician, playing brass and string bass, and was a member of the old Elgin Military Band.

Noted for his kindly nature and willingness to help the other fellow, Brother Walter's passing is mourned by the local whose welfare he always had at heart.

## DONALD G. HABICHT

Donald G. Habicht, 32-year-old president of Local 366, East Aurora, New York, was killed on March 11th when he was returning from an engagement. He was alone in his car, which apparently skidded off the road and crashed into a tree not far from his home on the outskirts of Lancaster.

A charter member of Local 366, Brother Habicht was elected vice-president on January 5, 1941, and was reelected the following January. He succeeded to the presidency about June 15th when the former president removed to Denver. "Don" is sadly missed by his colleagues and will be ever remembered for his untiring efforts on behalf of the East Aurora local.

Brother Habicht is survived by his wife, Dorothy D. Pfell Habicht; two small daughters, Dawn and Dale; his parents, and three sisters.

## LELAND D. BULLARD

Leland D. Bullard, secretary of Local 56, Grand Rapids, Michigan, died April 7th after a brief illness.

Brother Bullard had served on the board of Local 56 for many years and was associate conductor and manager of the Grand Rapids Symphony Orchestra and director of the famous Saladin Shrine Band. Nationally known as a horn player, he had toured the country with the old Kilties' Band.

## JOHN H. KOERNER

John H. Koerner, life member and first secretary of Local 646, Burlington, Iowa, passed away on March 30th in his seventieth year.

A native of Rohle, Austria, Brother Koerner's musical talents inherited from his parents brought him recognition when he was very young. At the age of nineteen he came to America, eventually settling permanently in Burlington, where he played in many local bands and orchestras as well as in several well-known symphony and concert bands and theatre orchestras. Brother Koerner was also an instructor in practically all the wind and string instruments and organized and directed many school bands in southeastern Iowa and western Illinois.

# AGENCY COMMISSIONS

At the International Executive Board meeting held in February this year, a group representing the booking agencies requested modification of the law passed at the Dallas Convention, which provides for the manner in which deductions are to be figured from contract prices before commission computations are made. This law expressly provides commissions are to be charged only on the NET amount of said contracts.

The Board held this law, now contained in Section 53 of Article X on page 91 of the current American Federation of Musicians' By-Laws, was explicit as to what deductions are allowed and no other deductions would be permitted.

In the past, many booking agents, when computing the net figure upon which commissions were to be based, erroneously deducted only 7 per cent of the 10 per cent tax from the gross contract price.

This practice is contrary to Federation law. In addition to transportation, etc., the full Federation 10 per cent surcharge must be deducted.

For the information of the membership, the following deductions are to be made from the gross contract price of any and all engagements, before the computation of commissions are made on the net remaining portion of the contract price:

1. The entire Federation surtax of 10 per cent.
2. Transportation, Pullman fares and agreed traveling expenses.
3. Local union fees for the leader only.

Cartage and incidental expenses are not permissible deductions unless they are part of an understanding arrived at in the setting of the GROSS price for the engagement in question.

There has been no change in the maximum commissions permissible under the Federation agency or personal management contract forms.

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

## Top-Flight Bands

(Continued from Page Seven)

**FLETCHER HENDERSON** had a string of one-nighters, May 12th, at Elks' Club, Fairfield, Iowa; May 13th, at Auditorium, Burlington, Iowa, and May 15th, at Murat Temple, Indianapolis.

**TINY HILL** had a one-nighter May 6th at Danceland, Cedar Rapids, Iowa, and May 8th at the Auditorium, Milwaukee.

## California Capers

**GLEN GRAY** will finish a six-week date at the Palladium Ballroom, Hollywood, California, on May 17th, and will take over two days later for a week at the Orpheum Theatre, Los Angeles.

**WOODY HERMAN** will swing into the Palladium on May 18th for a six-week stay, and will hold forth August 18th through September 9th at the Sherman Hotel, Chicago.

**JIMMIE LUNCEFORD** has signed on the dotted line for the week of May 20th at the Golden Gate Theatre, San Francisco, California, and for the week of May 27th at the Orpheum Theatre, Oakland, California.

## Service Notes

**SKINNAY ENNIS** was recently placed in a 1-A classification and expects to be swinging out for Uncle Sam sometime in June.

**AL SEARS** is the most recent band-leader to join the ranks of orchestras touring the Army camps throughout the country under USO sponsorship.

**RAY HERBECK**, while traveling with a USO-Camp Shows unit, suddenly found himself minus his entire brass section. The five men all received their induction notices en route and Herbeck had to stop off in Los Angeles for replacements.

## It's Getting About That—

**DUKE ELLINGTON** recently received the annual honorary music award of the James Weldon Johnson Society of New York University for "20 years of distinguished contribution to American music".

**RICHARD HIMBER** provided the newest laugh for the transportation trial and tribulation album, when he chartered a trolley car to get himself and band from Connellville, Pennsylvania, where they boarded a train for their Uniontown date.

**CAB CALLOWAY** shows a definite trend toward the sweeter ballads even while he carries on with his usual hi-de-ho and blues specialties. When real swing music is called for, the instrumentalists go to work on "Black Dot", "Hey, Frantic! Relax", "Tappin' Off" and "Sorghum Switch".

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*The liberty of discussion is the great  
safeguard of all other liberties.*

—MACAULAY.

## Achievement Sans Convention

THE requirements of a nation at war must be considered first. Since war transportation is expected to reach its maximum load during the summer, it is in accordance with our nation's war aim that the Federation's Convention scheduled for June be cancelled. So large an enterprise would have placed undue strain on an already over-burdened transportation system. The Federation accordingly cooperated wholeheartedly with the Office of Defense Transportation and, for the first time in forty-seven years, decided to omit its National Convention.

Real regret marked this move. Forty-seven years is a long time, in the life of the individual or that of the nation, for any such custom to have obtained. Those who have been with the Federation throughout this wide span of years recall each convention as one recalls landmarks in an absorbing journey of discovery. There was the year in which the Constitution was formulated, the year which gave the member musician the right (with certain reservations) to accept employment in whatever local's jurisdiction work was offered (causing the unorganized musicians to join or form local unions), the year when examinations of prospective members were so planned as to exclude no one who could without membership become a serious competitor to the musician in the ranks, the year which welcomed locals within the Dominion of Canada, the year in which minimum wage laws assured musicians a decent living, the year in which President Petrillo took the helm on the retirement of President Weber, the year in which definite action was decided on, after decades of agitation, regarding the problem of recorded music.

Each year saw members assembling from all parts of the United States and Canada, perhaps with conflicting opinions but as one in their zeal to create for musicians everywhere more stability, wider opportunities, higher hopes for the future. Each year saw greater unification, the clarification of common purposes and possibilities. Each year enlarged the horizon of endeavor. And not one of the members but feels that the year to come—even without the stimulus of the annual get-together—will mark even more significant achievements than have as yet been realized, especially in view of the fact that, according to the constitution of the American Federation of Musicians, "it, by reason of inadequacy of transportation, gasoline and rubber rationing" a convention be called off, "the International Executive Board is vested with all the authority and power of a convention, in addition to its regular authority". Also, now that the musicians' major problem, "canned" music, has been fairly faced, and public, press and politics have begun to appreciate that there is a fight on hand for the very existence of thousands of American musician-workers and indeed for the art of music itself, the solution of the conflict seems finally within the realm of attainment.

It speaks well for the life and spirit of our organization that enterprise is ever in the ascendancy, and that, convention or no convention, progressively greater gains for the Federation are to be the lot of the future.

## Music Hath—Practicability

THE first factory manager who "allowed" his men to have a little music during working hours might have been a thwarted Gbaliapin or an inhibited Hofmann—and the delight that it gave his workers might have afforded him perverse satisfaction in the face of dark prophecies regarding dwindling income. But the discovery, the full weight of which must have struck him in a matter of days, that what he had considered an impractical indulgence for himself and his men was in actuality a boom to output, no doubt gave him the thrill of a lifetime. He must also have passed the word along, for the idea spread as only forest fires and sensational news can. Music hath, of all things, practical value—the ability to get a nail driven straighter, a screw turned tighter, a board planed smoother. Music, in short, is good business.

Then came war, with its need for top-notch efficiency, giving further impetus to the discovery. The gentle art of sound, in short, enlisted for a full-time war job in hundreds of factories, as fatigue-lifter, monotony-breaker and spiritual picker-upper.

The situation has passed the experimental stage, and it has become a point of wisdom for every factory engaged in war work to maintain a band to give regular concerts and to play at the lunch period, at the change of shifts and during working hours. In the more enterprising factories, the employment division sees to it that sufficient men and women are employed with the double qualifications of craftsmen and instrumentalists, and that these are recompensed for their combined industrial and musical duties. The schedule of these musician-workers comprise adequate time for rehearsals, presided over, of course, by able conductors. All music provided by the groups is free to the workers, though paid concerts to outsiders are sometimes part of the schedule. That such enterprises more than pay for themselves is no longer a matter of debate. Actual statistics demonstrate that bands, orchestras and choral societies speed production, make for greater accuracy and, by enlivening working hours, reduce absenteeism to the vanishing point.

## Invest in Life!

A POPULAR cartoon represents a pair of scales held by the hand of Fate with a soldier lying wounded on one dish, and a heavy purse and a roll of War Bonds on the other. The caption is, "They Give Their Lives—You Lend Your Money". A telling phrase, to be sure, but if one thinks a moment one realizes we are not even lending our money. We are investing it—and at a profitable rate of interest, too—in a project that assures life, hope and liberty for us and our children.

As musicians, let us see just what sort of peace-time country this money of ours will make possible. It is a country in which we can play Mendelssohn's "A Midsummer Night's Dream" overture, Abram Chasin's "Rush Hour in Hong Kong", and George Gershwin's "Rhapsody in Blue" without being afraid of a knock on the door by the Gestapo; a country in which we can belong to orchestras and choruses no matter from which race we derive; a country, in short, in which a composition or a musician is judged by intrinsic merits alone.

But we invest in more than that. As members of the American Federation of Musicians we invest in the right to strive collectively to better our conditions. (Were we to lose the war, make no mistake, labor unions would disappear overnight.) We invest in the assurance of a living wage, decent conditions, the possibility of advancement. We invest in good schools for our children and in upright principles taught in those schools. We invest in honesty and fair-dealing. We invest, in short, in life, rather than in shuddering, pallid existence.

## Labor Holds Its Gains

THE anti-labor propagandists have again overplayed their hand in the present hysteria over absenteeism. But they still get front-page headlines and leading editorial support. Labor is on the defensive while the blueprints for the next attack are being drawn up in the council rooms of the National Association of Manufacturers.

Organized labor cannot ignore this situation. It must remember the lesson taught by World War I. After the war organized employers launched a terrific offensive against labor and drove it from many positions it believed it had securely won. Labor had not achieved sufficient acceptance and recognition by the general public as one of the great permanent and basic institutions in American life. Labor unionism was not, like the family or the church or the school, taken for granted as an integral part of our democratic way of life—something beyond question or challenge.

If labor today does not wish to remain on the fringe of our national life or stand on trial before large sections of the public, it must continue to build for itself a firm foundation of public support. It will then be ready and able to meet any organized offensive against it and to maintain the position in our national life it has attained through great effort and sacrifice.

## Those Extra Five Minutes

ONE problem of peace—and, as sure as May burns blossoms over the hillside, peace will finally come—which will present itself for early solution will be what to do with extra leisure. For there will be leisure, and to spare, for those many eager ones who have been rolling bandages, dimming street lamps, polishing aeroplane propellers, making speeches in public squares, tramping through mud, and counting ration points. This leisure, at first given over to a rest blissful for its very vacuity, will soon become an uneventful waste boring beyond endurance unless plans are made for its enrichment.

A people's working hours are to a great extent mapped out for them. Resources and needs of a country determine the number of farmers, industrialists and professionals it can sustain. Hampered though Americans thus are in their selection of tasks, each has power of choice as regards the activities of his leisure hours.

Lin Yutang, in a recent book, cites the instance of a subway rider who plunged through a milling crowd to get from a local to an express, because, as he distractedly explained, it would "save me five minutes at the other end". "And what will you do with those five minutes?" queried the philosopher, quietly. The subway rider, bewildered even that such a question be put, stammered, "Five minutes—why five minutes—", and then stopped. Indeed, he had no use for those five minutes. Yet, without an answer to this question and to the question of what to do with all the extra time with which peace will provide us, we are verging on chaos.

Music could be the answer. Unfortunately it may fail to be, not because it is a scarce commodity, rare or expensive to come by (it is as plentiful as sunlight), not because it is only for the intellectual or the elite (it is the most democratic of the arts), but for the simple reason that people have all but lost the knack of actively enjoying it. The radio, without a doubt, is chief offender in inducing this atrophy. Music comes so easy—just a twist of the dial—that one automatically classes it with the sounds of nature, letting the notes merge in a breeze-rustling-rain-pattering-sparrow-chirping background, a mere drifting accompaniment to brushing the teeth, reading the newspaper or polishing the shoes.

There is no point in asserting so patent a fact as that the musician finds this situation a menace to his very existence. It is as addressed to the music hearer that the discussion becomes pertinent. Few potential music-lovers realize that, for the sake of their own happiness and integrity, they must learn to listen to and see their musician. Music is not a basking art but a participatory one. To share in it the music-lover must attend concerts, go to dances, play an instrument. He must tap along with an Ellington getting "into the groove", nod to the flute maneuvers of a Kincaid, view the finger-work of Szigeti interpreting Bach. In short, he must sense synchronizations of muscle and sound. His must be not the smugness of irrelevantly switching on this station or that, between soup and salad, and then impatiently obliterating, in the middle of phrase or bite, the whole breathless creation of a masterwork representing the combined genius of composer, soloist, orchestra members and conductor, but rather supplementary creation, a share in the artist's struggle to bring to birth a new concept. No artistic revelation can be experienced without such effort and it is possible only in the presence of the living musician. Here is endeavor worthy of those post-war leisure hours, a new skill that we ourselves may develop, of appreciation and co-creation, a skill that will open up a world varied and colorful.

## Exit, Good Intentions

RICHARD STRAUSS, who in 1933 consented to become head of music in the new Nazi state, because, as he said, by his authority he hoped "to protect art life in Germany against harmful encroachments on the part of the regime", has now found that in so doing he became a tool of the government, not the government of him. Not only were many petitions of his (protesting the exclusion of Jewish talent) ignored but, when he wished to have his new opera, "The Silent Woman", performed, he could find not a single opera house in the land that dared add it to the repertoire, for the simple reason that the librettist, Stefan Zweig, was a Jew. Thus came to an ignoble end both his personal ambitions and his hopes for the emancipation of German music. An invitation to dine with Hitler in one of the finest hotels in Vienna scarcely soothed his troubled spirits.

So now, the former head of Hitler's Chamber of Music is reported leaving his estate in Germisch in the Bavarian Alps and, in his seventy-ninth year, a disillusioned and embittered old man, seeking a new homeland in Italy. Truly, culture cannot take roots in barbarism and he who struggles to sow that ground finds that he wastes not only precious seed but his own strength as well.

From this it would seem the coast is clear for the appointment of another head of music in the Nazi State. Who shall be chosen and on what criterion? One who vows he will never use a libretto by Zweig or Mann? One who never allows strains of English or American music to pass the portals of his ears? One who can prove, beyond the shadow of a doubt, that he never, never has played a note of Mendelssohn or Meyerbeer?

# "THE INSIDE STORY OF THE HOLLYWOOD CANTEEN"

# And They Were Served



(1) EDGAR BERGEN and CHARLIE McCARTHY	(6) BILLIE BURKE	(11) J. K. WALLACE, Pres., Local 47 (2nd from left)	(16) FWN MILLER and LINDA DARNELL
(2) FRED MacMURRAY	(7) GLAMOR BEHIND THE SNACK BAR	(12) BETTY GRABLE	(17) ANN SHIRLEY
(3) DINAH SHORE	(8) LOU COSTELLO	(13) EDDIE CANTOR and BUDY VALLEE	(18) GEORGIA CARROLL and KAY KYSER
(4) INTERIOR OF CANTEEN	(9) BOB HOPE and JERRY COLLONA	(14) LAIRD CREGAS	(19) ANN SHERIDAN
(5) RITA HAYWORTH	(10) GREER GARSON and OLIVIA DE HAVILAND	(15) KAY KYSER and DOROTHY LAMOUR	(20) PAT O'BRIEN



J. K. WALLACE  
President, Local 47, Los Angeles

# — and They

**FEW SHORT WEEKS** after the fateful day of December 7th, 1941, found the West Coast flooded with over a quarter of a million service men. Among the large cities, Los Angeles and her surrounding area became the key spot for military activities, thus bringing hundreds of thousands of men of the armed forces.

These men came from forty-eight States to one concentrated area. They had a duty to perform, a war to fight, and they were doing it faithfully. But, when their day's work was done and a leave was granted, they walked forth into a city that wasn't quite prepared to help them. Some crammed the few service clubs that were inadequate to handle the situation. Many of them flocked to the Glamour City of the motion picture industry, scanning each face in hopes of getting a glimpse of their favorite movie star. Somehow the girl they thought was Hedy LaMarr was in reality an usher at a local theatre.

Don't think that people in Hollywood didn't realize the situation and weren't giving it a lot of thought, because they were. "These men are fighting a war for us," they pondered. "What are we doing for them?" Among those who devoted their time to figuring out a solution were Bette Davis, John Garfield and Mervyn Le Roy, to say nothing of craftsmen from the forty-two guilds and unions. Finally J. K. Wallace, President of Local 47, Los Angeles, formulated a preliminary plan, which was developed with the help of Miss Davis, John Garfield, Mervyn Le Roy, Carrol Hollister and John te Groen, and resulted in the formation of the now famous Hollywood Canteen.

In the beginning it was just an idea that could have died a neglected death, as



AL YBARA (Screen Set Designer), JULES STEIN, BETTE DAVIS and JOHN GARFIELD listen carefully to an unidentified member of the United Brotherhood of Carpenters and Joiners of America explain in detail a problem during the construction of the Canteen.

many have done in the past. But just one look at a lonely service man was enough to spur on the intended dream. A fabulous dream it could have been easily called, for they had planned for our fighting men actually the greatest show on earth. Immediately after that meeting they laid their plans before forty-two different guilds and unions of craftsmen. Very little persuasion was necessary to gain the cooperation needed to start the construction of the Canteen. Within a short time carpenters, electricians, painters, plumbers and many others of various unions gave their time freely and prepared the building capable of housing such an undertaking.

Finally, on the night of October 3rd, 1942, on a side street off Hollywood's well-known Sunset Boulevard, a large crowd of service men gathered. They were watching one of the strangest premieres the city had ever experienced. Car after car drove up and disgorged the film city's great stars. Then reversed procedures got under way: the stars began asking the soldiers, sailors and marines for their autographs. One young marine gulped audibly as he nervously scratched his name for his favorite—Deanna Durbin. After this was done the stars seated themselves in bleacher seats and paid homage to the service men who filed by, entering the Canteen. Eddie Cantor pointed to the door saying, "Through those portals pass the most beautiful uniforms in the world."



A MARINE SERGEANT breaks down and gives out with a real smile, especially since his girl friend is none other than Hedy LaMarr.

At last the fabulous dream had come true. The Hollywood Canteen was no longer merely an idea. Instead, service men walked through the portals revealing the greatest show on earth. As they crowded the large building, decorated to please them, they noticed strange things. They blinked their eyes in disbelief, for a certain waiter looked exactly like Basil Rathbone. All the girls waiting on the dance floor and behind the Snack Bar looked like famous movie stars. A bus boy scooted by and one soldier remarked to a sailor, "Say, doesn't he look like so and so?" "Yeah," replied the seaman, mystified. The orchestra leaders looked like Kay Kyser, Rudy Vallee and Duke Ellington. Great was their shock when the men found out that they were the three great band leaders—and the girl who handed them the sandwiches was really Hedy LaMarr. "Gosh, fellas, I'm dancing with Betty Grable. Boy! If Texas could only see me now," said a rangy sergeant.

The formalities were over, and from 7:00 P. M. to midnight the laughter of service men could be heard as they forgot their homesickness, found new friends, and basked in the glory of marvelous entertainment, all staged for the "Unknown Service Man". When the closing strains of the National Anthem were played by a tired but happy Kay Kyser and his orchestra, the fighting men of America reluctantly streamed out through the same portals, dreaming of another leave at the Hollywood Canteen.

As the doors closed on the eventful night, the elite of the film city's great hosts and hostesses of the enterprise, slapped each other on the back and commented on their success in putting on "the best cockeyed performance they ever had given." One glamorous star removed her shoes and as she walked toward the check room remarked, "Boy, do my feet hurt! But it was a lot of fun dancing with the fellas and seeing their eyes light up, hearing them really laugh." As she left she turned and said, "I'll see you tomorrow night."

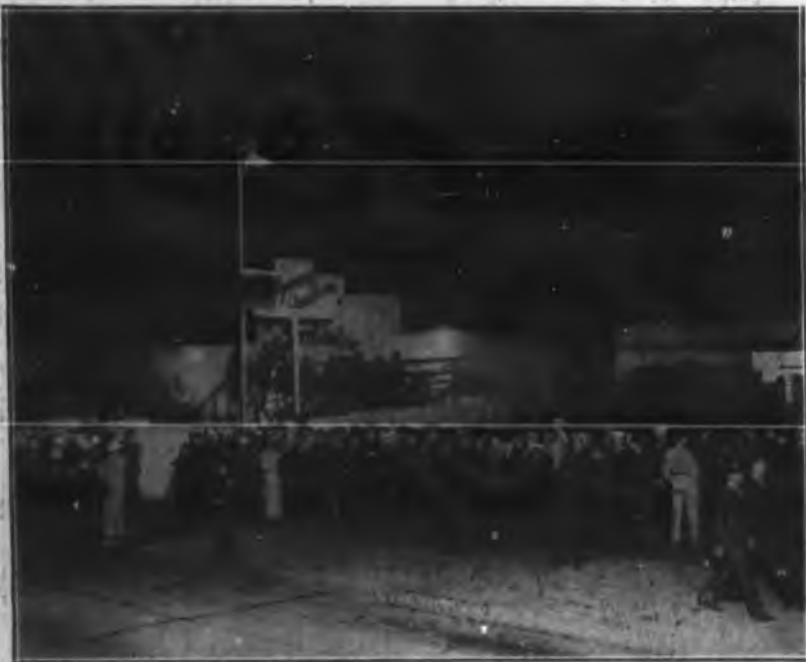
After all had gone and the lights were out, there remained at the offices a few weary people who had seen a dream come true. But more work was yet to be done. The Canteen had to remain open. True, the first night was a huge success, but after scanning the reports on food, coffee and cigarettes consumed by Uncle Sam's Best, it was like looking at the national income tax report. Right then and there it was confirmed that it would take a lot of money to see that the place remained open each night. Free food, free cigarettes, free everything for our boys. That was a large order. So immediately committees were set up and top-flight men in the entertainment field were chosen to head these committees. Among them was the well-known Jules Stein of the Music Corporation of America, who lost no time in plunging into the tremendous task of obtaining such financial backing as the Canteen obviously needed to operate. Through his efforts alone \$150,000.00 was soon realized. The first funds for the Canteen came from the premiere of the motion picture, "Talk of the Town". The movie version of "Stage Door Canteen" followed suit with a \$50,000.00 advance from its premiere and 20 per cent of the gross thereafter.

Well, needless to say, with people such as these behind the organization, the Canteen's future looked very bright. The next night found the doors again open, and the place jammed with "Unknown Service Men" enjoying the greatest show on earth.

Since that gala opening night the famous



FOYER TO CANTEEN  
"Through those portals pass the most beautiful uniforms in the world."



THOUSANDS OF SERVICE MEN from all branches of the Armed Forces jamming the entrance to the Hollywood Canteen on opening night.

# Were Served



By **ROBERT L. BICE**

**JOHN TE GROEN**  
Vice-President, Local 47, Los Angeles

chef, Milani, who is in charge of the kitchen, has fed more than 650,000 of our boys.

J. K. Wallace, President of Local 47, Musicians' Mutual Protective Association, Los Angeles, with the cooperation of his Vice-President, John te Groen, and the assistance of Baron Moorhead and Florence Cadrez of Local 767, also of Los Angeles, saw that the boys got the best in music. Members of the Locals, musicians of dance, radio, stage and screen, finishing their day's work, hurriedly hopped into their cars and played till midnight at the Canteen. In fact, local musicians doggedly devoted practically all their spare time to seeing that our boys got the finest in music. Entertainment was further augmented by the faithful attendance of the greatest in top-flight bands from all over America. Such generous efforts have made it possible for our service men to enjoy not only the finest dance music, but also, on Sunday afternoons, the music of the finest symphony orchestras.

The Commanding Officers of Army posts in the area began sending the post orchestras to help in the great campaign against "Loneliness". At last, the service man's dream of heaven is here to stay for the duration. And here's the reason: because through Union there is Peace, through Unity there is Victory. The great unions of Labor realize this. Every union, such as the guilds of musicians, screen, radio, stage, the union locals of electricians, plumbers, carpenters and painters, in fact, all the unions of American industry, are doing their part in keeping the Unity of our America. This must be done, for we are the family of the greatest union in existence—the United States of America.

Proof of this statement is offered by the following two letters, one from Miss Bette Davis, President of the Hollywood Canteen, the other from one of our Boys who is now fighting in the great battle for Freedom.

Local 47, A. F. of M.  
1417 Georgia Street  
Los Angeles, California.  
Dear Sirs:

Several months have gone by since the Hollywood Canteen has been accepted by a



**JOHN TE GROEN**, Vice Chairman of Local 47 of A. F. of M., extends a welcoming hand to a boy from the East Side of New York, and to another from the deep South.

quarter of a million of our boys in service as their home on the West Coast.

In that period they have been fed and entertained. Hollywood stars have served them, danced with them and talked with them.

As a result of this, we who served here at the Hollywood Canteen have often had the press, the public and, more important, the boys themselves sing our praises. This is very gratifying and we all are happy and proud.

However, a great measure of our success, in fact the outstanding contribution to this magnificent undertaking, has been that of Local 47 of the American Federation of Musicians. It seems rather unfortunate that so great an organization as yours has been so modest and retiring, not only the group, but also your leader and President, "Spike" Wallace, and your Vice-President, John te Groen.

The magnificent work of Local 47 should be announced from the house-tops, and my purpose in writing this piece for your magazine is to do exactly that. Never in the history of show business has a group



**CAROL HOLLISTER**, First Chairman on the Original Committee, explains various duties on the opening night to a Senior Hostess. Mr. Hollister was an important figure in the building of the Canteen.

demonstrated so loyal and devoted an interest in the war effort.

If it is true that the morale and happiness of our boys in service will be an all-important factor in winning the war, then it must be written for the record that your organization has done more than its part. In paying you this just and deserving tribute, may I take the liberty of adding my appreciation to your great leader, "Spike" Wallace, and more particularly to your Vice-President, John te Groen, who have worked so untiringly that the Canteen might be a success.

In the early period of our organization "Spike" Wallace pledged that the Musicians' Union would help establish and maintain this institution for our boys. He has kept this promise. As we enter the New Year it is comforting to know that these men will continue to be such a mainstay to our Canteen.

I am sure that the thousands and thousands of our boys in service who enter our doors are everlastingly grateful to the Musicians' Union for their unselfish contributions. A salute to you all!

**BETTE DAVIS.**

Selected from the many thousands of letters from service men thanking the Hollywood Canteen for an evening of entertainment and good food, the following letter was sent to Harry Crocker, local newspaper columnist, and is herewith published in its entirety:

It is two aym in the A. M., and I am sitting in my little lonely tent punching you all my opinion of the Hollywood Canteen. In the first place, maybe I had



**MEMBERS OF THE INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS** spent many hours of freely given time installing the quaint and intricate system of lighting.

better tell you all about where I come from. I happen to be a Kansas boy, whose home is a small town of about 8,000 people, including the cats and dogs, who are a good 50 per cent of the population. The only celebrity I ever saw before coming out here was a guy whom I can't even remember. Back home we go to the show twice a week, as often as it changes features. I have seen quite a few celebrities on the screen at those movies, then gone home and sighed and wondered just how in hell anyone could be so beautiful, so wonderful.

So it happens Uncle Sam calls me. I answer, and I am in California in the Hollywood Canteen. Well—I dance. I find out that I'm dancing with Deanna Durbin, who is nice and who even acts like she enjoys dancing with me. Then I dance with another girl, and someone says:

"That's Alexis Smith" . . . and I think she's pretty, and she smiles and talks and says she enjoys the dance. As I go on through the evening with my G. I. shoes and my clumsy way of taking corners on a crowded floor, I discover that I have danced with Kay Francis, Betty Grable, Margaret Lindsay and many others, and I can't believe it until I pinch myself—and because that isn't enough, I bite myself. Yes—I discover I am still alive!

Well, let me tell you something, Harry—when a buck private in Uncle Sam's army can go to a place like this, and enjoy being waited on by guys like Basil Rathbone and Raymond Massey, and can dance with girls like the ones I mention, not to say anything about Bette Davis and Marlene Dietrich, who wait on you, it seems the heavens have opened up long before the second coming of the Lord. At last the stars have moved over to let me through the blue ethereal sky.

What I want to say is, Harry, it's swell. You don't feel like getting drunk. You are intoxicated with the glory of it all. You're not out on the "make"—you're too startled to even give the primitive a chance to work. You're above all things that are mundane. You're in heaven where the stars are.

Just one thing more, Harry—I am just one of the many, many buck privates of the Army, Marines or Seamen of the Navy. They'll all float like I did in the stars.

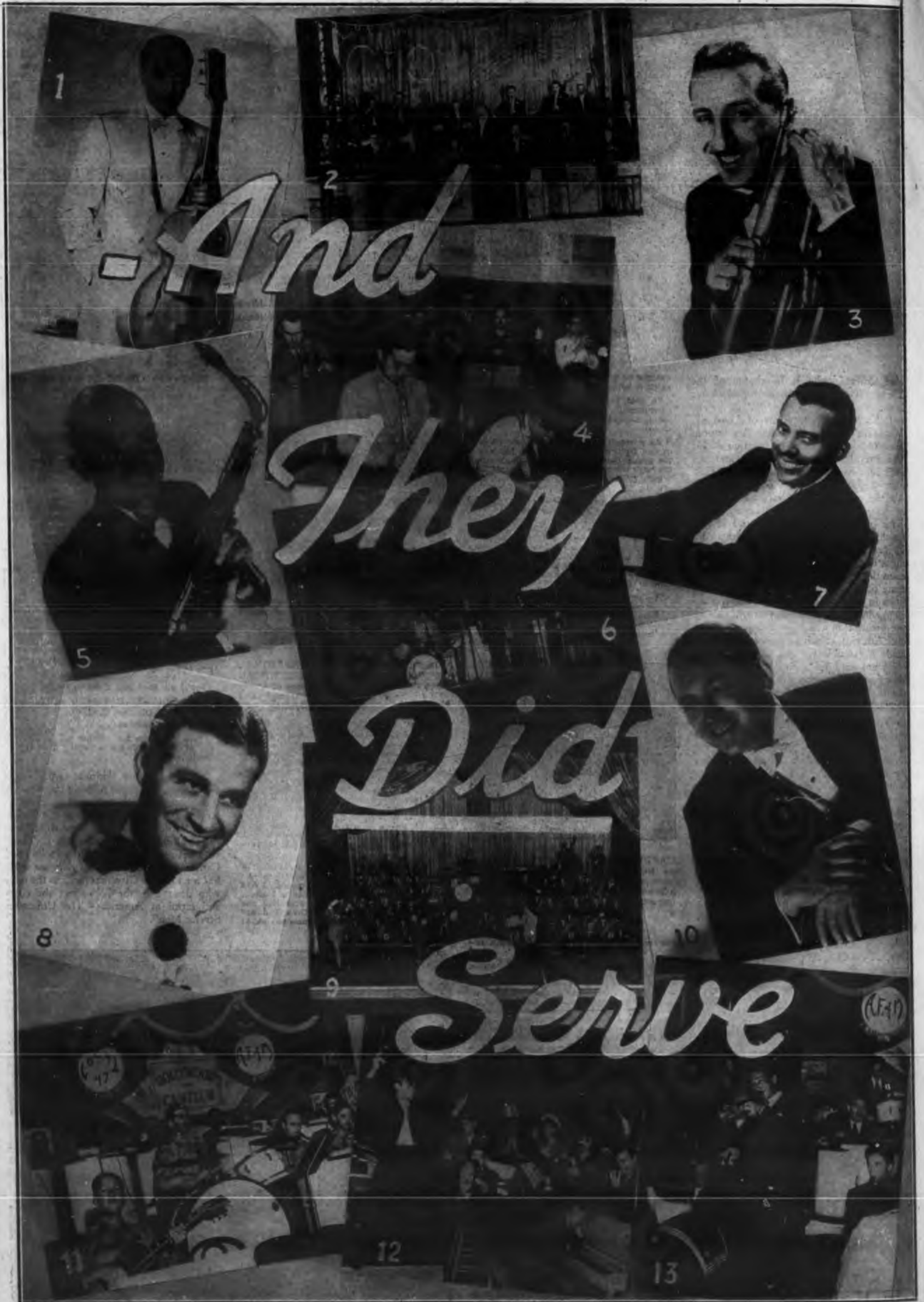
**PRIVATE RAPHAEL A. ORTIZ**,  
35th Division H. Q. Co.,  
Los Angeles.

P. S. Thanks for picking up my empty cup of coffee while I was talking to Heather Thatcher.

These letters are eloquent testimony in themselves. There is nothing more to say unless—if you have a relative or friend in service, tell him to drop in at the Hollywood Canteen. The folks there would like to meet him. Just one more thing. Those who have worked to make the Hollywood Canteen possible ask for no glory for what has been done. Give that glory to the ones who deserve it, the boys from the cities and farms of America—"The Unknown Service Man".



**TYPICAL KITCHEN STAFF** that sees to the Service Men's food problem. Under the capable direction of the internationally known chef, Milani, the boys get the best. Note Laird Cregar and Jean Gabin as dishwashers.



(1) ALVINO REY  
 (2) GLEN GRAY and the Casa Loma Orchestra  
 (3) MIKE BILEY

(4) RAY NOBLE and His Orchestra at Rehearsal  
 (5) JIMMY DORSEY  
 (6) ART WHITING and His Orchestra

(7) NORLE SIDDLE  
 (8) HORACE HEIDT  
 (9) TOMMY DORSEY and His Orchestra  
 (10) JAN GARRER

(11) ARMY POST BAND  
 (12) SPIKE JONES and His CITY SLICKERS  
 (13) HARRY JAMES

# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## THE RADIO COMMENTATOR

Ladies and gentlemen: Let me present  
That blazing, spectacular  
Highly oracular,  
Solidly factular  
Gent;

Who from border to border and 'round the  
equator  
Is hailed high and low as a prognosticator;  
Whose worldly opinions and national warcasts  
Are just as reliable as some weather forecasts.

In hamlet and city, whole families plan  
To hear this orational,  
Sometimes sensational,  
State-of-our-national  
Man;

Who's always prepared, between seven and  
eight,  
To air his deductions and thus "commentate";  
Whose earnest predictions may rarely come  
true,  
But who's always on hand just to folst them  
on you.

Yes, hark to his wisdom, and don't question  
why  
Of this polished grammatical,  
Pointed, emphatical,  
Talks-thru-his-hat-ical  
Guy.

His roars break on Congress's shivering ears,  
His tears may cause millions to weep in their  
beers;  
He cautions a country, fights battles afar;  
He talks fifteen minutes—and sells a cigar.

—CHARLES COLLINS.

MICHIGAN always has an interesting State Conference. Whether the delegates are many or few—interest is always keen, the debates animated, the conclusions substantial and wise. At the April convocation held at Grand Rapids, on the 8th and 9th of last month—the following cities were represented: Grand Rapids, Ann Arbor, Lansing, Jackson, Kalamazoo, Port Huron, Detroit, Muskegon and Battle Creek. The session was held at the Hotel Monroe. Local No. 56 played the part of entertaining host in splendid fashion. The sixteen delegates present, called upon for reports, gave a detailed analysis of Local conditions. Everywhere home ranks had been severely decimated, but the home guard showed fine undaunted spirit in carrying on the work. Election of officers resulted as follows: President, George V. Clancy of Detroit; Vice-President, Maude Stern of Kalamazoo; Secretary-Treasurer, W. J. Dart of Port Huron; Executive Board, W. B. Timmerman of Jackson, Harry Bliss of Ann Arbor and D. Lamoreaux of Grand Rapids. Field Officer Henry Pfizenmayer made a report which demonstrated a thorough knowledge of the territory within his overseeing jurisdiction. A cheering note was sounded by the report that reappearance and broadcasting of Detroit Symphony programs is anticipated in the near future. The writer enjoyed seeing Claude Taylor, who used to be a leading factor in the national Federation field. He was a delegate from the home local to the conference. The ten children of the Taylor family, whom delegates to the Grand Rapids national convention will recall—six girls and four boys—are now young women and young men—two of the latter being now in the uniformed service of their country. The next Michigan State Conference will be held at Port Huron. President Robert C. Wilkinson and Secretary Dwight T. Lamoreaux of Grand Rapids and the members of their official staff, are to be congratulated upon the thoughtful preparations made.



Chauncey Weaver

Pittsburgh Musical Society Official Journal, Local No. 60, announces the passing of Joseph L. Mayer, brother of the late William L. Mayer, long a distinguished figure in the national councils of the American Federation of Musicians. The later Mayer was a great lover of music—a Mayer family characteristic—and was for many years identified with bands and orchestras in Pittsburgh and surrounding country. He had been a member of Local No. 60 since 1915.

We are in receipt of a twenty-one page report of the Southern Conference of Locals, A. F. of M. The mid-year session was held in Birmingham, Alabama. The compilation of proceedings is a work of art. We hazard the guess that it is the handiwork of Wyatt Sharp, secretary-treasurer, with the assistance of his able

wife, who also belongs to the organization at Jackson, Mississippi. The Locals represented were San Antonio; Houston, Memphis, Chattanooga, Tulsa, Atlanta, New Orleans, Birmingham, Nashville, Columbus (Ga.), Oklahoma City, Orlando, Hattiesburg, Jackson and Miami. Twenty-two delegates answered roll call. E. E. Stokes of Local No. 65 occupied the chair. Roy Singer, the stern disciplinarian, served as sergeant-at-arms. Among the subjects which aroused more or less of animated discussion were contacts with the War Labor Board, social security, unemployment compensation, radio chain income, scale revision, etc., etc. Secretary Sharp announced that "the Locals disclosed a general increase in business, with fewer members to care for the increase; that Locals were continuing to contribute greatly to the war effort, both in service and financially; and that the survey revealed that approximately one-third of the conference membership of 6,000 were now serving in the Armed Forces, Harry J. Steeper of President James C. Petrillo's official staff, was present and gave a carefully analyzed review of the national situation; of the struggle the International Executive Board is making to carry out the mandate of the Dallas Convention, and of President Petrillo's response to a summons to appear before the Senate Committee at Washington and present his side of the controversy. The Conference adopted resolutions of appreciation of the fight which President Petrillo is making for a square deal between musicians and the employing public. The conference transacted more business than we have space to review. The old officers hold over. Brother C. P. Thiemonge headed the social entertainment committee and everything in that line was in the traditional high-grade southern fashion.

In a letter recently received from Traveling Representative Albert A. Greenbaum who covers Pacific coast territory the following paragraph is here introduced:

I have been in attendance on the Legislature for three weeks now and will on Monday start my fourth week. I was assigned here at the request of Locals 6 and 47 and the California-Nevada-Arizona Conference of Musicians. Organized Labor generally was fearful as to what might happen this year as this Legislature is farmer-anti-labor dominated. Some very vicious bills were introduced. One of these bills, if it had passed, would have in all probability made it impossible for our smaller Locals to continue in operation. This bill provided that all unions with 25 or more members must incorporate and, in addition, required a bond or surety of \$10 per member. It also limited initiation fees to \$5 and fixed monthly dues on a percentage basis. While this bill was damaging to the small Locals it would make it hard on the large ones as well. Los Angeles, with some 7,500 members, would have to come through with \$75,000, and San Francisco, with about 3,500 members, \$35,000. In addition, the bill set up an elaborate procedure for trials and completely eliminated the member's right of appeal to his International. There were some other equally bad features.

Similar happenings are reported from various sections of the nation. The fortunate feature of these uprisings is that the proposed legislation is loaded down with such preposterous innovations—that even ordinarily indifferent legislators see the absurdity of the program and refuse to give it support. War invariably generates all kind of brands of hysteria. Rarely is there a successful outcome. The threat will continue until the legislature adjourns. Meanwhile the watchmen must continue to patrol the outer walls and make their presence felt in the inner circles. Spring, happily, will witness a good many legislative adjournments.

An evangelist recently told his congregation that he had had recent contact with Hell. Perhaps it was a short-wave blast from Berlin.

What is "inflation?" It hops and skips and jumps and floats through current vernacular; but it is interesting to note how many people who use it with a goodly degree of fluency—are most hesitant when called upon for a definition. About the clearest definition we have noted recently is one appearing in a late edition of the Los Angeles Overture (Local No. 47). We clip a couple of paragraphs:

Putting aside technicalities, inflation simply means that demand—the spending power in the hands of the people—is greater than the supply of things to be bought. Everyone knows what happens when demand outruns supply. When the world series comes to town the demand for seats outruns supply. Then the ticket scalpers peddle tickets at two or three times the regular price. That's the way it is with

inflation, except that inflation is general. It affects all prices. People living on wages might get more wages, but the chances are that the cost of living would rise faster. Workers living on fixed wages—teachers, firemen, policemen—and people with savings, investments, pensions, insurance, would be particularly hard hit. Think what it would mean to the millions of holders of social security cards to find when their old-age pensions came due that they could buy only one one-quarter of what they should buy. It would just mean the difference between security and no security at all. So inflation is everybody's baby.

Possibility of inflation suggests a lack of economic and financial control which may be well meditated with deep concern. The upward spiral may be dizzying; the subsequent collapse disastrous. War may prove itself Hell in more ways than General Sherman ever sought to enumerate. Prudence in money matters is a virtue difficult to exemplify. So testify the signs of wreckage all along the way. Here's hoping we may escape the elemental wrath which so ominously seems to portend.

Utopian dreams are such wonderful schemes,  
Though they never seem to come true;  
Yet some day we'll hope to discover the dope,  
Which will bring forth the longed-for clue.

It is with deep personal sorrow that we are called upon to record the passing of a long-time friend—Ernest Nordin of Local No. 70 of Omaha. The World-Herald of that city carries a front-page portrait and extended review of the deceased as "one of the staunchest pillars in Omaha's music structure as it stood in an earlier day." Brother Nordin was seventy-three years of age and generally regarded as the dean of Omaha musicians. He was a native of Copenhagen, Denmark. In reviewing his career and contribution to the musical profession in his adopted city The World-Herald says:

As violinist and director of music at the Boyd Theatre his orchestra, as theatre orchestras then were set up, was one of the finest. Then with the passing of traveling dramatic, operatic and light opera companies, he tried to raise musical standards in the vaudeville houses.

But one of his greatest contributions was his accomplishment, with others, in the organization of the old Omaha Symphony Orchestra in the twenties. That was very near to his heart, and with typical self-effacement he would play on the last stand of violins or violas, assist Sandor Harmati as conductor or turn to any other task where he could be of value.

He was not active in recent years, but his interest in music, here and elsewhere, was always keen, for music had been his life. He truly loved it. In losing Ernest Nordin Omaha loses not only a fine musician but a fine gentleman. Little more could be said of any man of music.

In our contacts with Brother Nordin down through the years we found him a man of high ideals, a loyal Federationist and a wise counsellor when considering the welfare of Local No. 70. He will be keenly missed by associates and citizens who knew and appreciated his worth. In future visitations to Omaha we shall be conscious of our own personal loss.

Upon the altar of world war sacrifice has been included the name of Christine L. Street, member of Local No. 24, Akron, Ohio. She played piano and accordion, had a wide reputation as a musical entertainer and her services were in extensive demand. She joined the USO organization and was on an entertaining tour when her life was snuffed out in the crash of a Royal Canadian Air Force Transport in the sea off the Alaskan coast. Six lives were lost in the tragedy. Miss Street has two brothers in Army Air Corps—Leonard, at Phoenix, Arizona, and Gordon, overseas. She had telephoned her mother shortly before her death—stating that she was lonesome for a word from home, but had plenty to eat and "that everything was fine" on the trip. Our Federation membership is making unqualified response to the war call—regardless of sex.

In a recent article on this page anent the selection of Mr. Désiré Defauw as successor to the lamented Frederick Stock, we spoke of the former as previously of Montreal "where it is claimed he organized and developed a fine orchestral ensemble in that Canadian city." Although we gleaned the supposed facts from the music page of a Chicago paper, Mr. Marcelle Hogue of 5053 De la Roche Street, Montreal, writes us that the statement is not quite correct. Mr. Hogue states: "Mr. Defauw was appointed conductor of the Montreal Symphony Orchestra after a date some five years before, when Mr. Wilfred Pelletier of the Metropolitan Opera Company perfected the organization and started it on a highly successful career." We have no disposition to deal in anything but the facts and we are thankful to Mr. Hogue in setting us right. We have heard enough music while visiting Montreal and over the radio to know that standards are high in that city and will continue to be regardless of the shift-

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ing scenes in leadership which are always taking place.

The *Fanfare*, Local No. 73 official organ, Minneapolis, is three years old. *Fanfare* means "a flourish of trumpets". This particular *Fanfare* began to trumpet the first day of its arrival. The embouchure was promising, the tone color attractive, and the cradle days all which the fondest parentage could wish. There has been no *enfant-terrible* experiences in the upbringing. We extend congratulations upon a future so rich with promise.

Major George W. Landers, the oldest bandmaster in the State of Iowa and possibly in the west, has sustained the sad loss of his estimable wife. He will close out his music store business at Clarinda and go east to live near his three daughters in Boston. Major Landers is in his

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eighty-fourth year. He saw band service in the Philippines during the Spanish-American War. He has ever been a sane enthusiast in the realm of band music. May his declining years be marked by restful serenity and happy retrospection over a life well spent.

This seems to be a great season for the anti-labor crackpot. Some of the legislation proposed reads as though it might have emanated from an institution for feeble-minded.

Another of our valued Canadian friends has passed within the impenetrable shadows. After four years of failing health the mortal culmination came to Ernest James Potter of Hamilton, Ontario. Brother Potter was a charter member of Local No. 293, and a prominent and influential personality for forty years. He was local president seventeen years. He had been a delegate to fifteen national A. F. of M. conventions. He was for many years a valued member of the choir at Christ's Church Cathedral. He held membership in the Hamilton Symphony Orchestra and the Centenary Church orchestra. He was a member of the 91st Highlanders' Band and served overseas four years in the first World War. His musical gifts were of a high order and he was in demand as a trap drummer and tympani player. Efficient as a musician, an official of wise counsel, of moral stature which insured him the respect of all who knew him—a worthy record comes to its close.

Rachmaninoff, king of the pianoforte, has answered summons to that far-off shore. No longer will his wizardry amaze and delight the multitudes who heard him. An offspring of that vast empire called Russia, he eventually made his way to that America so unlike his native land that even fanciful resemblance is impossible. With his wife by his side they together took the oath of allegiance to their newly adopted country. He had not crossed the threshold of three score years and ten; but his well-rounded career will live in musical history long after his final departure.

Friends of Al G. Rackett, editor of the *Chicago Intermezzo* (Local No. 10), and delegate to many national conventions of the American Federation of Musicians, will be glad to learn that he is recovering from a protracted illness. Here's hoping that Spring and early Summer will provide the restoratives which will make Al

his former vigorous self again.

The Mid-West Conference of the American Federation of Musicians—embracing the commonwealths of Minnesota, North Dakota, South Dakota, Nebraska and Iowa—has reached its twentieth annual get-together assemblage—and is still going strong—regardless of international war, industrial dislocation and a winter period which on the 18th and 19th of last month seemed without terminal facilities. Thirty-eight locals representing the following cities: Des Moines, Owatonna, Sioux City, North Platte, Albert Lea, Austin, St. Paul, Grand Island, Mason City, Mankato, Fort Dodge, Cedar Rapids, Davenport, Winona, Duluth, Fargo, Boone and Minneapolis—convened in the hospitable city of Winona and found plenty to occupy time and attention during a two-day session. President Fred Heyer, Sr., of Local No. 453, Al Miller of the Trade and Labor Assembly, and K. McQueen of the Association of Commerce extended the official greetings to the delegates and visitors. President Ed P. Ringius responded. Sunday evening there was a banquet at the Oaks Nite Club, at which time food absorption was interspersed with instrumental music, terpsichorean movement and song—one of the vocal hits of the evening being an original song by Delegate Al B. Woeckner of the Tri-City Local. The Monday session was devoted to the serious business of the conference—which included paying acidulous respects to the Minnesota Legislature which seems to be trying to give an imitation of the California legislative program—which is chiefly characterized by manifest antipathy toward organized labor. In both states not much headway is being made by the anti-union foes. Each local made a report of affairs in the home jurisdiction. Incidentally the Conference expressed regret that there will be no 1943 national convention and expressed its feelings in phraseology untinctured by ambiguity. The 1944 Conference goes to St. Paul. Resolutions of condolence were adopted over the loss of the late Claude E. Pickett of Des Moines, for many years secretary-treasurer of the Mid-West Conference. The closing feature of the Conference was the election of officers as follows: President, Edw. P. Ringius of St. Paul; Secretary-Treasurer, Stanley Ballard of Minneapolis; Advisory Committee: Mrs. L. C. Hadjeli of Mankato, A. J. Bentley of Grand Forks, Robert Henegar of Sioux Falls, Pat Lynch of Sioux City, and Ed. A. Weeks of North Platte. For care-

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fully planned and well executed entertainment the Conference expressed its appreciation to Local No. 453, officered by the following: President, F. L. Heyer; Vice-President, LeRoy Kuhlmann; Secretary-Treasurer, Max Lewis; Business Agent, Hal Corey; Executive Board: Fred Heyer, Fred Milke, Arthur Rice and Roy Walte.

An official visit to New England last month disclosed snowbanks, reluctant to leave those historic hills and dales; Boston, a seething municipal citadel of war activity; Local No. 9, gracious in its hospitality to all Federation visitors from far and near. It was pleasant to meet James Kenney, an old-time national convention goer; Henry Woelber, long recognized as among the trombone virtuosos and now prolific with his pen; to have contact with the Millingtons—father and daughter; also with Herman P. Liehr; and opportunity to view the activities of Treasurer Brenton's capable and faithful staff. The air was too raw and chill for much discourse on Boston Common. Boston baked beans had their old-time appeal. Many noble landmarks pointed to the days when the Cradle of Liberty was first rocked and when sturdy pioneers were blazing the trail which would lead to golden days which were yet to be. The sojourn was brief but stimulating. President George Gibbs of Local No. 9 met us



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at the gate and remained with us faithfully until the hour of departure.

We have just received news that Mrs. Alvina Anna Baer, wife of our long-time friend, John Baer, secretary of Local No. 421, La Porte, Indiana, passed away on April 10. Mrs. Baer attended something like fifteen national conventions of the A. F. of M. with her husband who was delegate. Her life-time had been spent in her home city. She was married to Secretary Baer on June 19, 1902. She was a member of the Presbyterian Church; of the O. E. S. and of the Lady Templars. The funeral was largely attended and the floral tributes from a host of friends bore eloquent testimony to the high esteem in which she was held. May the sympathy which will be extended from countless friends be a source of comfort to Brother John Baer in the great loss which he has sustained.



# MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

HEARING Dimitri Mitropoulos conduct his own Minneapolis Orchestra was an experience to which I had long looked forward. One remembered the striking and original effects this conductor had evoked with the New York Philharmonic and the tonal subtleties made possible by the older group of long experienced orchestra musicians who need only the master-mind of a great interpreter to rise to new heights of musical expression. Would the same effects be in evidence with the smaller, younger orchestra, I wondered, and what divergences, if any, would be heard in my first encounter with the western body of musicians? These questions flashed through my mind as I wound my way through the labyrinthine corridors of Northrup Auditorium to attend a rehearsal of the Minneapolis Orchestra. Having just passed through the trials of a five weeks' tour, the organization was preparing for its home-coming concert which was to take place the same evening as the rehearsal I was about to attend. Sounds that resolved into the fairy music from Mendelssohn's "Midsummer Night's Dream" overture floated tantalizingly but faintly down every hallway, and I began to despair of finding any door unlocked and ready to admit me into the main hall. Sent hither and yon before being allowed admittance to the auditorium, I eventually gained the desired goal and sank into one of the luxurious seats well toward the front.

Mr. Mitropoulos, in a blue sweater and slacks, was energetically pulling the men up to his own vital and untiringly active musical ideal. "Please, follow me", he coaxed. "Follow me freely. Don't wait to be pushed." His whole attitude during the rehearsal was that of a kind and loving parent who wants his children to have the best and to give of the best that is in them. Later, at lunch, he gave voice to the responsibility which he feels for his "boys" of the orchestra. He feels a moral element is involved and that it is for him to set an example that all may be proud to follow. Few musicians that I have known would consider accepting such an onerous weight, but Maestro Mitropoulos is far and away different from any musician, great or otherwise, whom I have had the privilege of meeting. No matter what subject one may touch upon in conversation, Mr. Mitropoulos invariably has trenchant ideas of his own to contribute, and they are always of interest and illuminated with the light of logic and practical reasoning. One could, if time allowed, listen for hours to the various and engrossing theories put forth by this man whose mind is ordered and logical as are the minds of few musicians.

### Control Through Calmness

In the remainder of the rehearsal there were no shouts, no arguments, no tearing of hair nor voicing of epithets. Once the maestro, while conducting, put the chair, on which he sat between sessions of conducting, off the dais, continuing to beat time as he did so. Later he forgot that he had done so and nearly sat on the floor before remembering. His mind is far from mundane things while engrossed in his work, and this was repeatedly apparent during the rehearsal.

The novelty on the evening's program was a symphony by Paul Dukas, the Frenchman known for his entertaining piece of program music, "The Sorcerer's Apprentice", an orchestral scherzo almost as well known as Rubinstein's Melody in F, Rachmaninoff's Prelude in C sharp minor and other unmentionables in the world of music. Indeed it has shrouded other works by Dukas in a blanket of oblivion, as "Cavalleria Rusticana" did Mascagni's other operas and as "Pagliacci" did Leoncavallo's. Most musicians don't even know that Dukas has composed a symphony, and I certainly never expected to hear one in Minneapolis at the first orchestra concert I had attended here in eight years! Mr. Mitropoulos had been the first to introduce this work of Dukas in Europe, and he now brought it forth for the Minneapolis musical public in one of his virile and glowing interpretations. Fortunate indeed is a concert-going public, when its orchestral fare is presided over by a musician of such wide-ranging interests and imaginative intelligence, for one is always assured that nothing worthwhile in the world of music will long escape the attention of such crusading and far-sighted vision.

In the instance of Dukas and his Symphony in C minor, one is glad to have heard it once, but the music itself does not have the compulsion within itself that would demand further hearings. It might well be subtitled a Concerto Grosso for Horn, Trumpet and Trombone with string obbligato, so brassy was the musical garment of orchestration. The composer shifted key so constantly that one seldom felt that points of rest were comfortably and contrastingly applied; this in spite of a definite Franckian turn of phrase or harmonic shift that reminded the listener that Dukas was of the group that sat at the feet of that master and absorbed many a characteristic chromatic progression that we associate with Franck in his greater works. Franck's disciples frequently sought to emulate a profundity of which they were incapable and the later Ravel-Debussy school of French music, which appears to stem from Fauré, sought rather the effects of a complexity that shrouded an instinctive superficiality of musical thought. Can anyone but a schooled musician ever remember a theme of any composition by the later French school that is of arresting strength or that has any universal and permanent appeal?

### Brazen Brilliance

The brass section of the orchestra was given unusual opportunity to disclose a seldom-demanded virtuosity, and they rose to Mr. Mitropoulos' desires with superb response. Rapid passage-work, clear and startling *sforzati*, and an organ-like quality that sounded full-bodied and rich to an unusual degree, were all evidenced by different sections of the brass choir in the first and final movements of the Dukas symphony. In the middle movement the strings had opportunity to sing consolingly, and were doubly welcome after the plethora of brazen splendor.

I'm not convinced that I like the shell constructed around the orchestra players. It is supposed to act as a sounding-board, but I felt at times that it made everything tonally too clear and thus dissipated possibility of tonal subtlety that is a needed asset for any musical performance. Somewhat the effect of a piano played without the use of pedals. Then, too, the walls of the shell are too light-colored, and here again give an effect of too little mystery. The whole thing works away from imaginative subtlety and chiaroscuro.

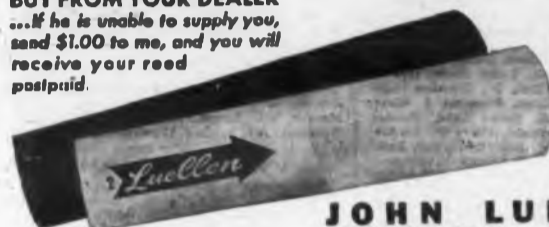
No fault can be found, however, with orchestra or conductor. They are a joy to watch and hear, and one cannot fail to look forward to listening to Mr. Mitropoulos' interpretations of the great classic and modern symphonic works. Everything done by him is outstandingly original and of absorbing interest.



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## »» TRADE TALK ««

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### French American "Futurity" Reed

When the "Futurity" reed first appeared on the market a short time ago, many people had the impression that it was just another plastic reed being presented to the public. However, Mario Maccaferri, head of the French American Reeds Manufacturing Company, hastens to assert that "Futurity" is the reed in which all the most modern and up-to-date improvements have been embodied.

To realize this reed, many problems had to be solved, the two main ones being price and quality. The "Futurity" reed is amongst the lowest priced plastic reeds on the market, the clarinet reed, the alto sax and the tenor sax each selling within the price-range of all. This reed has been so sensational that all initial production



MARIO MACCAFERRI

plans have had to be quadrupled. The popularity of Maccaferri reeds, which as you know are the "My Masterpiece", "Isovibrant", "Populaire" and "Miracle", as well as "Futurity", is at its peak. Unsolicited endorsements have been given to the French American Reeds Manufacturing Company by musicians like Benny Goodman, Freddy Martin, Johnny Hodges and hundreds of others equally famous, proving the unquestionably high quality of their reeds. It was only at the beginning of 1940 that Maccaferri reeds started to be manu-

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### Music Industry in Wartime

The newly appointed musical industry advisory committees and the War Production Board recently have held conferences in Washington which seem to indicate some improvement of the present restrictions imposed upon the trade. Even an all-out war economy does not wholly justify the considerations which have long handicapped the industry, and from the President down there has been evidence of a growing realization of the important part which music plays in a war-torn world. As a tonic for the Armed Forces, as a spur to industrial productivity, as a factor in maintaining civilian morale, music has won recognition as an essential in war-time.

What then can be gained by strangling the output of necessary instruments? A return to peace-time production figures is not expected, nor do instrument manufacturers ask to be considered as a favored group. If the addition of one instrument would be responsible for the loss or injury of one man or the continuance of the war one hour, the voice of industry would be raised instantly to cease production. It would be a hastening rather than a hampering of the war effort if the fetters which now bind musical endeavor were relaxed, and if the War Production Board, in its discussions with the advisory committees, would recognize this fact.

Between the industry's normal productive capacity and war-time activity there will be a wide gap, but the attention which Washington is giving to small-plant participation in war manufacturing inspires some hope that an effort will be made to bridge the gap and adjust the worst of the music industry's problems.

### Drum Company's War Work

W. F. L. Drum Company of Chicago is 100 per cent engaged in war work, according to William F. Ludwig, for the government has placed huge orders with the company for plastic files and rope drums. These will be used to provide martial music for the boys, taking the place of Sousaphones and saxophones, since they do not consume vital materials.

Mr. Ludwig has lost both his general manager and private secretary for the duration, since his son, Bill, has joined the Navy and his daughter, Betty, the Waves.

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MISSOURI: St. Joseph: Fiesta Bar, Fred Mettlymeyer, Manager. St. Louis: Radio Station WIL. MONTANA: Arlee: Arlee High School Gymnasium. Billings: Tavern Beer Hall, Ray Hamilton, Manager. Missoula: Post Creek Pavilion, John & Chas. Dihman, Props. NEBRASKA: Emerald: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers. Fairbury: Bonham. Lincoln: Garden Dance Hall, Lyle Jewett, Manager. Omaha: United Orchestras, Booking Agency. NEW JERSEY: Atlantic City: Chez Paree, Dude Ranch. Hellig's Restaurant. Knickerbocker Hotel. Morris Reidy, Proprietor. The Wigwam, John Plotek, Manager. Florham Park: Canary Cottage, Jack Bloom, Manager. Jersey City: Duffy, Ray, and his Music Box. Mountainside: Chi-Am Chateau, George Chong, President. Newark: Liberty Hall. Stelton: Linwood Grove. Union City: Joyce's Union City Brew House. Wildwood: Bernard's Hofbrau Club. Avon, Joseph Totarella, Mgr. NEW YORK: Averill Park: Crooked Lake Hotel. Beacon: The Mt. Beacon, L. D. Lodge, Prop., The Casino. The Mt. Beacon, L. B. Lodge, Prop. Buffalo: German-American Musicians' Association. McVan's, Mrs. Lillian McVan, Proprietor. Miller, Robert, Nelson, Art. Canton: St. Lawrence University, Dr. Willard H. Jencks, President. Fort Edward: Everett's Rest, Hiram Knickerbocker, Prop. Greenfield Park: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Managers. Hamaroneck: Lawrence's Inn. Quaker Ridge Country Club. Mount Vernon: Emil Hubsch Post No. 536, V. F. W. New York City: Albin, Jack. Blythe, Arthur, Booking Agent. Harris, Bud. Jermon, John J., Theatrical Promoter. New York Coliseum. Palais Royale Cabaret. Royal Tours of Mexico Agency. Sonkin, James. Olean: Cabin Restaurant. Oneonta: Goodyear Lake Pavilion, Earl Walsh, Proprietor. Potsdam: Clarkson College of Technology. Potsdam State Normal School. Rochester: Medwin, Barney. Rye: Coveleigh Club. Soda Point: Joe's Place, Lillian C. Blumenthal, Manager. Windsor Beach: Windsor Dance Hall. Yonkers: Howard Johnson Restaurant, Mr. Lober, Manager. NORTH CAROLINA: Carolina Beach: Carolina Club and Management. Charlotte: Associated Orchestra Corporation, Al. A. Travers, Proprietor. Greensboro: Greensboro Country Club. Wilmington: Greystone Inn, A. W. Pate, Manager and Owner. Winston-Salem: Piedmont Park Association Fair. NORTH DAKOTA: Grand Forks: Point Pavilion. OHIO: Alliance: Curtis, Warren. Akron: Mallo's Club. Musical Bar, Inc. Avon: North Ridge Tavern. Paster, Bill, Manager. North Ridge Tavern. Cambridge: Lash, Frankie (Frank Lashinsky). Canton: Beck, L. O., Booking Agent. Cincinnati: Cincinnati Club. Milnor, Manager. Cincinnati Country Club, Miller, Manager.

Elks Club No. 5. Hartwell Club. Kenwood Country Club, Thompson, Manager. Lawndale Country Club, Hutch Ross, Owner. Maketawah Country Club, Worburton, Manager. Queen City Club, Clemer, Manager. Spat and Slipper Club, Western Hills Country Club, Waxman, Manager. Dover: Ell Studer and his Rink and Dance Hall. Ironton: Ritz Ray Club, Dustin E. Corn, Manager. Leavittsburg: Canoe City Dance Hall. Lima: Masonic Lodge Hall and Masonic bodies affiliated therewith. Logan: Eagle Hall. Niles: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio. Steubenville: St. Stanislaus New Polish Hall. Summit County: Blue Willow Night Club, H. W. McClery, Manager. OKLAHOMA: Oklahoma City: Buttrick, L. E. Tulsa: Rainbow Inn. PENNSYLVANIA: Brownville: Hill, Clifford, President, Triangle Amusement Co. Chester: Reading, Albert A. Frackville: Casa Loma Hall. Girardville: Girardville Hose Co. Greensburg: Westmoreland County Democratic Committee. Greentown: Island View Inn, Joe Benci and Ralph Iori, Props., Lake Wallenpaupack. Hanover: Cross Keys Hotel, Mr. Shutz, Manager. Hazleton: Smith, Stuart Andy. Irwin: Jacktown Hotel, The Kulpmont. Liberty Hall. Lehighton: Reiss, A. Henry. Mt. Carmel: Mother of Consolation Hall, Rev. Skibinski, Pastor. New Brighton: Clearview Inn. Oil City: Belles Lettres Club. Philadelphia: Benny-the-Bum's, Benj. Fogelman, Owner. Deauville Casino. Holmesburg Country Club. Nixon Ballroom. Simms Paradise Cafe, Elijah Simms, Proprietor. Temple Ballroom. Zeta Psi Fraternity. Pittsburgh: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors. Pottsville: Wojcik's Cafe. Reading: Park Cafe, The, George Stephens, Mgr. Spartaco Society, The Shamokin: Boback, John. St. Stanislaus Hall. St. Stephen's Ballroom. Sharon: Williams' Place, George. Simpson: Albert Bocanski Post, The Sober, Melvin A. Williamsport: Lycoming Hotel (including ballroom, cocktail bar and dining room). Park Ballroom. York: Bill Martin's Cafe. Bill Martin, Proprietor. Smith, Stuart Andy. RHODE ISLAND: Bristol: Bristol Casino, Wm. Viens, Manager. Providence: Bangor, Rubes. Woonsocket: Tuchapski, John, Leader, Wiesniakow Orchestra. SOUTH CAROLINA: Spartanburg: DeMolay Club. Spartanburg County Fair Association. SOUTH DAKOTA: Black Hills: Josef Meler's Passion Play of the Black Hills. TENNESSEE: Memphis: Malco Theatres, Inc. Nashville: Andrew Jackson Hotel. TEXAS: El Paso: Tropics Cocktail Lounge, Joe Kennedy, Proprietor and Manager. Fort Worth: Flautation Club. Harlingen: Municipal Auditorium. Houston: Merritt, Morris John. Texasians: Marshall, Eugene. Wichita Falls: Kemp Hotel. UTAH: Salt Lake City: Cromar, Jack, alias Little Jack Horner. VIRGINIA: Hopewell: Hopewell Cotillion Club.

Richmond: Capitol City Elks Social and Beneficial Club Ballroom. Julian's Ballroom. Skateland Arena. Virginia Beach: Gardner Hotel. Links Club. WASHINGTON: Woodland: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA: Charleston: Cotton Club. Dunbar: West Virginia Free Fair. Grant Town: Grant Town Park & Hall, George Kuperank. Huntington: Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances. Richwood: Smith, Stuart Andy. WISCONSIN: Appleton: Lawrence College. Gleason: Gleason Pavilion, Henry R. Hatzburg, Operator. Kenosha: Emerald Tavern. Spitzman's Cafe. Hortonville: Hortonville Com. Hall or Opera House. Lancaster: Roller Rink. Loganville: Sotwedel's Hall, Paul Sotwedel, Proprietor. Luxemburg: Wiery's Hall, Chas. Wiery, Operator. Manawa: Community Hall, Mrs. D. Drew, Manager. Tessen, Arthur H., Tessen Dance Hall. Menominee: Dunn County Free Fair. Milwaukee: Caldwell, James. New London: Veterans of Foreign Wars. North Freedom: Quiggle's Hall. Random Lake: Random Lake Auditorium. Shecton: Hazen's Pavilion, Henry Hazen, Proprietor. Spread Eagle: Spread Eagle Club, Dominic Spera, Owner. Stoughton: Club Barber. Superior: Willett, John. Waukesha: Clover Club. Wautoma: Passarelli, Arthur. WYOMING: Casper: Whinnery, C. I., Booking Agent. DISTRICT OF COLUMBIA: Washington: Ambassador Hotel. Columbian Musicians' Guild, W. M. Lynch, Manager. HI-Hat Club. Kavakos Cafe, Wm. Kavakos, Manager. Kipnis, Benjamin, Booker Professional Club, Inc. Spotlight Guild, Inc. CANADA: ONTARIO: London: Palm Grove. Markdale: Mercer, Hugh W. Peterborough: Peterborough Exhibition. Toronto: Broder, B. Holden, Waldo O'Byrne, Margaret. QUEBEC: Sherbrooke: Eastern Township Agriculture Association. SASKATCHEWAN: Saskatoon: Cuthbert, H. G. MISCELLANEOUS: Ellis, Robert W., Dance Promoter.

Fiesta Company, George H. Boles, Manager. Ginsburg, Max, Theatrical Promoter. Godfrey Brothers, including Eldon A. Godfrey, Hill, Robert W. (Bill), Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners. Hoaxie Circus, Jack Jazmania Co., 1934. Kinsey Players Co. (Kinsey Comedy Co.). Kirby Memorial, The Kryn, Bohumir. Madge Kinsey Players, Harry Graf, Manager. Miller's Rodeo. National Speedathon Co., N. K. Antrim, Manager. New Arizona Wranglers, Jack Bell and Joe Marcum, Managers. Opera-on-Tour, Inc. Scottish Musical Players (travelling). Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz. Steamship Lines: American Export Line. Savannah Line. Walkathon. "Moon" Mullins, Proprietor. Watson's Hill-Billies. THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada. CALIFORNIA: Balboa Park: Globe Theatre. Gridley: Butte Theatre. Los Angeles: Folles Theatre. Loveland: Rialto Theatre. CONNECTICUT: Bridgeport: Park Theatre. Middletown: Capitol Theatre. New Haven: White Way Theatre. New London: Capitol Theatre. ILLINOIS: Quincy: Orpheum Theatre, Jack and Perry Hoefler, Mgrs. Washington Theatre, Jack and Perry Hoefler, Mgrs. INDIANA: Terre Haute: Rex Theatre. IOWA: Des Moines: Casino Theatre. LOUISIANA: New Orleans: Palace Theatre. MARYLAND: Baltimore: Regent Theatre. State Theatre. Temple Amusement Co. MASSACHUSETTS: Boston: Park Theatre. Brockton: Majestic Theatre. Modern Theatre. Holyoke: Inca Theatre. Lowell: Capitol Theatre. Lynn: Capitol Theatre. Roxbury: Liberty Theatre. MICHIGAN: Niles: Riviera Theatre. MISSOURI: St. Louis: Fox Theatre. Loew's State Theatre. Mission Theatre. St. Louis Theatre. NEW JERSEY: Bogota: Queen Ann Theatre. Jersey City: Palace Theatre.

Lyndhurst: Ritz Theatre. Netsess Theatre. Paterson: Capitol Theatre. Plaza Theatre. State Theatre. NEW YORK: Beacon: Beacon Theatre. Bronx: President Theatre. Tremont Theatre. Brooklyn: Brooklyn Little Theatre. Star Theatre. Werba's Brooklyn Theatre. New York City: Arcade Theatre. Irving Place Theatre. West End Theatre. Pawling: Starlight Theatre. LONG ISLAND, N. Y.: Freeport: Freeport Theatre. Huntington: Huntington Theatre. Locust Valley: Red Barn Theatre. Mineola: Mineola Theatre. NORTH CAROLINA: Durham: New Duke Auditorium. Old Duke Auditorium. Newton: Catawba Theatre. OHIO: Akron: DeLuxe Theatres. OKLAHOMA: Blackwell: Bays Theatre. Midwest Theatre. Palace Theatre. Rivoli Theatre. Norman: Sooner Theatre. University Theatre. Varsity Theatre. Picher: Winter Garden Theatre. OREGON: Portland: Studio Theatre. PENNSYLVANIA: Reading: Berman, Low, United Chain Theatres, Inc. York: York Theatre. RHODE ISLAND: Providence: Bomes Liberty Theatre. TENNESSEE: Memphis: Malco Theatre. Susore Theatre, 869 Jackson Ave. Susore Theatre, 279 North Main St. TEXAS: Brownsville: Capitol Theatre. Dittman Theatre. Dreamland Theatre. Queen Theatre. Edinburg: Valley Theatre. La Feria: Bijou Theatre. Mission: Mission Theatre. Pharr: Texas Theatre. Raymondville: Ramon Theatre. San Benito: Palace Theatre. Rivoli Theatre. CANADA: ONTARIO: St. Thomas: Granada Theatre. SASKATCHEWAN: Regina: Grand Theatre. Saskatoon: Capitol Theatre. Daylight Theatre. FIFE AND DRUM CORPS: Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS (Continued from Page Twenty)

Davenport, Iowa, Local No. 67—Otto Baumbach, Edw. A. Wiegand. Dallas, Texas, Local No. 147—Eugene Adams. Frankfort, Ind., Local No. 352—Joseph W. Lockwood. Glasgow, Mont., Local No. 244—Iver L. Osander. Gloversville, N. Y., Local No. 163—Ray Brown. Hammond, Ind., Local No. 203—Eugene Troxel. Houston, Texas, Local No. 65—Roger W. DeWitt, Everett J. Pence. Colorado Springs, Colo., Local No. 154—Joe Walters. Juneau, Alaska, Local No. 672—Velma Tew. Los Angeles, Calif., Local No. 47—Phyllis C. Brown. Alexander R. Golden, Ray Herbeck. Milwaukee, Wis., Local No. 8—Frank Ludwig, John L. Olson, Robert I. Doine, Al Gullikson. Miami, Fla., Local No. 65—Irving Victor, Clayton Sharret. Montreal, P. Q., Canada, Local No. 406—Jean Bertrand, Peter Rubman. Minneapolis, Minn., Local No. 73—Theodore Anderson, Russell Reed, Morris Aronovitch. New Haven, Conn., Local No. 234—Paul Davis. Newark, N. J., Local No. 16—Louis Stropp, Michael D'Alora. New York, N. Y., Local No. 802—Alfred Apaka, Mary Phyllis Barry, Harry Buchbaum, Irving Conn, Frank J. Flanagan, Robert C. Fram, Victor Grandos, W. J. Griffin, Benjamin Homer, Emily Day Ingram, Patrick Lowery, Jack Mills, Bernard Minzer, Richard Edward Palmer, Arthur Pryor, Jr., Babe Salter, Fred Starwer, Roy E. Siver, Joe Sullivan, Arthur Szilagy, Nathan Temesky, Harold Tenynson. Nampa, Idaho, Local No. 423—George Shurtliff. New Orleans, La., Local No. 179—Arthur Wickboldt, Velma Drueding. Patterson, N. J., Local No. 248—Jacob Bloom, Ernest LaPlace. Pittsburgh, Pa., Local No. 60—Wm. S. Connolly, Larry Dalzell, Wm. J. Farrell, Chauncey E. Lamborn, Wm.

Leech, S. Harold McCullough, Edwin M. Myers, Skip Nelson, Clayton H. Rankin, Ray Sardello, John Schimpf, Howard E. (Rusty) Williams. Portland, Ore., Local No. 99—J. N. Gillespie, James O. Tow, Larry Hansen, C. L. Hane, Al Hune, Jimmie Radford, Sam Herman, Ralph C. Erickson, Maha Peiz, J. H. Heid, Jimmie Wetmore, Bill Parker, Ed Leahy, Wm. M. Simpson, Gene Becker, Howard Russell, Mel Broberg, Ken Wilson, Ernest Hood, Roy Jackson, J. H. Merryman. Philadelphia, Pa., Local No. 77—James Dave Clark, Thomas J. Logan, Jr., Emil B. Opava, Jay Savitt, Ralph Schaeffer. Richmond, Va., Local No. 123—Willis R. Mallard. St. Paul, Minn., Local No. 30—Jacob (Jake) Herderich, Carl (Al) Johnson, Alfred W. Storer, Stanley B. (Stan) Hirst, Donald M. Patwell, Ervin G. Frenmuth. Schenectady, N. Y., Local No. 85—Robert Grigolet. San Antonio, Texas, Local No. 23—Hazel Hueter, Mrs. Stephen Wilhelm. Spokane, Wash., Local No. 105—George Ruschka. Springfield, Mass., Local No. 171—Raouel Munier, Edmund Bachand. San Diego, Calif., Local No. 125—H. H. Aldridge. Sault Ste. Marie, Mich., Local No. 593—A. J. Olesch, Fred Gravelle, George Westcott, Cecil Oberman, Melvin Osterman, Don Vigeant. Seattle, Wash., Local No. 76—Hal Bellis, Roland Christensen. San Francisco, Calif., Local No. 6—Edw. C. Sillinezi, George H. Hall, Jr., Dino Orlando, Rex L. Kelly. Toronto, Ont., Canada, Local No. 149—John Hayward, T. B. Sanders. Toledo, Ohio, Local No. 15—Jeanne Bary, John Cavanaugh, Bancroft Eckher, Ana Liberman, Thos. Sba, Walter Syring, Glenn Kroetz, Robert Russett. Tulsa, Okla., Local No. 94—Mrs. Lydia (White) Callan. Worcester, Mass., Local No. 143—Angelo Casello, Marshal Bachelder, Lillian Horowitz. Waukegan, Ill., Local No. 284—Lillian Adams. Wilkes-Barre, Pa., Local No. 140—Gene Padden, Ben Michalski, Frank Walsh, William Disque. Wichita, Kan., Local No. 157—Charles Butcher. Waterbury, Conn., Local No. 186—Richard Anastasio, Emma Tazantino. York, Pa., Local No. 472—Herbert J. Glaefcher.

Treasurer's Report

FINES PAID DURING APRIL, 1943
Alexander, Mike 15.00
Barron, Wallace 5.00
Bauer, George N. 5.00
Baker, Jimmy 21.00
Barber, Percy Oliver 28.73
Barton, Phillip 5.00
Barton, Lee 10.00
Bennett, Bob 10.00
Campbell, Gene 5.00
Carpenter, Warren N. 12.50
Carry, George D. 13.80
Condon, Donald B. 5.00
Carter, Benny 25.00
Colin, Victor 10.00
Davila, Jose Mora 5.00
Durham, Eddie 15.00
Eckstein, William 3.10
Farrin, Harold 4.00
Garmon, R. H. "Dick" 15.00
Grant, Boyd 4.90
Grady, Frank J. 10.00
Hardison, LeRoy 12.06
Hart, Ronnie 15.00
Hartinger, Evelyn G. 25.00
Hinsley, James J. 15.05
Heny, Eric 5.00
Jackson, Chester Banks 20.00
Kaplan, Bert (Knapp) 50.00
Lewis, Gordon S. 5.00
Longaker, Annette M. 10.00
Loeffelmacher, Harold 25.00
Mario, Don 20.00
Mackey, Charles 25.00
Merrill, Robert 5.00
Newman, Cyril E., Jr. 7.00
Payne, Bert 7.11
Porcella, George 25.00
Pinaud, Ernest 11.53
Ramey, Hurley 40.00
Reinick, Milton 10.00
Raatz, Velma 10.00
Rubio, Fred 15.00
Warren, Arthur 25.00
Williams, Hod 10.00
Wade, Forrest 10.00
TOTAL 627.23

CLAIMS PAID DURING APRIL, 1943
Astor, Bob 51.96
Amstel, Felix 15.00
Bestor, Don 20.00
Baker, Ken 16.32
Byrne, Bobby 10.12
Berman, A. L., and DeSylva 1,259.50
Black, Ted 30.00
Barton, Lee 18.00
Carlyle, Russ 28.28
Chester, Bob 100.00
Crawford, Ollie 5.00
Congeras, Manuel 10.00
Chicago Artists Bureau 10.00
Childs, Reggie 20.00
Donahue, Al 100.00
DuPont, Ann 19.76
Eby, Jack 13.20
Evans, James 50.00
Griggs, Bobby 1.33
Hampton, Lionel 15.95
Hentherton, Ray 45.00
Holland Classical Circus 50.01
Hudson, Dean 2.32
Johnson, Jesse J. 500.00
Joy, Billy 23.26
Klein, Abe 10.00
Keeling, Alec 40.00
Kane, Jack 100.00
Kaye, Don 1,628.10
Kent, William Stanley 21.84
Kavellin, Al 10.00
Local 23 (Former) 30.05
Lain, Rudolph 120.00
Mallinder, Lucky 20.00
McHale, Jimmie 10.00
McGuire, Betty 50.00
Newberry, Earl 75.00
Noonan, Frank 10.00
Palasini, Peter 30.00
Pearl, Ray 28.29
Powell, Teddy 10.00
Rapp, Barney 10.00
Raymond, Dick 21.88
Beam, Jack 200.00
Shand, Terry 50.00
Sherwood, Bobby 30.00
Stein, Nathan 10.00
Smith, LeRoy "Stuff" 5.00
Sambrook, George 400.00
Teagarden, Jack 20.00
Thomas, James 25.00
Thomas, Otis 15.00
Thomas, Stanley J. 9.42
Velasco, Phil 40.00
Wilson, Teddy 2.50
Wade, Forrest 2.50
TOTAL \$5,662.34

Respectfully submitted, HARRY E. BRENTON, Financial Secretary-Treasurer.

LOCAL REPORTS

(Continued from Page Twenty)
Salvatore, Morris Secon, Douglas Stevens, Robert Weinre...

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LOCAL NO. 189, STOCKTON, CALIF.
New members: James Limbaugh, J. C. Suroy, Reuben Klinger, Carl Bell, Geraldine Smith, Nestor Freitas...

LOCAL NO. 190, WINNIPEG, MAN., CANADA
New members: Arthur Hewgorth, Walter Kwanicki, Allan Johnson, J. McEwan, Eugene Nemish...

LOCAL NO. 193, WAUKESHA, WIS.
New members: Herbert Dahlke, Robert Starck, Everett Chack...

LOCAL NO. 196, CHAMPAIGN, ILL.
New members: Martin Baum, John R. Graham, Gene C. Zimmerman, Edmond S. Makos, Arnold E. Pendell, Jr., Robert S. Wright...

LOCAL NO. 198, PROVIDENCE, R. I.
New member: Leo Belgrade...

LOCAL NO. 203, HAMMOND, IND.
New members: James Pullins, Carl E. Mottinger, Henry M. Wilson...

LOCAL NO. 208, CHICAGO, ILL.
New members: Ted Colin, Edward Arnold, Mandaner Martin, Clarence Trice, Pearl Williams, Jay J. Peters...

LOCAL NO. 210, FRESNO, CALIF.
In service: Fred Lambourne, Pete Daniels, Maurice Leahy, Jack Martin, Robert P. Cook, Robert O. Tyrrell...

LOCAL NO. 212, ELY, NEV.
New member: Bob Sorgett...

LOCAL NO. 216, FALL RIVER, MASS.
In service: Alfred Costa, Marilyn E. Cloutier (WAAC), Normand LeComte, Harry Grandt...

LOCAL NO. 218, MARQUETTE, MICH.
Transfers issued: Viola Erikhson, Charles F. Hodson...

LOCAL NO. 229, BISMARK, N. D.
Officers for ensuing year: President, Sam Kontos; Vice-President, Otto Dahn; Secretary-Treasurer, H. M. Leonhard...

LOCAL NO. 234, NEW HAVEN, CONN.
New members: Raymond A. Hannan, Anthony J. Sesia...

LOCAL NO. 235, WHITE PLAINS, N. Y.
Officers for ensuing year: President, Ralph Foster; Vice-President, William Aiello...

LOCAL NO. 240, ROCKFORD, ILL.
New members: Earl A. Johnson, Jimmy Hicks, Edward Alderson, Donald F. Sandusky, Frank Prestigiacomo...

LOCAL NO. 244, GLASGOW, MONT.
Transfer withdrawn: Tommy Burke...

LOCAL NO. 248, PATERSON, N. J.
New members: Jos. Giurellini, Edwin Martin, Frank Bello, John Pizzarelli...

LOCAL NO. 249, IRON MOUNTAIN, MICH.
New members: Alice Massie Quinness, Clayton R. Simons, Clayton Ernst, Ralph Strouf...

LOCAL NO. 250, PARSONS, KAN.
Officers for ensuing year: President H. R. Larsen; Vice-President, J. D. Chalkler...

Desire DeFauw (Continued from Page One)
Defauw appeared as guest conductor with the Boston and Detroit Symphony orchestras in 1940-41...

WANTED-Cash for used or damaged Degan Vibra Harp, Concert Model No. 145 preferred...

WANTED-Chinese Gong, 30 inches or larger, suitable for outdoor band concerts...

WANTED-Lyon & Healy Harp: will pay cash. Kajetan Artl, 1030 Bush St., San Francisco, Cal.

WANTED-Antonius Stradivarius Violin of any period; must be genuine and certified by a reliable house...

WANTED-A one-string Violin, shape makes no difference, must have good tone, carrying quality, resonant; also a set of orchestra bells...

WANTED TO BUY-I will pay cash for a Hammond Organ, Novachord and a Solovox. James Plaza, 51-79 Gosline St., Elmhurst, L. I., N. Y.

MUSICIANS WANTED-First Trumpet, doubling Saxophone; First Saxophone, doubling Trumpet; also good Drummer (show) who doubles a little Saxophone and Trumpet...

NOTICE
If this copy of the "International Musician" is addressed to a member who is now serving in the Armed Forces...

AT LIBERTY

AT LIBERTY-Tenor and Clarinet, draft exempt, young, good reader, several years' experience all types dance work; sweet and swing; will travel; Union...

FOR SALE OR EXCHANGE
FOR SALE-Eb Tuba, three valves, and C Tuba, four valves, upright; both in brass and in excellent condition; price reasonable...

FOR SALE-Investment opportunity in rare Violas: Lauretis Storiotti, size 16 1/2; Luigi Fabri, size 15 1/2; Arist Cavalli, size 15 1/2; Juanes Gagliano, small size; all certified by Hill, Hart and Wurlitzer...

FOR SALE-14 Violins and 3 Violas; all hand-made; \$100 each; compare with any \$200 instrument you please; write for information. John Schroepfer, 205 Tenth Ave., Antigo, Wis.

FOR SALE-Wurlitzer Harp, Style I, double action; number of strings, 43; height, 66 inches; good condition; price, \$300; also Single Action Harp, Erard, price \$50.00. N. Toscano, 227 West 17th St., Norfolk, Va.

FOR SALE-Louis Lot Silver Flute, closed G sharp, covered keys, in fine condition; any reasonable offer will be considered. Musician, 3149 Willis Ave., Cincinnati, Ohio.

FOR SALE-Wm. S. Haynes, Boehm, Silver Flute; also set of D and C Piccolos; Orchestra Piccolo, H. Bettony, Boston; Band Piccolo, E. Ritter, S. Hausen, Berlin; all in perfect condition; price \$175 for three instruments. Gertrude A. Evans, P. O. Box 42, East River, Conn.; Town of Madison, Conn.

FOR SALE-Old Tyrolean Bass, \$200; one German Bass, \$150; both 3/4 size; large size Carlo Giuseppe Testore Viola, bow and case; bargain; black leather Violin Case with cover at half price. Sol Pfeiffer, 2102 Regent Place, Brooklyn, N. Y.

FOR SALE-Kruspe and J. Schmidt French Horns, \$150 each; King double French Horn, French Selmer Trumpet, Bach Cornet; used short time only; like new; will give trial. L. F. Getz, 53 West Long St., Columbus, Ohio.

FOR SALE-Recordings, 1895-1935; thousands; Clarke, Pryor, Karyl, Zimmerman, Rogers, Levy, Cimeria, Sousa; greatest singers, celebrities; earliest stars vodvil stage; Bert Williams, Nora Bayes, Richard Jose; hundreds; 1926 Bing Crosby, name bands, blues, jazz; no list, items; wants Josephine Mayer, 418 1/2 East Islay St., Santa Barbara, Calif.

FOR SALE-Small Gemunda Bass, German Bow, Double Bass extension machines. Wilfred J. Batchelder, Apt. 2-A, 3402 Taylor Terrace, Philadelphia, Pa. Dewey 6649.

FOR SALE-Used Standard Orchestras, small comb., going at 50c per copy; will forward 35 numbers on approval; express charges collect; when answering this "ad" specify your combination. Armin L. Herzog, 1924 West "A" St., Belleville, Ill.

FOR SALE-French Horn, Couturier, single; can be seen Wednesday and Friday. Joe Allen, Relief Office, Local 802, A. F. of M., 1267 Sixth Ave., New York, N. Y.

FOR SALE-Set Selmer, Boehm, Wood Clarinets, Bb-A, No. 15; in case; fine condition; no cracks; will ship C.O.D., express; \$185; three days' trial. W. E. Quillian, 2017 Carter Ave., Ashland, Ky.

FOR SALE-Louis Lot Silver Flute No. 2576; also Guitar, Meinrad Park, Lunz, 1802 A. D. Louis Rossi, Apt. 52, Hotel Manden, 142 West 44th St., New York, N. Y.

FOR SALE-Two Selmer Alto Saxs, one radio improved model, Tonzex Pads, \$200; one Cizer Cutter model, \$200; one Buescher Baritone Sax, \$125; all are gold lacquer; in excellent condition. Musician, 1213 Audubon Road, Park Hills, Covington, Ky.

FOR SALE-King DeLuxe Gold-plated Trombone, in case, A-1 condition, \$100; also complete set of 33 fine March Follies, \$30. E. W. Gerth, 114 South 6th St., Columbia, Penna.

FOR SALE-English Horn (Moening), with double case, all in good condition, \$100; Reed gouging machine and studies for Oboc, \$30. Paul Standke, 3415 Oxford Ave., Maplewood, Mo.

WANTED-Cash for used or damaged Degan Vibra Harp, Concert Model No. 145 preferred, or what have you; describe fully. James Holender, 933 Juniper St., Atlanta, Ga.

WANTED-Chinese Gong, 30 inches or larger, suitable for outdoor band concerts. Henry Everett Sachs, Box 5404, Denver, Colo.

WANTED-Lyon & Healy Harp: will pay cash. Kajetan Artl, 1030 Bush St., San Francisco, Cal.

WANTED-Antonius Stradivarius Violin of any period; must be genuine and certified by a reliable house. Isidor Berger, 29 East Bellevue Place, Chicago, Ill.

WANTED-A one-string Violin, shape makes no difference, must have good tone, carrying quality, resonant; also a set of orchestra bells. Richard Cameron, 350 West 15th St., New York, N. Y.

WANTED TO BUY-I will pay cash for a Hammond Organ, Novachord and a Solovox. James Plaza, 51-79 Gosline St., Elmhurst, L. I., N. Y.