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IMPORTANT NOTICE TO ALL FEDERATION MEMBERS

Vital Interest of Members are at Stake in Social Security Regulations

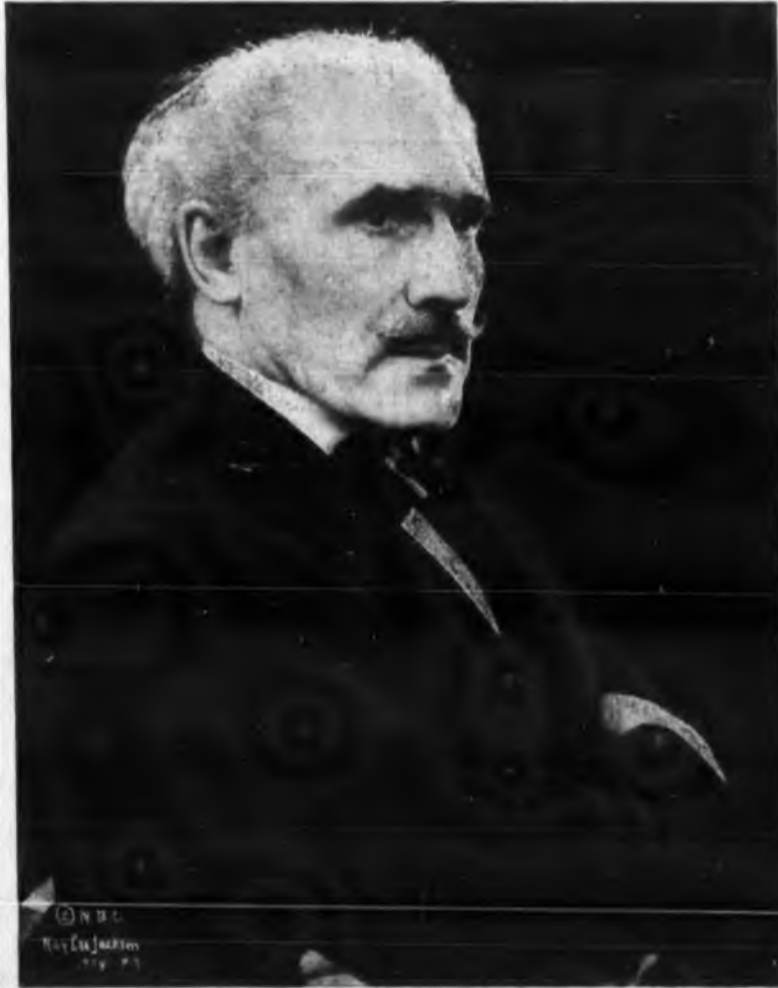
To All Members of Local Unions and to All Members of the American Federation of Musicians in the United States:

The International Executive Board has voted unanimously to call the attention of all members of the Federation to the following statement on Social Security matter prepared by General Samuel T. Ansell, in charge of Social Security matters in Washington, D. C., on behalf of the Federation:

1. Your old-age insurance benefits, and benefits for your families also, depend upon the amount of your wage-credits in your Social Security account. For reasons indicated herein, the wage accounts for our members as they now stand on the books of the Board are not apt to be such as to give members their rightful protection. By reason of certain amendments to the Social Security Act, each of you now has an opportunity to get from the Social Security Board a statement of your wage-credits account; to see that your account is straightened out wherever it is wrong; and to see that it is kept straight by a check-up every year. These matters vitally affect members of the Federation and their wives, children and parents, and no member should delay in assuring himself that his social security record gives him and his family the protection to which he and they are entitled.

2. The Social Security Board is now required by statute to keep a record of the amount of wages paid every Federation member entitled to old-age benefits and the periods in which the wages were paid. This record is the member's social security account. It is kept separately for each individual under his name and an account number is assigned for identification. Doubtless the Board in the first instance takes its wage records from wage reports which employers are required to furnish with their Social Security tax returns. These reports filed by employers of musicians cannot be expected to be correct for two reasons: (a) because of the great number of establishments employing musicians who refuse to regard themselves as employers of the musicians and make no such reports, and (b) because a musician may have a number of employers in the course of three months.

3. Upon request of any member, the Social Security Board is now required by statute to inform him of the amount of his wages and the periods in which the wages were paid, as shown by his Social Security account. You should make this request in writing addressed to the Social Security Board, Washington, D. C. According to advice from the Board, for your convenience in making this request you can get from any Social Security field office an addressed postcard which requires a one-cent stamp; if there is no such office in your locality you can get the address of the nearest one by asking your postmaster. In due course the statement of your account should come to you from the Social Security Board in a sealed envelope. That statement should show (a) the total amount of your wages credited to you during the year 1939 and during the first quarter of 1940 (and later quarters also as the posting of your account is completed) and (b) the total amount of your wages as reported by your employers since January 1, 1937, the date



ARTURO TOSCANINI, beloved Maestro of a million radio listeners, will begin his regular broadcasts with the N. B. C. Orchestra on November 23rd. (For further details see Page Six.)

when the old-age and survivors insurance provisions went into effect. For reasons suggested in paragraph 2, particularly sub-paragraph (a), it is almost certain that this statement will show a shortage of wage-credits. It is this shortage, together with other errors or omissions, you now have an opportunity to correct.

4. A member who, upon receipt of such statement from the Social Security Board, believes wage-credits are omitted or that the statement is otherwise incorrect may ask the Board to make the proper

(Continued on Page Twenty-four)

WORCESTER OPENS 81ST MUSIC FESTIVAL SEASON

Unusually Brilliant Program Presented—Entire Festival Directed by Albert Stoessel.

The eighty-first Annual Worcester Music Festival opened in Worcester on Monday, September 30th, with a brilliant presentation of the opera "Orpheus" by Gluck. Anna Kaskas sang the role of Orpheus; Harriet Henders, Euridice; Annamary Dickey, Amor; and Kathleen Roche, Blessed Spirit. A ballet of fifty, a chorus of 200 and orchestra of seventy-five completed the ensemble.

On Tuesday evening, October 1st, the Worcester Symphony Orchestra and Festival Chorus presented an all-Beethoven program which opened with the Overture to "Coriolanus" followed by the Concerto

IS MUSIC ESSENTIAL TO EVERY-DAY LIFE?

Scientific Experiments on the Nature and Uses of Music Show Interesting Results.

By DORON K. ANTRIM

A musician was telling me the other day that he was "fed up" on his profession; he believed he'd go into the restaurant business. "People have to eat", he said. "The trouble with music", he went on, "is that it's a luxury. People don't need it".

A lot of musicians have told me that. Some really believe it. Others use it as an alibi when the going gets tough. Either way, it has done the cause of music and musicians no good. But worst of all, it has spread around an idea that is absolutely false.

Before you decide whether music is essential or not to life, keep two things in mind; we do not live by bread alone, and there is more to music than meets the ear. Forgetting its entertainment value for a while, what else are people getting from music? Recently, at the Bellevue Hospital, a patient had become so hysterical over the thought of an emergency operation which he did not think he would survive, the surgeons hesitated to operate. As a last resort, music calmed him. The operation was a success. According to the surgeon, the music saved his life.

Not long ago, the worst youngster they ever had was brought into the Children's Psychiatric Ward at Bellevue. No one could handle him, not even his parents. He couldn't sit still; he ate so fast he vomited his food; he fought with the other youngsters. His case seemed hopeless. Then they put him in the music classes three times a day. Gradually he became normal and was able to control himself. Music cured him.

Nowadays they are using music to cure people at Bellevue, at other hospitals and at countless mental institutions over the country. Scientific experiments on the nature and uses of music show interesting results. Musicians may not realize it, but they are dealing with an elemental force. Basically, music is vibration. There are seventy known octaves of vibration in the scale, starting with sound and ending with light rays from the sun. Vibrations are energy. There would be no life without them.

The body responds to the vibrations of music like a resonator. That's why Helen Keller enjoys it. Not only is the central nervous system affected but the peripheral nervous system, muscles, internal organs, especially the autonomic system with its endocrines which are the seat of the emotions.

Do people need music in other ways than as a therapy? The other day a cracked-up aviator was dying in an English hospital. Through his bandages he was trying to say something. What was his last request? A song his sweetheart sang. . . . A mother of three children left destitute by the sudden death of her husband, decided to end it all for herself and children. Just as she was about to turn on the gas, she heard someone singing "My Creed" over the radio. Four people went on living. . . . A ship is going down and the ship's orchestra keeps playing

(Continued on Page Twenty-four)



Doron K. Antrim

Symphony Orchestras

NOW that symphony orchestras are tuning up for their Winter season and music lovers are gloating over their perforated cardboard strips of tickets, it might be well to stir a recollection and to sound a warning. You remember—at any rate those of you over forty—that during 1917 and 1918 music became, not the Art of Sound, but the Art of Propaganda. You recall, for instance, that a concert tour of Fritz Kreisler was cancelled, presumably because insidious suggestions might seep through his double-stoppings. You recall—and I hope with an honest blush—that it was necessary to sing Wagner, when he was sung at all, in English, lest some subversive hints might be projected over the footlights, were the German accents employed. And you may remember that some folks found it necessary to vindicate even Beethoven and Bach, murmuring apologetically that they had died so very long ago that time had purged them of their Germanism. The war, in short, had made us victims of mob hysteria.

Yet we must not be too complacent regarding our present mental state, as compared to that of a quarter of a century ago. It may have come to your notice—as it has to ours—that now, in this enlightened year of 1940, certain symphony orchestra managers, ever quick to catch the overtones of popular sentiment, are demanding less German music; that certain musicians, because they openly and exuberantly adore Wagner, are suspected of fifth column activities; that some so-called music lovers are beginning to ask, not, "Is it good?" but, "What is the nationality of the composer?"

Such crazy cavorting on the tight-rope of logic may be halted, if we but consider that, in applying political bias to matters musical, we are adopting exactly the same perverted tactics as are the totalitarian states. In Germany, for instance, Wagner is great, not because of his musical genius, but because he is of German blood; Mendelssohn, of Jewish birth, has never, of course, penned a single musical phrase; Bruno Walter cannot be classed as a good conductor since he is not a good Nazi; Strauss' Opera, "The Silent Woman", is prohibited because its librettist was the non-Aryan, Stefan Zweig. In short, the purposes of propaganda transcend the purposes of Art.

Before we fall into that way of thinking, let us recall that a democracy remains such only so long as it recognizes the individual's right to love that which is innately good and hate that which is innately bad, no matter what the current head of his government happens to love or hate. In the American's case, this means his prerogative to admire a Beethoven Symphony, even though its creator was born in Bonn and to dislike a poorly written song, even though its composer first saw the light in the U. S. A. Let us develop a universal consciousness rather than suffer the limitations of mere nationality. Let brotherly love continue!

New York

BEFORE opening its ninety-ninth season, on October 10th, the New York Philharmonic-Symphony Orchestra, directed by Wilfrid Pelletier, Metropolitan Opera conductor, appeared in a special program at Carnegie Hall, September 25th, as an event in the annual convention of the National Association of Retail Druggists. The program was under the auspices of E. R. Squibb and Sons, and the soloists were Helen Jepson, soprano; Richard Crooks, tenor, and Albert Spalding, violinist.

For twenty-two weeks of the regular thirty-week season, John Barbirolli will be the conductor. It was the flick of his baton which started off the first program of the season, October 10th, consisting of Beethoven's "Egmont" Overture, Elgar's "Enigma" Variations and the Second Symphony of Sibelius.

From December 19th to January 12th, Dimitri Mitropoulos, director of the Minneapolis Symphony Orchestra, will be guest conductor; Bruno Walter, who has often conducted the orchestra in the past, will mount the podium January 12th to February 9th. Walter Damrosch will direct on February 20th and 21st, the first performances of the new version of his opera, "Cyrano de Bergerac", in concert form. The season's soloists include the pianists, Josef Hofmann, Ania Dorfmann,

Dalles Frantz, Gitta Gradova, Jose Iturbi, Eugene List, Nadia Reisenberg, Artur Schnabel, Rudolf Serkin and Beveridge Webster, as well as Vronsky and Babin, duo-pianists; the violinists, Fritz Kreisler, Anatol Kaminsky, Adolf Busch, Zino Francescatti, Nathan Milstein, Erica Morini, Misha Piatro, Albert Spalding and Joseph Szigeti; and Gregor Piatigorsky and Joseph Schuster, cellists.

During the opening two weeks of the new season, Conductor Barbirolli will present programs made up mainly of works of Mendelssohn, Beethoven, Brahms and Sibelius. The piano team, Vitya Vronsky and Victor Babin, will play, on October 24th and 25th; Anatol Kaminsky on October 31st and November 1st; Eugene List will be the soloist November 3rd, Gregor Piatigorsky, November 9th and 10th, Fritz Kreisler, November 14th and 15th, and Artur Schnabel, November 16th and 17th. On December 8th the seventy-fifth birthday of Sibelius will be observed with a special program of his works. This year tickets are cheaper than ever before, so that they may be purchased by the great new body of music lovers developed within the past few years.

The New York Philharmonic-Symphony Orchestra, which is a combination of the New York Philharmonic Society formed in 1842, and the New York Symphony Society begun in 1878, is now not only the oldest symphonic organization in this country but is the third oldest in the world. It consists of 104 members, in contrast to the sixty-three which made up the original organization. In the first season of the society (1842), three concerts were given. Last year 109 was the total. It has a record of almost unbroken performance, having cancelled but two concerts in nearly a century, one upon the death of its conductor, Anton Seidl, and the other upon the assassination of Abraham Lincoln.

To bring music lovers, both potential and actual, to a fuller understanding and appreciation of the cultural value of this organization, the Philharmonic-Symphony League of New York was formed in March, 1938, with membership open to everyone, the annual dues \$10.00. Its privileges are (a) admission for each member and guest to two private evening concerts by the Philharmonic-Symphony Orchestra, (b) a choice of one of four lecture courses covering respectively "The Regular Programs of the Philharmonic-Symphony Orchestra", "A Listener's Course in Music Fundamentals", "The Evolution of Symphonic Music", and "Basic Principles Applied to Type", (c) two excellent seats for a regular Sunday afternoon concert, and (d) six monthly bulletins of musical information.

Between the dates of November 18th and December 5th, the New York Philharmonic-Symphony Orchestra under Mr. Barbirolli will play in York, Pennsylvania; Baltimore, Toledo, Chicago (two concerts), Milwaukee, Ann Arbor, Saginaw, Lansing, Fort Wayne, Cincinnati, Columbus, Pittsburgh, Washington, Providence, Boston and Springfield.

The Washington Heights "Y" Symphony Orchestra resumed its seventh season under its regular conductor, Maxim Waldo, with a concert October 6th, and will continue with concerts on the first Sunday evening of each month. Works by Anis Fuleihan, Daniel Gregory Mason and Wendel Otey, contemporaries, will be performed.

New Yorkers will be able to hear the Chicago Symphony Orchestra in its Golden Jubilee year when it plays two concerts in Carnegie Hall November 20th and 22nd, under the directorship of Frederick Stock as a part of the regular subscription series of the Philharmonic-Symphony Society. On the same dates the New York Philharmonic will play in Chicago.



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Seattle

THE first of the 1940-1941 series of eight concerts by the Seattle Symphony Orchestra under Nikolai Sokoloff will be presented October 21st. The outstanding work included on the program is the Brahms Symphony No. 4 in E Minor, which doubtlessly will be as enthusiastically received as was the Brahms' First Symphony in its unforgettable performance last year. Other symphonies of importance to be given during the year are



DR. NIKOLAI SOKOLOFF
Director, Seattle Symphony Orchestra

Sibelius' Symphony No. 2 in D Major and the Symphony No. 4 of Tchaikovsky. Each program during the season will feature a major symphonic work, in deference to the growing popularity of such compositions among Seattleites.

Some of the greatest operatic works with also be presented in concert form, with Metropolitan Opera stars doing the solo honors. Lotte Lehmann, Lauritz Melchior, and Alexander Kipnis will be among the prominent guest artists of the season. Other outstanding events are a return engagement of the Ballet Russe de Monte Carlo and the first Seattle appearance of the world-famed 'cellist, Maurice Eisenberg.

Philadelphia

BEFORE the opening of the regular season, the Philadelphia Orchestra gave two special concerts under the direction of Eugene Ormandy. On September 11th, the Philadelphia Bar Association presented the orchestra in a performance for the pleasure of visiting delegates to the convention of the American Bar Association. On September 19th the concert by the orchestra was a part of the celebration of the bicentenary of the University of Pennsylvania.

The program for the Bar Association consisted of the Overture to Leonore, No. 3, by Beethoven; the Symphony No. 2, C minor, Op. 67, by Beethoven; "Romeo and Juliet" by Tchaikovsky; "The Legend of the Arkansas Traveler", by McDonald, and the "Emperor Waltz" by J. Strauss. The program for the University of Pennsylvania celebration consisted of the "Academic Festival Overture" by Brahms; the Symphony No. 2 in D major, Op. 73, also by Brahms; excerpts from the Magnificat by C. P. E. Bach; "The Santa Fe Trail" by McDonald and "Finlandia" by Sibelius.

The present season of the Philadelphia Orchestra finds six new musicians occupying the places of three who have resigned and three who have retired since last year. One of these is the first clarinetist, Bernard Portnoy, native of Pittsburgh. William Torello will return to the Philadelphia Orchestra as a bass player after two seasons with the N. B. C. Orchestra in New York. The other new players are graduates of the Curtis Institute, two flutists, Harold Bennett and Albert Tipston, and a viola player, Sam Singer.

The Mayor of Philadelphia, Robert E. Lambertson, issued a proclamation officially designating the week of September 30th-October 5th as Philadelphia Orchestra Week. Pointing out that the Philadelphia Orchestra has attained such world-wide recognition as to add much to the fame of the city itself, he suggests that, at the beginning of this new musical season, the people of Philadelphia pay honor to their orchestra as one of their most valuable civic assets.

Washington, D. C.

CONCERTS of August 25th and 28th closed the summer season of "Sunset Symphonies" for the National Symphony Orchestra. On the 25th Alexander Bloch, director of the symphony orchestra of Central Florida, was the guest conductor, and Garfield Swift, baritone, the soloist. Guy Frazer Harrison of the Rochester Civic Orchestra conducted on the 28th.

Three series of concerts will be presented during the coming season—its tenth—opening November 6th. One series will give concerts on eight Wednesday evenings during the Fall and Winter, at six of which there will be soloists. "Beloved Masterpieces" will be presented on six Sunday afternoons. A third series, newly arranged, will be given on four Sunday afternoons and two evenings and will include guest appearances of famous artists and a Beethoven-Brahms-Sibelius festival, opening March 30th. All in all, there will be twenty concerts given and thirty-five out-of-town engagements, including a New York appearance in Carnegie Hall, February 4th.

Some of the artists to appear during the winter will be Kiraten Flagstad, Susanne Sten, Joseph Szigeti, Robert Vroval and Hardesty Johnson.

Cleveland

AN exceptionally rich and stimulating season is in store for concert-goers in Cleveland, if the opening pair of concerts, October 10th and 12th, and the forecast for events to follow are any indication. Artur Rodzinski, director of this orchestra for the past seven years, will again conduct.

Concert-goers will look forward to the older symphonic masterpieces scheduled: Beethoven's First and Third; Brahms' First and Third; Mozart's "Jupiter"; Schubert's C Major Symphony; Berlioz' "Fantastic Symphony"; Liszt's "Faust" Symphony, and to those as yet unheard on these programs: Sibelius' Seventh; Bruckner's "Romantic" Symphony; Weinberger's "Abraham Lincoln" Symphony; Roy Harris' new "Folksong" Symphony; and the charming Second Symphony of Randall Thompson.

Perhaps even more eagerly anticipated are the performances of concertos of the masters by famous soloists. Jascha Heifetz will be the soloist for Beethoven's Violin Concerto; Joseph Szigeti will be the soloist in Mozart's Violin Concerto in D major; Gregor Piatigorsky will play Mozart's Violoncello Concerto in D Major, and Ernest Bloch's "Schelomo". Béla Bartók, the distinguished Hungarian composer, will appear as pianist in his own Second Piano Concerto, and Eugene List, young pianist with steadily growing fame, will be heard in the Third Concerto of Prokofiev. Alexander Brailowsky will be the soloist when Chopin's E Minor Piano Concerto is performed, and anyone who has heard him deftly spin webs of sound in the playing of Chopin will want to enjoy such playing again. Louis Krasser will introduce Alban Berg's Violin Concerto; Josef Fuchs will play the Tchaikovsky Violin Concerto; Felix Eyle will give the first Cleveland performance of Hindemith's new Violin Concerto; Leonard Rose will be soloist in Lalo's Concerto in D minor. The Brandenburg Concerto by Bach and the Concerto Grosso of Vivaldi and that grand Concerto for

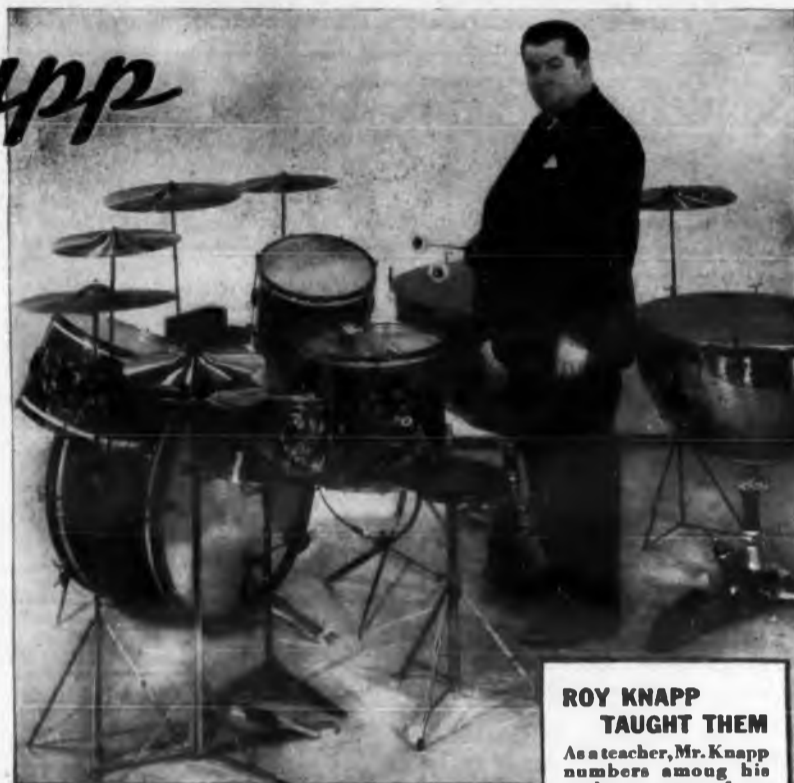
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oboe and strings by Handel will also be played. Another soloist of the season will be Egon Petri, master of the keyboard, who will make his Cleveland debut playing Liszt's Spanish Rhapsody, Busoni edition.

Rudolph Ringwall, associate conductor, will direct two programs and will also be in charge of the Twilight and Children's Concerts. Four performances in collaboration with the Monte Carlo Ballet Russe are also announced. On tour, the orchestra will visit twenty-nine cities throughout the eastern states.

American works will be given gratifying representation on the programs: Samuel Barber's Overture, "The School for Scandal", the suite from Walter Piston's ballet, "The Incredible Flutist", and the symphonies already mentioned by Randall Thompson, Roy Harris and Jaromir Weinberger.

Indianapolis

CONTINUING its policy of including one American work on every program, the Indianapolis Symphony Orchestra will

open its fourth musical season November 15th and 16th with the first of ten pairs of Friday afternoon and Saturday evening subscription concerts. Fabien Sevitzyky has the distinction of being the sole conductor of a major symphony orchestra who presents at each concert the work of an American composer. This patriotic policy of his has opened a way of opportunity to many a composer who otherwise would have found it next to impossible to obtain an initial hearing.

Indianapolis audiences, zealous in giving support to their conductor's policies, will be rewarded this year by an especially rich selection of classical and modern works. Symphonies to be played in full are Beethoven's "Eroica" and "Pastorale"; Tchaikovsky's "Manfred"; the "Jupiter" Symphony of Mozart; the "London" Symphony of Haydn; Goldmark's "Rustic Wedding" Symphony; the Symphony No. 1 in E flat Major of Borodin and Sibelius' Symphony No. 2 in D Major.

Besides the subscription series there will be the usual Sunday afternoon "Pop" concerts and the regular series of six Children's Concerts.

Chicago

WHEN the Chicago Symphony Orchestra opened its Golden Jubilee Season on October 10th, Dr. Frederick Stock was again at the helm, directing the orchestra in his own composition, "Festival Fanfare" and Beethoven's Third Symphony.

During its fiftieth season, the Chicago Symphony Orchestra will play ninety-four concerts at Orchestra Hall and ten in Milwaukee, and will tour the larger Eastern cities. Compositions written especially for the jubilee season—by John Alden Carpenter, Alfredo Casella, Roy Harris, Zoltan Kodaly, Nicholas Miskowsky, Darius Milhaud, Albert Noelle and Igor Stravinsky—will be played during the season.

On Monday, August 26th, the Grant Park Series presented a program which made listening not only a pleasure but a positive indulgence. Giovanni Martinelli was soloist in a group which opened the program, including Nicolai's "Merry Wives of Windsor", Ziehrer's "Vienna Beauties" and arias from "Xerxes" and "Carmen". The orchestra, led by Leo

Kopp, played Debussy's Festivals, from "Nocturnes", Goldmark's Serenade, from "The Rustic Wedding Symphony" and Alfvén's Swedish Rhapsody, "Midsummer Wake".

After the intermission, Wagner's Prelude to "The Meistersinger", Grainger's "Country Gardens", and "Shepherd's Hey", Delibes' Ballet Suite, from "La Source" and Borodin's dances from "Prince Igor" depicted moods grand and gay. Giovanni Martinelli closed the program with "O Paradiso" by Meyerbeer, Serenade by Schubert and "Celeste Aida" by Verdi. The applause showed more than recognition; it expressed heartfelt gratitude.

On August 28th, a program was presented by the Woman's Symphony Orchestra, conducted by Walter H. Steindl. The Prelude to "Hansel and Gretel" received especially sympathetic treatment at the hands of the women instrumentalists and Beethoven's Second Symphony lost none of its grandeur by being played from the distaff side. Works by Massenet, Mascagni, Dvorak, Strauss-Salter and Ponchielli completed the program.

With the arrival of the Chicago Woman's Symphony Orchestra on the air, via "Design for Happiness" hour, this group assumes a professional dignity seldom attained by an all-woman ensemble. The organization has a background of fifteen years' systematic endeavor, and is in fact the only one of its kind which has given a regular series of concerts each season since its inception.

It is interesting to note what its regular director, Izler Solomon, has to say of women orchestra members:

"Their general musicianship", he points out, "is equal to that of men and they seem more eager to do a good job. This may be considered natural. Their outlets are restricted. Established symphony orchestras and the radio are practically closed to them. The result is that they are on their toes all the time. They work well together and very hard. They think nothing of going through a rehearsal without taking any intermission.

"In the matter of temperament, the women are, first of all, musicians. This is because music is more than just a business to them. They take personal pride in getting and keeping the kind of job that amounts to a rarity. Any time a change is made in the orchestra, for example in the seating arrangement, there is a much more pronounced reaction than men display in the same circumstances... and they take order better than men".

This summing up by one of the most successful orchestral directors in the country should go far to dispel the notion that women are too flighty to hold down routine orchestral jobs.

The radio hour of the organization consists of a series of thirteen four o'clock Sunday broadcasts over a CBS national hook-up. The first originated from the Peristyle Theatre in the Art Museum of Toledo on September 29th. If the hour is as popular as the success of the first few broadcasts indicate it will be, it is possible the series will be extended to twenty-six weeks.

On August 30th, the Columbia Broadcasting System Orchestra, Milton Charles, conductor, played at Grant Park, and included on its program two premiere performances, the "American Suite" of Cadman, and the "Portrait of Patricia" by Charles. Henry Jackson was piano soloist.

The largest crowd of the season came out September 2nd when the Chicago Opera Orchestra performed to an audience estimated at from 200,000 to 300,000, with Maurice Abravanel the conductor. Grace Moore, soloist, sang arias from "Louise", "Faust", "Bohème" and "Butterfly". Encores with orchestral accompaniment took her through "The Old Re-train", "Chiribiribin" and Schubert's "Serenade".

Minneapolis

THE Minneapolis Symphony Orchestra will open its season November 1st. Two long tours of the South and West are scheduled during the winter. While the regular conductor, Dimitri Mitropoulos, is in New York as guest conductor of the Philharmonic-Symphony, December 15th to January 12th, his orchestra will be conducted by Igor Stravinsky, Bruno Walter and Edwin McArthur.

St. Paul

AN audience which applauded both the music and the ice-skating events impartially, and which joined heartily in the "Songfest" made a jolly evening of August 27th, "Toyland Night", at the St. Paul Auditorium. Victor Herbert's music comprised practically the whole program. The "Doll Song" from "Tales of Hoffman" was sung by Virginia Hardin, who displayed good coloratura technique. On August 30th the "Viennese Night" program was repeated.

St. Louis

DELA BARTOK will be present when his recently composed "Divertimento for String Orchestra" is played, November 9th, by the St. Louis Symphony Orchestra, under the direction of Vladimir Golschmann.

Houston

WHAT one "average citizen" can do toward giving music its rightful place in civic affairs was proved by the response forthcoming from a letter written to the *Houston Post* by Lewis Brown, grocery store proprietor of that city. This young grocer, longing for the summer music concerts which had formed so large a part of his existence in Chicago, suggested in his letter that a series of concerts be given for the benefit of the Red Cross. In the course of Herbert Roussel's editorial comment accompanying the letter, the question was put to Houston residents whether they wished—in view of present uncertain conditions—to sponsor summer concerts. Quick response came—as fortunately it so often comes—from a musically-minded philanthropist who volunteered to underwrite the considerable sum necessary for their establishment. Meanwhile letters were pouring in like a freshet in Spring: "Of course we want such a series"; "How do we get it?" "We need music in summer even more than in winter"; "Am sending in a contribution herewith". Impetus was added by the Houston Musicians' Union which was solidly back of the project and saw that fifty key members of the Houston Symphony were recruited to form the Summer Symphony. Ernst Hoffmann, conductor of the winter series, cut his vacation short and donated his services. And behind all, moving forward with avalanche force, was a multitude of alert, determined, enthusiastic citizens.

So it was that on Wednesday evening, August 21st, groceryman Lewis Brown and his fellow-citizens, the tailor, the butcher, the plumber, the salesman, and the executive, left their places of business promptly to head for Hermann Park where some 15,000 citizens had assembled, and thus it was that every music lover in Houston and the districts thereabouts heard a concert of music by Schubert, Sibelius and Wagner.

The Houston Summer Symphony Orchestra's second concert, on August 28th, played to an audience of 20,000 and presented, among other offerings, the noble Largo from the "New World" Symphony of Dvorak, and the Overture to "Oberon" by Weber.

In the third concert, given September 4th, it was made evident by the applause, thousands strong, to hear. And it was not the cheaper type of composition. It was the "classical" music—for instance Handel's Largo, the fourth movement of Tchaikovsky's Symphony No. 4 in F minor, excerpts from Berlioz "The Damnation of Faust". Which is another proof, if proof be needed, that the best is never too good for Mr. Average Citizen. The fourth concert, of September 11th, presented works of Schubert, Saint-Saëns, Wagner, Beethoven, Gounod and Ravel. With perfect weather "under the Texas skies" for all four concerts, the attendance reached a grand total of 75,000.

The Houston Symphony Orchestra, under Ernest Hoffmann, will present ten regular subscription concerts this coming season. The first will be played on November 4th. There will also be four children's concerts and a performance of Handel's "Messiah".

San Diego

THE success of the summer series of concerts by the San Diego Symphony Orchestra is in large part due to the indefatigable zeal and consummate mastery of its director, Dr. Nikolai Sokoloff, who welded the organization, in the short space of time he was with it, into a vibrant, sensitive instrument. Several members of Dr. Sokoloff's orchestra in Seattle joined the San Diego group for the summer, and Fritz Siegal, concertmaster, appeared with great success as soloist on the third concert of the series, playing Wieniawski's Concerto for Violin and Orchestra.

San Francisco

THAT only the best music can be truly popular was proven by the concert given August 13th on Treasure Island. To begin with, the program was well-balanced. The first half was devoted to the works of Beethoven and opened with the Leonore Overture No. 3, one of the four overtures which Beethoven composed for the opera. Again on this program the gigantic sweep of Beethoven's genius was apparent. His works are so profound that human events seem but small details in the pattern of his music. Beethoven's Fifth concluded the first half of

the program, typical in its vastness of conception. Bruno Walter conducted both compositions as though he sensed the forces that impelled Beethoven when he wrote them.

Wagner was the all-pervading deity in the second part of the program and Lauritz Melchior was his prophet. The first group of songs included the "Prize Song" from "Die Meistersinger" and Lohengrin's "Narrative". Then the Prelude to Lohengrin was played by the orchestra, after which Lauritz Melchior sang the Forge Song from Siegfried with the force and drama Wagner intended it should have. He concluded his solo group with Siegmund's Love Song from "Die Walküre". Twice recalled for encores he finally withdrew, with the audience still storming for more. The program was concluded with the Prelude and Love Death from "Tristan and Isolde".

An all-American program followed on August 27th when Howard Hanson, director of the Eastman School of Music in Rochester, led the orchestra, and Oscar Levant was the soloist. Meredith Willson, another American composer-conductor, presented a performance of his latest symphony.

Long Island

THE Nassau-Suffolk W. P. A. Orchestra has been making the residents of Northport, Long Island, both music-conscious and out-of-doors conscious. And no wonder, since the concerts are held in the Northport Village Park where white boats in the harbor sway rhythmically and puffs of cloud hang highly overhead. Director Vrionides knows, too, how to make his program suitable to the occasion, selecting music of the calmer, more peaceful type, which seems to echo birds' calls and the gentle rustle of leaves. The weekly concert season which has just closed left memories which will assure a well-attended season when another Spring breathes softly over the hills.

Lake George, N. Y.

ON September 1st the Lake George Summer Colony had an opportunity to hear their newly organized symphony orchestra, playing at the Balton Central School. The concert was so well received that plans to make the organization a permanent addition to the colony's summer activities are being formulated.

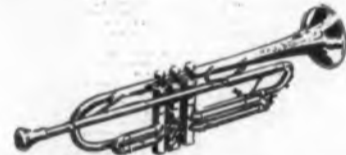
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All-American Youth Orchestra

ONE hundred young people who returned from South America September 17th will have, to treasure in their memories all of their lives, echoes of the cheering and applauding that answered their efforts in South American capitals. For the response to this All-American Youth Orchestra was, in the words of its conductor, Leopold Stokowski, "explosive". They realized—as do all musical audi-



LEOPOLD STOKOWSKI

ences—that here was a group of young musicians truly gifted. Welded into a symphonic structure in two weeks, these eighty young men and twenty young women, whose ages averaged twenty-three, showed how active is the perception of American youth, how musically keen its sense, how sure its grasp.

Each member of the Youth Orchestra had joined the Union before sailing July 26th, and each received the minimum pay of \$50.00 weekly. The tour was unquestionably a financial success—and more than that. It was a success politically since it served to link more closely the two continents and thereby to counteract totalitarian propaganda.

The first of the "welcome home" concerts was given at Carnegie Hall, New York, September 18th, at which time Mrs. Franklin D. Roosevelt read a letter of greeting from Secretary of State Hull, and told the orchestra, "One and all, you have succeeded in politics because you express yourselves in a universal language." On September 19th the group played in Baltimore and on the following day in Washington. On the 21st they gave a concert in Philadelphia in the Academy of Music.

National Youth Administration

A SERIES of concerts, which is being given Sunday mornings over the Columbia Broadcasting System by the National Youth Administration was made possible by a special ruling of President James C. Petrillo, who is on the sponsoring committee with Mrs. Franklin D. Roosevelt and Mayor F. H. La Guardia. Waiving the Union rules, so that these excellent youth orchestras might be heard, our president again demonstrated his earnest desire to promote musical culture and to provide employment to many of the country's gifted young people.

The National Youth Administration was formed in June, 1935, as part of the Works Progress Administration to help young people through school or provide work for those attending school part-time. The NYA Symphony Orchestra of New York, with a membership of 109 youthful instrumentalists, broadcast the first program on September 29th, Edwin McArthur conducting. Later programs will present the NYA orchestras of Cleveland, Chicago and Philadelphia and possibly those of Alabama, California, Florida, Georgia, Massachusetts, New Hampshire, New York, Rhode Island and Pittsburgh.

President Petrillo's sponsoring of such a praiseworthy enterprise is in line with his constant endeavor to promote interest in the better type of music in America. Mr. Stokowski, in praising the work, states that it marks "an important step in our musical history".

Musical Airways

FRICH LEINSDORF, brilliant young Wagnerian conductor, made the last of six guest appearances with the N. B. C. Orchestra on September 8th. Pearl Glouberman, soprano, was the soloist.

Isler Solomon, conductor of the Illinois Symphony Orchestra, was guest conductor of the three concluding concerts in the N. B. C. Orchestra's Summer Symphony Series. On September 22nd Hertha Glas, contralto, was guest soloist, singing "Adieu Forests" by Tchaikovsky and "Hopak" by Moussorgsky. Mr. Solomon also conducted the orchestra in Mozart's ballet suite, "Les Petits Riens", folk songs by Liadow, Smetana's symphonic poem, "The River Moldau" and the Overture to "Russian and Ludmilla" by Glinka.

Making the first of two guest appearances as conductor of the N. B. C. Summer Symphony Orchestra on September 28th, Desire Defauw opened the concert with Bisset's "Patrie" Overture and followed this with Dvorak's Slavonic Dances in G Minor and A Flat Major, Strauss' "Wiener Blut" Waltz, "Bourree Fantas-

tique" by Chabrier, and Dukas' "The Sorcerer's Apprentice".

The N. B. C. Symphony Orchestra began its 1940-1941 season October 12th, with Hans Wilhelm Steinberg acting as guest conductor.

Arturo Toscanini's first concert of the season with the NBC Symphony Orchestra will be given November 23rd in Carnegie Hall. The concert will be a tribute to the memory of the late Alma Gluck, and Toscanini will commemorate his long friendship with the singer by conducting Verdi's "Requiem". The proceeds of the concert will be devoted to a memorial unit to be erected to the singer in the new building of the Roosevelt Hospital.

It was Toscanini who persuaded Giulio Gatti-Casazza to give Alma Gluck her first role at the Metropolitan Opera House, that of Sophie in Massenet's "Werther", and he himself conducted when she appeared in her second role, that of the Happy Shade in "Orfeo", in December, 1909. So this evening will doubtless waken many memories for the maestro, as well as for many in the audience.

Toronto

REGINALD STEWART, the founder and permanent conductor of the Toronto Promenade Symphony Orchestra, led that ensemble on September 19th at theVarsity Arena. The program included compositions of Beethoven and Bach and Spanish dances by De Falla. Gregor Platigorsky was soloist in the Saint-Saëns' Cello Concerto in A Minor.

Mexico City

THE final program of the 1940 season of the Symphony Orchestra of Mexico was presented in the concerts of September 6th and 8th. The First and Ninth Symphonies of Beethoven had a place on the program which was conducted by Carlos Chavez, the regular director of the orchestra.

London

IT is to England's lasting credit that even while her skies are arrowed by enemy planes and her streets strewn with their bombs, she can enjoy music, and, still more significant, can enjoy the German Lieder and Schubert's "Unfinished"

with the calm realization that music transcends national boundaries, nullifies hatreds. The last London concert of the holiday season gave the audience which packed Queen's Hall an opportunity to applaud Richard Tauber both as composer and conductor, since he conducted not only a program of German compositions but also directed in its premiere performance his own "Sunshine Suite", an orchestral suite in four movements conceived during a trip to South Africa.

News Nuggets

THROUGHOUT September, auditions were held for the National Orchestral Association, Leon Barsin, conductor. Merit alone governed the selections which were not restricted by race, religion, sex or color. The successful candidates will receive intensive training in symphonic work.

Ignace Paderewski, wishing to spend his last days in peaceful America, has made arrangements for returning to this country in the near future. It is understood he will reside in California.

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EMBELLISHMENTS *by Jan Hart*



JAN HART

INTERLUDES—Pleasant Interlude: Listening to my landlord's delightful young daughters, Gigi and Violette, chatter gaily in French to their beloved grand-pere. And what a charming gentleman he is, this former French song-writer and musician, and member of the "Societe des Auteurs" of Paris. He was acquainted with Claude Debussy and we feel sure he could tell us many interesting stories of "Musicians in Paris" if we could only understand French, or he could speak more English. How often we regret not having taken our French lessons more seriously. . . . Dreamy Interlude: Dreaming that we were as fine an arranger as Herb Quigley, as excellent a pianist as Fulton McGrath, and as melodious a tune-smith as Frank Signorelli. With that combination we couldn't possibly miss. . . . Thoughtful Interlude: Thinking of pleasant days spent in Boston at the New England Conservatory of Music, and recalling precious "Moments Musical" with Mr. George Chadwick and Mr. Frederick S. Converse—what great musicians! (Ah me, those good old days when father paid the bills, and we had nary a care in the world other than final examinations.) . . . Perfect Interlude: "A book, a pipe, a fire, a friend, and just a little cash to spend."

MODULATIONS—After fourteen months of experimentation and research, Otto Link has perfected his new ebonated Resso Chamber Mouthpiece, and will place it on the market this month. . . . Vincent Lopez (the only orchestra leader to survive radio for nineteen years) is planning to import a South American senorita to front his band this Fall. He is also preparing for an international audition for singers from the twenty other American republics, who have had experience in their native land. The competition closes December 1. . . . As a good-will gesture to Cuba, the St. Louis Grand Opera Association has offered its chorus, costumes and scenery to the newly-formed Gran Compania Internacional del Opera. . . . Of all the surprises! Peggy Hopkins Joyce has written a song entitled, "I Love You, Oh, Yes I Do"—my, my. . . . Bob Crosby is on a diet, they tell us, getting in trim for a new screen role. . . . For a band making its metropolitan debut, Johnny Long's orchestra is doing mighty fine. They're already booked at the Roseland until October 24th. . . . Since more and more tax-free public domain music is being used by electrical transcription companies, the publishers are beginning to notice a big dent in their mechanical royalties.

VARIATIONS—One wonders just what effect conscription will have on the orchestra personnel, as most of the leaders and their men are under the thirty-five year limit. . . . Refugee musicians now located in and about New York City will be distributed throughout the country if plans of the National Federation of Music Clubs are carried out successfully. Such a distribution would be invaluable to smaller communities from a cultural standpoint. . . . Actors' Equity Association has also evolved a plan to place its members with amateur, semi-pro and little theatre groups throughout the country, thus giving work to capable actors and directors temporarily at liberty, as well as providing amateurs with proper guidance.

IMPROMPTU—Art Perry, of "I'm an American" fame, was hastening to work the other eve when he was stopped in the hotel lobby by a young autograph hunter who inquired: "Say, are you that 'I'm an American' guy?" Art admitted he was, and the lad continued: "Well, I just wanted to tell you that that song caused me plenty of trouble today in school 'cause another fella and I got into an argument about some of the words, and the teacher heard us and made us write 'I Am an American' on the blackboard two hundred times—now what do you think of that?" He held out the black autograph book, and demanded: "Sign here, please". And Art signed without a whimper.

MEDITATION—Wonder why composers and arrangers make life so complicated for themselves by procrastinating until the last moment to get their work out, and then working a twenty-four-hour stretch to get it finished. . . . Hm, and that reminds me. . . . Dear Boss: Please forgive me if I miss the deadline today. After all, you only gave me three and a half weeks to write the column this time, instead of the customary four, and I hate to be rushed, you know. Besides, I have so many pressing matters to take care of today. There's a luncheon date with Ernie Watson (he's musical program advisor at NBC now, you see), then a matinee, and afterwards we are calling on Dave Rubinoff, and—well, really, Mr. Birnbach, I should have more time. After all Rome wasn't built in a day, you know, and don't forget that it took Margaret Mitchell over two years to write GWTW. Trusting this will find you in a sympathetic mood, I am—Sincerely yours, J. H.

PASSING NOTES—Lewis Julian of NBC has in his possession a most interesting Dime Melody Book, published in the 1850's, which includes both words and music of the popular tunes of that time. . . . Composer Harry Archer is chairman of the Composers' Division of the Republican National Committee. . . . Not that it matters, but Orson Welles belongs to six different unions. . . . That song, "I'll Never Smile Again" heads the list both in records sales and sheet music best sellers throughout the nation, according to *Billboard's* recent poll, with "Blueberry Hill" running second.

RECORD NOTES—Victor has issued four volumes of College Songs with the All-American Glee Club, and Emile Cote conducting. . . . Leopold Stokowski appears for the first time on the Columbia label conducting his All-American Youth Orchestra for the recording of Dvorak's "From the New World" Symphony. . . . Don't miss Bing Crosby's Decca recording of "Ballad For Americans". . . . And there's Sammy Kaye still swingin' and swayin' on Varsity—this time with "Gimme a Little Kiss, Williya, Huh".

LATEST RECORDINGS

Classical

Columbia:

Johann Strauss: The Voices of Spring Waltz. London Philharmonic Orchestra, conducted by Sir Thomas Beecham.
Dvorak's From the New World Symphony, Leopold Stokowski and his All-American Youth Orchestra.

Popular

Victor:

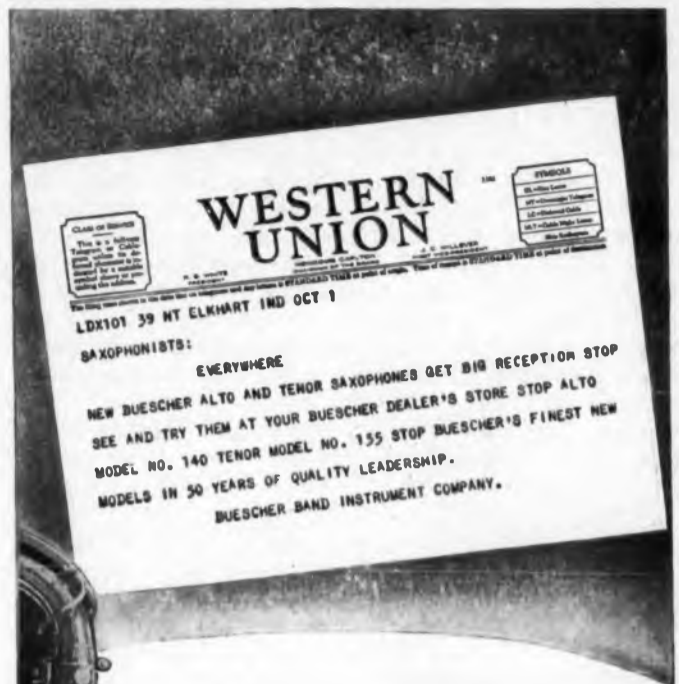
"Would You Be So Kindly" and "Don't Let It Get You Down" from "Hold On to Your Hats", Leo Reisman and orchestra.
"Harlem Harvest" and "Sepia Panorama", Duke Ellington and orchestra.
"Zombie" and "Elube Chango", Xavier Cugat and orchestra.
"The Lonesome Gal in Town" and "I Could Make You Care", Bea Wain with orchestra accompaniment.
"Cynthia" and "One Look at You", Kenny Baker with orchestra accompaniment.

Decca:

"Where the Blue of the Night", etc., and "The Waltz You Saved For Me", Bing Crosby with Paradise Island Trio.
"Boogie Woogie St. Louis Blues" and "Charlie Was a Sailor", Erskine Butterfield and His Blue Boys.
"Waiting for the Robert E. Lee" and "Oh Boy, I'm in the Groove", Louis Jordan and his Tympany Five.

Bluebird:

"There's a Great Day Coming, Manana" and "The World Is In My Heart" from "Hold On to Your Hats", Abe Lyman and orchestra.
"Ballad in Blue" and "The Dixieland Band", Benny Goodman and orchestra.
"Our Love Affair" and "The Call of the Canyon", Glenn Miller and orchestra.
"I'll Never Smile Again" and "Stayin' at Home", Fats Waller and orchestra.
"Bolero in Blue" and "Shades of Twilight", Larry Clinton and orchestra.
"Call Me Happy" and "Blue Because of You", Earl Hines and orchestra.
"Jivin' With Jarvis" and "Blue", Lionel Hampton and orchestra.



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"Beat Me, Daddy", Parts I and II, Will Bradley and orchestra.
"Watcha Know, Joe?" and "Please Say the Word", Jimmy Lunceford and orchestra.
"So Long" and "The Gaucho Serenade", The Charloteurs.

Albums

Decca:

Bing Crosby Favorite Hawaiian Songs; 6 records, 12 sides.
Chick Webb Memorial Album; 6 records, 12 sides, by Chick Webb and his orchestra with Ella Fitzgerald.
Contrasting Music; Jimmy Dorsey and orchestra; 6 records, 12 sides.
Dixieland Jazz; Bob Crosby and orchestra, 6 records, 12 sides.

BOOK NOTES

"Approach to Music", by Lawrence Abbott; Farrar and Rinehart, New York, N. Y.
"Traditional Music of America", by Ira W. Ford; E. P. Dutton and Company, New York, N. Y.
"They Shall Have Music", by David Barnett and Mabel Thomas; George W. Stewart, New York, N. Y.
"You Can Enjoy Music", by Helen L. Kaufman; Reynal and Hitchcock, New York, N. Y.
"Do You Know Labor?" by James Myers; National Home Library Foundation, Washington, D. C.

CODA

"I believe in God, Mozart and Beethoven"—that was Wagner's creed.

Band Concerts

AN earthquake and a depression slowed up band activities in Long Beach, California, for a few years, but aside from those brief hiatuses the City of Long Beach has been maintaining and operating a Municipal Band 365 days of the year since 1909. Nor does this concern regarding its civic music come under the head of charity. Citizens and guests of this community consider that the band pays for itself ten times over in the satisfaction and stimulation it affords. It not only entertains those who happen to be already on hand, but it also attracts thousands of visitors to Long Beach.

The one person more fully responsible than any other for the success of this band is its director, Herbert L. Clarke, not only an excellent cornet soloists of the world.

The history of his band dates back to 1906, and Mr. Herbert L. Clarke has been directing its destinies about half that time. Two concerts are presented daily, with the excep-



HERBERT L. CLARKE
Director, Long Beach Municipal Band

tion of Sunday and Monday, averaging 600 concerts annually. Thirty-seven men compose its ensemble, many of them of international reputation. The programs include marches, hymns, songs and opera. Mr. Clarke now has before him his greatest work—the building up of a great symphony in wind. It is interesting to record that the band plays ninety-six different pieces weekly and seldom repeats a number in a span of six months.

Among the most novel compositions on the programs are those that feature units of the band in solos, duos, trios, quartettes, quintettes and sextettes in both brass and reed. Mr. Clarke is always happy to give his men the center of the stage, thereby demonstrating the versatility and the talent of his musicians. Each week some member of the band is represented on the programs with an original composition, which, through his director's courtesy, he is privileged to conduct himself. This is a situation which inspires men to do their best work and these bandmen are no exception.

The members are under Civil Service, and politics play a very small part in the operation of the band. Director Clarke is the sole judge of the capabilities of his men.

The city of Long Beach owns one of the largest band libraries in the United States; it includes over 5,000 compositions among which are to be found all of the standard works of the great composers: overtures, suites, operas, concert numbers, marches, and a complete collection of modern music published for band.

New York

TUESDAY evening, August 27th, marked the nineteenth in a series of band concerts given during the Summer of 1940 at the various Municipal Pools and Recreational Centers in Greater New York, sponsored by Hon. Fiorello H. LaGuardia, Mayor of New York, John S. Burke of the Friedsam Foundation, the Park Department, and Local 802 of the American Federation of Musicians. A. H. Nussbaum, conductor, opened the program with his own "Wake Up, America" and continued with selections from Gounod, Verdi, Rossini, Herbert, Auber and Waldteufel.

The series closed on August 29th at Colonial Park, 148th Street and Bradhurst Avenue. Chester W. Smith directed, and cornetist Hulbert Finlay was soloist. The program included selections from

Rossini, Verdi, Herbert, Smith and Waldteufel. The highlight of the evening came when Mayor La Guardia, after the nine regularly scheduled numbers had been played, took the baton and led the band in the "Washington Post March" and the "Star Spangled Banner". Then, as a finale, he conducted "America" while an audience of more than 4,000 persons sang. The Mayor was introduced by Jack Rosenberg, president of Local 802, and in a few brief remarks thanked the Foundation and its president, John S. Burke, for making the concerts possible.

It is common knowledge that Mayor La Guardia's father was an excellent musician who, like his son, was a member of Local 802. The Mayor's membership is honorary, and he is the proud possessor of a gold membership card. This distinction is shared only with Arturo Toscanini. Mayor La Guardia has conducted on numerous occasions, and many critics have commented on his keen understanding and appreciation of music.

Racine, Wisconsin

THE Racine Park Board Band under the direction of Frederick Schulte, wound up its season of ten concerts on Septem-



LONG BEACH MUNICIPAL BAND

ber 8th. This band is comprised of thirty-nine musicians (all members of Local 421). The concerts were sponsored by the Racine Park Board, and the attendance was the greatest of the past five years. Several local vocalists and choruses helped to make the season a success.

Interlochen, Michigan

THE year 1928 ushered in the First National High School Orchestra under the influence of Joseph E. Maddy who endeavored to demonstrate its value at the Music Educators National Conference at Detroit. His plan proved remarkably successful and elicited the praise of Ossip Gabrilowitsch, with the result that today nearly three million school children are members of school orchestras, bands or choirs.

The Second National High School Orchestra developed in 1927 at Dallas, Texas, and out of this grew a flaming desire on the part of the students for a summer camp. They entreated, and, youthfully, demanded. Philanthropists and business men (band instrument manufacturers) became interested. T. P. Giddings, supervisor of music in the Minneapolis schools, helped to bring the plan to fruition.

In 1928, through negotiation with Willis Pennington of Interlochen, Michigan, a camp site was obtained bordering on two lakes in the Grand Traverse region. Students come through high schools, women's clubs and other organizations. Some have resources; others need to be financed. Twelve years of national music camp history have produced first-rank musicians.

In addition, the youngsters in competition with others very quickly learn whether their talents are merely mediocre or truly exceptional.

Many leading musicians, including Sousa and Goldman, have donated royalties for scholarships; Gabrilowitsch, Sousa, Stock and many others have devoted their services as guest conductors.

The camp has been in and out of the red, and is still struggling for permanency, with a present debt of \$110,000.

Chicago

THE ninety-eighth in a series of 101 open-air concerts was presented on the afternoon of September 1st by the Chicago Park District in cooperation with the Chicago Federation of Musicians, in the Grant Park Shell. A. F. Thavlu conducted the band whose performance included selections from Wagner, Verdi, Friml, Romberg, Waldteufel, Luligni and von Suppe. Henrietta Chase, soprano, sang "D'amor sul' all rose", from "Il Trovatore", by Verdi, and Richard Gordon, tenor, "I'll Never Smile Again", by Ruth Lowe. The two voices joined in the "Serenade" from "The Student Prince", by Romberg.

On September 3rd the A. F. Thavlu Band (Irma Cooper, dramatic soprano, and William B. Strom, lyric tenor, winners in Chicagoland Music Festival, were the soloists) played such memorable numbers as "March Militaire", by Saint-Saëns, Hungarian Rhapsody No. 1, by Liszt, Ballet Music from "Coppelia" by Delibes.

Great Falls, Montana

THE Great Falls Montana Municipal Band was directed this year, for his first season, by Ben E. Taylor, a member of Local 76, Seattle, Washington. There were fourteen concerts in all—June 7th to September 6th.

The band also played six days at the North Montana Fair held in Great Falls, to audiences of 45,000 daily. It led the Labor Day parade in the morning and was the official band at the labor picnic held at the Fair grounds in the afternoon, all nearby A. F. of L. locals participating in the great event.

During the season compositions by the director, "Apollo and Diana", marches

"Senatobia", and "Greater Great Falls" were introduced and other works—"Creme de la Creme", Tobani; two works of Latin America, "Enita", Cuban Serenade, by W. Paris Chambers, and "Manana", Chilean dance, by Jean Misaud; cornet duet, "Elena Polka", by Kiefer, played by Mr. Taylor and Doctor Jenkin.

Austin, Texas

UNDER the direction of Frank Phillips, the Austin Municipal Band concluded its regular summer concert series at Barton Springs Park with two programs in the first week of September.

For the past eight years generous appropriations by the city of Austin have made these concerts possible.

Twenty-nine members of Local 433 were afforded employment during the summer, and Local 433 is now laying plans for increased personnel and more concerts for next season.

Toronto

GOLDMAN'S BAND is the outstanding musical attraction at the Canadian National Exhibition this year. For many years the world's great bands have appeared there.

World's Fair Band

NEGOTIATIONS are under way for the continuance of the World's Fair Band after the Fair itself has closed. Captain Eugene LaBarre will continue as conductor, and the band will maintain its high standard of musicianship which has entitled it to the name of "symphonic concert band."

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Grand Opera

"THE old order changeth." With the Metropolitan Opera Association, Inc., rather than boxholders, in full possession of the house where performances have been given for so many years, and with the old pattern which was based on a belief in the aristocratic appeal of opera discarded, the future opens up in a new direction. It will be an opera based not on occasional Patis and Carusos kept on the rostrum by the expenditure of small fortunes, but on a co-ordinate presentation of music and drama in which all singers work toward the perfect performance.

The new opera will be increasingly the product of American enterprise: more American singers will be included in its presentations; more operas written by Americans will be produced; and, needless to say, more Americans out of the great middle class will hear and applaud the performances. With all this talk of nations and institutions going dictatorial, here is one organization at least which can proudly present proof that it is becoming increasingly democratic.

On December 2nd when the Metropolitan will begin its fifty-sixth season, and the opera's singing company 110 strong assembles, the Metropolitan Opera Association, with George A. Sloane, its recently elected president, and Edward Johnson, general manager, at the helm, will open in a completely rearranged and refurbished opera house.

Changes include the removal of the grand tier boxes and ante-rooms and rearrangement of the seating in the space formerly occupied by these boxes. A new and improved broadcasting booth is being installed. New chairs are replacing the old in the balcony. New cloak rooms and ushers' rooms as well as a press room are being set up on the grand tier floor. The entire house has been recarpeted, and a new tableau curtain, a duplicate of the famous gold curtain installed in 1903, has been purchased and is being manufactured in the mill which made the original.

So far no comprehensive notices have been issued regarding the operas to be given this season. Some which are generally in the repertoire but which were missing last season, such as "Pagliacci", "Cavalleria Rusticana" and "Trovatore", will be revived with new scenery, new sets of singers and more modern production. Mozart will be represented with "Don Giovanni" and "Le Nozze di Figaro" and a possible revival of "Così Fan Tutti".

Certainly there will be no suspension of German and Italian classics. As Mr. Johnson puts it, "Such composers as Wagner, Verdi and Puccini belong to the whole world and form the backbone of any operatic endeavor".

La Scala Opera Company

AT the Brooklyn Academy of Music on September 14th, Verdi's "Rigoletto" was presented under the artistic direction of Alfredo Salmaghi. The cast was headed by Maria Vero as Gilda; Carole D'Arcy as Maddalena; Eugene Conley, who makes his debut as the Duke; Robert Shilton in the title role; Nino Ruisi as Sparafucile, and Frederick White as Montreone. "Il Trovatore" was given September 21st; "Aida", September 28th, and "Carmen", October 5th.

Chicago

THE Chicago Opera Company's season will open November 2nd with a performance of "Aida" to commemorate the thirtieth anniversary of resident opera in Chicago. Henry Weber will conduct a cast including Zinka Milanov, Giovanni Martinelli, Karin Branzell, John Charles Thomas and Virgilio Lazzari. The only newcomer is Miss Milanov, a Toscanini "find".

On the season's list are Kirsten Flagstad and Lauritz Melchior. The fact that Edwin McArthur is scheduled to conduct indicates at least one performance of "Tristan and Isolde". A welcome revival of Strauss' "Der Rosenkavalier" will include in its cast Rise Stevens and Suzanne Sten. Other revivals will be "Don Giovanni" (Ezio Pinza in the title role), "L'Amore dei Tre Re" (in which Virgilio Lazzari will sing the role of Archibaldo) and "Falstaff".

Jarmila Novotna, the beautiful Czech star, will make her debut in "La Traviata". James Melton will sing Pinkerton with a new Butterfly, the Philippine soprano, Enya Gonzales. Jussi Bjoerling will sing the Duke to Lawrence Tibbett's Rigoletto. Frederick Jagel will sing in "The Jewels of the Madonna" opposite Mme. Giannini. Margaret Lawrence will sing Carmen, among other roles.

The complete roster to date is as follows: Sopranos: Rose Bampton, Annette

Burford, Margit Bokor, Naomi Cook, Janet Fairbank, Kirsten Flagstad, Duosini Giannini, Enya Gonzales, Virginia Haakins, Helen Jepson, Florence Kirk, Dorothy Kirsten, Zinka Milanov, Grace Moore, Jarmila Novotna, Lily Pons, Kathryn Witwer.

Mezzo-Sopranos: Karin Branzell, Ada Paggi, Sonia Sharnova, Suzanne Sten, Rise Stevens, Enid Svantho, Lydia Summers, Elsa Zebranska.

Tenors: Kurt Baum, Jussi Bjoerling, Richard Crooks, Frederick Jagel, Charles Kullman, Rene Maison, Giovanni Martinelli, Lauritz Melchior, James Melton, Jose Mojica, Jan Peerce, Tito Schipa.

Baritones and Basses: Douglas Beattie, George Czapllick, Fred Destal, Mack Harrell, John Lawler, Virgilio Lazzari, Emanuel List, Carlo Morelli, Ezio Pinza, Alexander Sved, John Charles Thomas, Lawrence Tibbett.

Conductors and Assistant Conductors: Henry Weber (musical director), Maurice Abravanel, Kurt Adler, Carl Alvin, Alexander Aster, Paul Brelsach, Angelo Canarutto, Leo Kopp, Edwin McArthur, Italo Montemezzi (guest), Artur Rodzinski (guest), Thomas P. Martin.

Stage Directors: William Wymetal, Martin Magner.

Ballet: Ballet Theatre.
The repertoire will include the following operas: Italian—"Aida", "Rigoletto", "Il Trovatore", "La Traviata", "Otello", "Falstaff" (in English), "The Love of Three Kings", "Jewels of the Madonna", "Madame Butterfly", "Cavalleria Rusticana", "Lucia di Lammermoor", "Pagliacci"; German—"Der Rosenkavalier", "Tristan and Isolde", "Die Walkuere", "Don Giovanni" (in Italian), "Hansel and Gretel" (English); French—"Manon", "Carmen", probably "Lakme", "L'Heure Espagnole" (English).

San Francisco

NEW talent will provide interest for the coming season of the San Francisco Opera Association. Of the twenty-five guest singers engaged by Director Gaetano Merola, two will make their American debuts, and eight will make their San Francisco debuts. Among the tenors will be Jussi Bjoerling, Swedish member of the Metropolitan, who will sing in the "Masked Ball" and "La Boheme". Francesco Naya, Cuban lyric tenor, will sing the role of the Duke of Mantua in Rigoletto. Other tenors listed are Alessio De Paolis and Raoul John, both members of the Metropolitan Opera Company. The latter, who for six years has been leading tenor of the Paris Grand Opera and the Opera Comique, is to sing the role of Frederick in "Lakme" opposite Lily Pons.

Among the women newcomers is Suzanne Sten, young Hungarian mezzo soprano, who will sing in "Rosenkavalier", "Masked Ball" and "Aida".

Los Angeles

AS a part of the summer music season of "Symphonies under the Stars", the entire opera "Carmen" was given a lavish production August 20th in Hollywood Bowl. Gladys Swarthout, who sang the title role, headed an all-star cast which included Armand Tokatyan of the Metropolitan opera; Perry Askam of the San Francisco opera; Laura Saunders, Paul Keast, Bonnie Emery Zobelein, Beatrix Mayo, Henry Korn, Allan Lindquist. The conductor was Pietro Cimini, celebrating his twelfth Hollywood Bowl season, and the stage director was Armando Agnini, long identified with opera staging for the Metropolitan, Chicago, San Francisco, Los Angeles, and Hollywood Bowl operas.

Puerto Rico

HILDA BURKE, Metropolitan soprano, was included in the casts of "Madama Butterfly" and "Pagliacci", given by the National Opera Company, in San Juan, the last week of September. Others who will be heard during the Puerto Rican season are Helen Jepson, Della Samoloff,

Nino Martini, Arthur Carron and Leonard Warren.

Cuba

THE St. Louis Grand Opera Association as a good-will gesture offered its chorus, costumes and scenery to the newly formed Gran Compania Internacional del Opera when it opened, September 28th, for its one-week opera festival in Havana. Laszlo Halasz, conductor of the St. Louis Grand Opera Company, directed the operas which were sung with casts headed by Grace Moore, Vivian Della Chiesa, Anne Roselle, Giovanni Martinelli, Carlo Morelli, Armand Tokatyan and others.

Paris

WITH a capacity audience sprinkled with German army men and their families, as well as black-uniformed Spanish Falange members, the Paris Opera gave on August 24th its 181st performance since the occupation—"Damnation of Faust". In order to comply with the eleven o'clock curfew edict the performance began at 6 P. M. and ended at 10:30 P. M. With the exception of the military contingency, the audience was dressed plainly, the men in business suits, the women in street dresses. There was no attempt to create an atmosphere of gayety.

GIULIO GATTI-CASAZZA

Giulio Gatti-Casazza, general manager of the Metropolitan Opera for twenty-seven years up to the time of his retirement in 1935, died in Ferrara, Italy, on September 2nd. He was seventy-one years old.

Since he sailed from the United States for his native Italy on April 27, 1935, Mr. Gatti-Casazza had lived in retirement. He took an apartment in Milan, but since the death of his second wife, Rosina Galli, former premiere danseuse and ballet mistress of the Metropolitan, last April 30th, Mr. Gatti-Casazza had lived at his family home in Ferrara.

Mr. Gatti-Casazza was manager of the Metropolitan for a longer period than any other man. Brought to New York from La Scala in Milan in 1908 to give life to the declining Metropolitan, he built up a standard of production and a variety of repertoire that placed the American organization at the top of the grand opera companies of the world.

Mr. Gatti-Casazza introduced 125 American singers to the Metropolitan during his regime. Among the most noted of these were Olive Fremstad, Emma Eames, Lillian Nordica, Geraldine Farrar, Louise Homer, Rosa Ponselle and Richard Crooks.

Other great artists who were brought here by him were Amelita Galli-Curci, Kirsten Flagstad, Lily Pons, Gladys Swarthout and Lotte Lehmann.

Mr. Gatti-Casazza gave great encouragement to American composers early in his New York career by producing in 1910 Frederick S. Converse's "The Pipe of Desire", the first American opera to be included in the Metropolitan repertoire. Two years later he was instrumental in persuading the directors to put up a \$10,000 prize for a new American opera. The winning composition, Horatio William Parker's "Mona", was produced at the Metropolitan on March 14, 1912.

Mr. Gatti-Casazza produced the world premiere of Puccini's "Girl of the Golden West" at the Metropolitan on December 10, 1910, and on December 14, 1918, presented the world premiere of three short Puccini operas, "Il Tabarro", "Suor Angelica" and "Gianni Schicchi".

Other world premieres presented by Mr. Gatti-Casazza at the Metropolitan included Giordano's "Mme. Sans Gene", Pich-Manglagell's "Il Carillon Magico", Humperdinck's "Koenigsinder", Wolff's "L'Oiseau Bleu", Parker's "Mona", Darnoch's "Cyrano de Bergerac", Herbert's "Madeleine", DeKoven's "The Canterbury Pilgrims", Cadman's "Sanewis", Brell's "The Legend", Hugo's "The Temple Dancer", Hadley's "Cleopatra's Night", Taylor's "The King's Henchman" and "Peter Ibbetson", Gruenberg's "The Emperor Jones", Hanson's "Merry Mount", Seymour's "In the Pasha's Garden" and Granados' "Goyescan".

In all, Mr. Gatti-Casazza produced at the Metropolitan sixteen original operas by American composers. During his twenty-seven years as manager he produced 177 separate works.

He was credited with having broken up star rule at the Metropolitan. The temperamental outburst of a prima donna whose dressing room did not suit her failed to arouse his sympathy. More often it would be met with a scathing rebuke. Mr. Gatti-Casazza handled both stars and finances with taciturnity and severe dignity.

He had only three interests—his work, his books and the discussions of art, philosophy and history in his office after opera performances. During the months between November and April, when the opera season was running, Mr. Gatti-Casazza worked for fourteen or more hours a day.

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WIN REWER

Lansdale, Pa.

Correction

We wish to correct the statement, made in the September issue of THE INTERNATIONAL MUSICIAN, that Alberto Bimboni conducted all of the operas given by the Chautauqua Opera Association at Chautauqua, New York, this Summer. There were three operatic conductors. Albert Stoessel conducted "The Devil and Daniel Webster" and "The Inquisitive Women"; Gregory Ashman directed "The Gondollers" and "Faust"; and Alberto Bimboni conducted "The Bartered Bride" and "Carmen".

BOOKS OF THE DAY

HOPE STODDARD

OUR noses buried deep in newspapers, we may not have realized that the European conflict has afforded us indirectly reading matter of a far more healthful and mentally stimulating sort. For the totalitarian states have ceded to the English speaking world intellectual territory heretofore uncharted and unguessed, by the simple process of driving out of their lands some of the best minds of the age.

The field of music has gained perhaps more than any other in this redistribution of intellectual wealth. At least four world-famous musicologists formerly writing in Germany are now writing in America. Alfred Einstein, for many years critic on the *Berliner Tageblatt* and editor of Hugo Riemann's *Musiklexikon*, has already published two books in America, "A Short History of Music" and "Gluck". Hugo Leichtentritt, one-time critic of the *Berlin Vossische Zeitung* and authority on Italian and German music of the sixteenth century, has enriched English literature with his "Music, History and Ideas" (reviewed in the January, 1940, INTERNATIONAL MUSICIAN). Curt Sachs, one-time professor of musicology at the Berlin University and recognized as one of the leading musical thinkers of his time, has written two volumes on the history of musical instrumentation and a book entitled "World History of the Dance". Another enlarger of musical vision is Ernst Krenek whose "Music Here and Now" is a searchlight revealing much that lies at our very feet.

Thus, while the dictator nations have been pushing back their countries' boundaries, we have been widening our intellectual horizons. There can be no doubt as to who are the real gainers.

YOU CAN ENJOY MUSIC, by Helen L. Kaufmann; 324 pages; Reynal and Hitchcock.

To estimate this book properly one must first of all recognize where one stands, in point of ignorance or comprehension, in relation to music.

Many a concert-goer, failing to realize that today's music is the outcome of man's cultural and conceptual progress rather than mere excitement of his aural sense, listens to a symphony as if it were a phenomenon of nature, whole and unchanging, like a tree or waterfall. Yet what music is to him depends far more on what goes on within his brain than on what happens out there on the platform. What one individual hears, in other words, is not what his neighbors to his right and left hear, not what the maestro hears, certainly not what the wild man of Africa, listening to the recorded version, hears. It is what his ancestry, his training, his temperament, all combined, lead him to hear.

Especially is this the case since music of our day, in all its complexity and nuance, represents the labors of some of the finest minds of Western Civilization. In the ancient world it was—as it still is in the Orient—little more than a thread of sound, dependent on rhythm and instrumental color for its interest. The modern Western World has fashioned it into a vast tapestry on which figure symbols to answer every concept and emotion. To enjoy it, therefore, one must grasp not only its sensual manifestations but its inner meaning, must appreciate what it has received from its great throng of creators and listeners, past and present.

If this sounds a tremendous task, it is because one has not learned that music, as well as all other highly stylized crafts and arts, has its terminology to help one along, and that mastering these clichés is like acquiring keys to open various doors. When the terms "polyphony", "stretto", "nuance", "absolute pitch", "pentatonic" and "tessitura" hold no more ferrors for the hearer, he begins to understand other manifestations, knows why, for instance, folk stand in line ten hours to listen to a concert; why they stay awake till all hours arguing about it; why composers have followed music's call even to the point of ostracism and starvation.

Far from being fearsome in her approach, the writer makes this elucidation so simple, so real, that we wonder why we have ever spent a moment gazing in hazy bewilderment at our programs. Our scale system, our melodic conceptions, our harmonic development, our instruments, our composers, our musical forms, are written of as one writes of a home one has lived in for many years and loved for the emotions it has fostered, the instincts it has satisfied. The human voice, the pianoforte, the symphony, the opera, the ballet, the radio, are subjects for her kindly elucidation, with historical and anecdotal searchlighting. We are taken into that most exciting of all places, the

composer's workshop; Haydn is blue-penciling extraneous matter, is separating "exposition from development, development from recapitulation, replacing with clear and logical chord-successions meaningless flourishes", adding an introduction at the beginning and a coda at the end.

Her homely illustrations—the fugue as a football game, the slide trombone as the Jekyll and Hyde of the brass choir, the composer as a tailor—serve to make us feel in our initiation to music that we are not joining an exclusive society with all that implies of apartness and snobbery, but rather that we are putting ourselves in line to receive our rightful heritage as children of Western civilization.

Realizing that America has shown herself to be the natural transplanting ground for Europe's war-uprooted culture, the author fittingly speaks of the works of American composers not as though they were the miscellany after the list of main items, but as though they were an integral part of the musical structure. In our Earl Robinson, Samuel Barber, Dante Fiorillo, Paul Creston, Hunter Johnson, Herbert Haufrecht, Paul Bowles, Norman Dello Joio, David Diamond, Morton Gould, Henry Brant, Gian Carlo Menotti and other intrepid young men, we discover those who can weld even modern cacophony into an harmonious whole. The volume closes on the note of hope—in these days an achievement in itself.

DO YOU KNOW LABOR? by James Myers; 139 pages; National Home Library Foundation.

In considering any national organization scientifically—giving it the benefit of an objective attitude—we suffer one severe handicap; namely, we are either outside or inside such organization, are either a "pro" or "con". Hence we become, rather than informants, propagandists.

We are peculiarly fortunate, therefore, in finding in Dr. James Myers, Presbyterian minister and Industrial Secretary of the Federal Council of the Churches of Christ in America, a rare person who is in a position to present unbiased opinion. He is not a "worker"; he is not an employer; he is not an officer of a union nor an agitator against unions. At the same time, since he spent seven years as labor manager in a large bleachery where interesting experiments were carried forward, he has had full opportunity to view unionism from every angle.

A short history of the development of Labor Unions precedes the discussion, their vicissitudes being followed from ancient times when employers owned their employees, body and soul, to the present day when the employee may emerge as an individual (though even in our own courts the relationship has been defined as "master and servant").

Spurious forms of employee emancipation are discussed in the "company" and "independent" unions and in welfare ("hellfare") work, with the apt illustration of an owner pointing out the model village he has built for his workers. (The visitor inquires why each garden had petunias in bloom. "I like petunias" the employer blandly remarks.) Reasons why there tend to be fewer strikes where labor unions prevail are eye-openers to the uninitiated—with the clear demonstration that an employer must know how the workers feel, if proper adjustments to their needs are to be made. He describes a union as a safety valve. "It often lets off steam and averts a more serious explosion by calling attention to discontent over conditions and providing machinery for their peaceful adjustment." Hence the intelligent manager welcomes a union which keeps him in touch with his employees and gives him a chance to adjust matters to the satisfaction of all.

Excellent records of abiding by their contracts prove labor unions to be responsible parties, the evidences of occasional "labor racketeering" and collusion but proving, exception-wise, the rule. As to their efficiency—labor unions achieve it to just that degree that employers and employees are aware of and interested in each other's predicament. The enormous waste that occurs in American industry, for instance, could largely be avoided if the management would take the workers into their confidence on problems of operation. As soon as they know the facts about their own business they begin to use their heads as well as their hands.

Labor and capital, to become true partners, should, according to the author, advance even beyond the stage of labor unions, should, in fact, share profits and economies. But he warns that the suc-



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cessful operation of this scheme necessitates unions being fully recognized (lest the profit-sharing dwindle into mere "come-hithers" to get more work out of the employees), that the plan be adjustable according to the company's financial status, that it be all-inclusive (no employee being left out), that it be outspoken, and that it be pointed toward increased efficiency.

Particularly efficacious, he finds, is the "consumers' cooperative" which regulates price of commodities as well as amount of wages. That it offers a means of solving the farmer-labor conflict cannot be doubted. In short, "it tends to maintain high wages for industrial workers and fair prices to farmers, while it assures lower prices to consumers". The union label as an incentive to the consumer to assist in the upward march of labor is given due mention. Labor in its relation to the church and to politics, women's attitude to the movement, the recognition of negroes in labor unions, are points constructively discussed.

With the firm conviction that it is advisable that labor and capital line up as partners for the benefit of both, Dr. Myers gives a survey which is a combination of idealism, scientific research and practical way-pointing. Those reading it will neither be lost in the mists of wishful thinking nor have their heads bumped against the stone wall of class materialism.

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THE service of top-flight bands as creators of patriotic enthusiasm has never been more fully demonstrated than since they have started youngsters all over the United States whistling patriotic tunes, joining patriotic groups and wearing patriotic badges. It becomes evident that no other medium can so quickly and efficaciously spread ideas throughout the length and breadth of the land. Band leaders, aware of this influence, are for the most part using it wisely and well in the services of their country.

Russ Morgan, for instance, thumbing through a pile of songs in manuscript, came across a new one by Robert G. Wallace, "What Are You Doing for your Uncle Sam?" It was hint enough. Maestro Morgan decided to ask the millions of fellow Americans to sing and play this new song and then make a personal appraisal of the inspiration received from hearing it. The letters and telegrams consequent on the broadcast provided enough interesting material for a "book of the month".

One young man wrote he was "Joining Uncle Sam's Army tomorrow". Another, a World War veteran, came back with, "Mr. Morgan, what are you doing for Uncle Sam? You'd better come back home to Nanticoke and help us dig coal for the big fires in the steel mills" (Maestro Morgan began his career in the coal mines of Pennsylvania). A housewife from Detroit wrote, "I've decided to start a national club called 'Uncle Sam's Patriotic Inventory Federation'. Thanks for the inspiration."

Meanwhile Russ Morgan and his Hotel Pennsylvania Orchestra are sounding the strains of this timely song, airwise, from coast to coast. It's their "bit" for Uncle Sam.

FRED WARING and his Pennsylvanians, not to be behind, are featuring their "This is My Country" in their broadcasts over the N. B. C. network. This patriotic air was written by Don Raye and Al Jacobs.

GRAY GORDON and his Tic Toc Rhythmsters appeared on the "Sports Reel of the Air" September 22nd as guests of Bill Stern, thus establishing a precedent, since this is the first time in the history of radio that a popular dance orchestra has appeared on a commercial Sports Program. Gordon's popularizing of "I Am an American" has rated him this opportunity. Gray Gordon is now in his seventh consecutive record-breaking month in the Green Room of the Hotel Edison.

Manhattan Madcaps

SHEP FIELDS will follow Al Kavelin into the Essex House, New York, October 18th, for the Fall season.

JACK HARRIS, London batoneer, took over the dinner and supper duties of Charlie Wright at Sherman Billingsley's swanky Stork Club, New York, September 17th. Wright makes the music from five to seven for cocktail dancing.

FRANKIE MASTERS took in an additional month at the Hotel Taft, New York, which brought him up to October 15th.

JOHNNY LONG'S contract at the Roseland Ballroom expired October 15th. He has created a reputation as being among the sweetest of sweet music dispensers. He came in for eleven weeks, but the management insisted on an extension.

EDDY DUCHIN began, September 6th, as swing master on the Starlight Roof of the Waldorf-Astoria, replacing Xavier Cugat.

EDDIE LeBARON replaced Ray Heatherton at the Rainbow Room, New York, late in August.

RAY HEATHERTON will in turn replace Eddie LeBaron there in January.

STUFF SMITH replaced Roy Eldridge at Kelly Stables, New York, on the 12th of October.

LANG THOMPSON followed Arthur Warren at the Village Barn, September 17th, for a six-week tenure.

HAL SAUNDERS and his orchestra presided at the formal opening of the Iridium Room at the St. Regis, New York, on October 3rd.

GLENN MILLER'S date for the dance for the benefit of the Philadelphia-La-Scala Opera Company was changed from October 13th to October 5th, so that he could open at the Hotel Pennsylvania,

New York, on schedule. He returned to the Hotel Pennsylvania October 7th.

BLUE BARRON will return to the Green Room of the Hotel Edison November 8th, just after Gray Gordon bows out for a road tour.

TONY PASTOR'S start at the Lincoln Hotel, New York, is set for October 26th. Will Hudson's band will stay till then.

KAY KYSER and his pixilated rhythms



KAY KYSER

are sounding forth Tuesday nights from his College of Musical Knowledge.

He opened the Waldorf-Astoria's informal Empire Room October 12th.

East Coast Caravan

IRVING FIELDS concluded a two-month engagement at the Prouts Neck Yacht Club, Prouts Neck, Maine, September 3rd. He is booked for all the parties given this Fall and Winter by the Sterling Rockefellers.

JOE REICHMAN took over the Ben Marden's Riviera, Fort Lee, New Jersey, following Leo Reisman on September 19th and will stay there until the spot closes in November.

CASA LOMA went into Meadowbrook, Cedar Grove, New Jersey, September 10th.

BOBBY BYRNE checked out of Glen Island Casino, New Rochelle, New York, September 24th. He will have a three-week stretch at the Meadowbrook, starting October 22nd. His first date thereafter will be two days at Georgia Tech, November 15th and 16th.

JOE VENUTI filled in the few days between Bobby Byrne's closing and Gene Krupa's opening at Glen Island Casino, that is, from September 25th to October 2nd.

TOMMY DORSEY is scheduled for six weeks at the Meadowbrook, beginning January 21st. He has been signed by Paramount for "Las Vegas Nights".

JERRY LIVINGSTON is the first outfit to play the Chanticleer, Millburn, New Jersey, under its new top-flight policy. He opened there September 17th.

JACK TEAGARDEN was at the RKO Theatre, Boston, the week of September 19th, and at the Casa Loma Club, Charleston, West Virginia, the week of September 28th. He is scheduled thereafter for New York Paramount.

BILL McCUNE, after completing a successful tour of the middle west, opened on October 2nd at the Benjamin Franklin Hotel in Philadelphia for an indefinite period.

Pilgrims' Chorus

DUKE DALY got a holdover ticket through September at the Biltmore in Providence, Rhode Island.



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AL DONAHUE swings his stick at the Totem Pole in Auburndale, Mass., beginning September 2nd.

ERNE HOLST was signed up with the Ritz-Carlton Hotel in Boston for a September booking, after which he moved to Chicago and the Ambassador East Hotel.

RUBY NEWMAN booked into Ritz Roof, Boston, for three weeks starting September 16th, the only band to be re-booked in that spot this season.

EVERETT HOAGLAND signed out of Bill Green's Casino, Pittsburgh, September 20th and struck up at the Statler, Boston, October 4th.

HARRY JAMES began a month at the Hotel Brunswick, Boston, September 27th. He will open at the Sherman, Chicago, late in October.

WILL BRADLEY swung into the Raymor Ballroom, Boston, September 20th to October 5th.

Ohio Oompah

WALTER POWELL tuned up at Cincinnati's Old Vienna Restaurant September 6th.

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LARRY CLINTON'S opening at the Netherland-Plaza Hotel, Cincinnati, is scheduled for October 24th; it's a two-weeker.

COLONEL MANNY PRAGER went into Chippewa Lake Park, Cleveland, around the beginning of September for his fourth repeat engagement there this year.

BEN BERNIE tuned up at the Palace Theatre, Cleveland, September 6th; the week of the 13th he swung into the Colonial Theatre, Dayton; then on to the

Metropolitan Theatre, Providence, Rhode Island, September 27th.

Southern Melodists

RAYMOND SCOTT began a stretch at the Chase Hotel, St. Louis, September 20th.

WILL OSBORNE has the month of October, minus the first eight days, at the Chase Hotel, St. Louis.

TED LEWIS was christener for the new room at the Roosevelt Hotel, New Orleans; there for four weeks beginning October 1st.

CHARLEY SPIVAK had two weeks beginning September 7th in Casa Loma, Charleston, West Virginia; then, on the 21st, went into the Trilanon Ballroom, Cleveland.

LOU BREESE'S band had a three-day stay at Meadowbrook, Cedar Grove, New Jersey, September 6th to 8th. Then they spent two weeks at Beverly Hills Country Club, Newport, Kentucky, beginning September 13th.

Georgia Gyration

SAXIE DOWELL'S band played opposite that of his old leader, Hal Kemp, at Atlanta, Georgia; opened at Henry Grady Hotel, September 21st.

HAL KEMP opened the Hotel Ansley's Rainbow Roof in Atlanta, September 27th, for a two-week booking.

JAN GARBER had two weeks at the Ansley Hotel, Atlanta, from October 11th.

Middle State Melodists

GEORGE OLSEN was at the Purdue Memorial Union, Lafayette, Indiana, September 20th and at Lansing, Michigan, Country Club September 21st. On October 17th he will go into the Rice Hotel, Houston, Texas.

HOWARD BECKER, after his summer's run at Pines, Pittsburgh, took charge at Greystone Ballroom, Detroit.

LOUIS ARMSTRONG had a two-week date on the Great States Circuit beginning the middle of September.

EMERSON GILL has had his contract renewed indefinitely at the Green Mill, Saginaw, Michigan.

BOYD RAEBURN was at the Club Trocadero in Evansville, Indiana, for the latter part of September and the first of October.

Windy Whirligig

DUKE ELLINGTON was held over until October 17th at the Panther Room of the Hotel Sherman, Chicago.

BENNY GOODMAN resumed his music making in October in the Panther Room of Chicago's Hotel Sherman. He is again using Charley Christians on the electric

guitar; Teddy Wilson, who left to form a band of his own, may return to the Goodman fold.

RAY NOBLE will hold forth at the Palmer House, Chicago, until December.

PHIL LEVANT closed October 4th at the Bismarck and followed a one-night tour of a couple of weeks with the Schroeder Hotel, Milwaukee, October 15th.

ART KASSEL returned to the Walnut Room of the Hotel Bismarck, Chicago, October 4th.

LAWRENCE WELK'S orchestra opened an eight-day engagement at Kennywood Park, Pittsburgh, August 26th, to wind up the local's season. Then on to Trilanon, Chicago, September 2nd, for a two-month stay.

INA RAY HUTTON was at the Oriental Theatre, Chicago, the week of October 4th, and at the Lyric Theatre, Indianapolis, the week of October 11th.

GRIFF WILLIAMS was at the Stevens Hotel in the Windy City from October 19th until February 7th.

DICK SHELTON holds over at the Blackhawk Restaurant, Chicago, through October 17th.

Cornland Cut-Ups

SEGER ELLIS went into the Lowry Hotel, St. Paul, on September 20th for a four-weeker.

PAUL PENDARVIS recently completed an engagement at the Nicollet Hotel in Minneapolis.

BERNIE CUMMINS is now at the Hotel Nicollet, Minneapolis, his stay extending from September 30th to October 26th.

EDDY ROGERS closed at the Biltmore Hotel, Dayton, Ohio, September 18th and started an indefinite stay at the Radisson Hotel, Minneapolis, September 21st.

AL HAHN began a two-weeker at the Kansas City Club in that city September 14th.

Sun-Kissed Ensembles

ARTIE SHAW at San Francisco's Palace Hotel was vying with an old associate when he played there in September. Claude Thornhill's band was playing at the Mark Hopkins' Hotel.

HENRY BUSSE opened for a week at the Orpheum, Los Angeles, September 18th, moving later to the Palace Hotel, San Francisco.

BOB CROSBY wound up the summer season at Catalina September 21st, and took a string of one-nighters in San Diego, Fresno and Bakersfield, followed by a week at the Paramount, Los Angeles, opening September 27th.

WINGY MANONE'S orchestra is making things lively at the Club Lamaze, Los Angeles.

Footlight Flickers

WOODY HERMAN was at the State Theatre, Hartford, Connecticut, from October 11th to 14th. On the 17th he will be at Recreation Hall, St. George, Staten Island, New York; for the week of November 15th he will swing out at the RKO Palace, Cleveland, Ohio, and a week later at the Fox Theatre, Detroit, Michigan. The week following he will be at the Century, Buffalo, N. Y. The week of December 13th will find him at the Hippodrome, Baltimore, Maryland.

TOMMY TUCKER played at the Oriental Theatre, Chicago, the week of September 20th; he was dated at the Flatbush Theatre, Brooklyn, the week of October 10th, and his date-up at the Windsor Theatre, Bronx, N. Y., will be the week of October 24th.

THE CATS AND THE FIDDLE sounded forth at the Lincoln Theatre, Washington, September 20th week; at the Apollo Theatre, New York City, the week of the 27th, and at the Royal Theatre, Baltimore, Maryland, the week of October 4th.

XAVIER CUGAT played three weeks from October 3rd at the Statler Hotel, Detroit, where he was so successful last year; October 25th will find him at the Chicago Theatre, Chicago; on November 1st, the Palace Theatre in Cleveland will get him; on the 8th the Fox in Detroit will be the lucky one; Shea's in Buffalo will applaud him on the 15th, and on the 22nd the Colonial in Dayton. Cugat has re-annexed Raul and Eva Reyes, Cuban rumba-conga dancers.

JIMMY DORSEY will be at the Chicago Theatre, Chicago, the week of November 11th; at the Earle Theatre, Philadelphia, November 18th week; at the Earle Theatre, Washington, the week of November 25th; at the Hippodrome, Baltimore, the week of December 1st, and at the State Theatre, Hartford, Connecticut, November 8th to 11th.

One-Nighters

NEWS ITEM: A pretty solid booking is the line-up for Gene Krupa and his

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band before they go into the College Inn of the Sherman Hotel, Chicago, New Year's Eve. They had the Glen Island Casino, New Rochelle, New York, for three weeks beginning October 2nd. On October 25th they will open at the Roseland Ballroom, New York, which date will be followed by theatre and one-nighters until the 1941 engagement.

*Clouds of sound we string
Along the way;
Drop the light fluffs of swing,
Puff them out, ring on ring—
And sing—
Thousands of hearts hum,
Toes tingle, pulses drum,
Gentle croons the horn;
Soft slide the bows;
And hearts, benumbed or torn,
Are hope-reborn.
Grey sands of day on day
Grow bright, as rose
And orchid spray
Where we play.*

—H. J.

Aliases In Wax

RUMMAGING among the slippery discs on the display racks, we discover that about twenty-five per cent are recordings under pen names—or, shall we say—wax names. These are used to prevent burst blood vessels among high-paying sponsors, who might otherwise fly into fits of temper on finding their favorites being run for transcribed shows over small stations. Thus, according to reports, Andre Kostelanetz airs his harmonies under the name of Alexander Karlin; Mark Warnow as Michael Wayne; Larry Clinton as Lenny Carson; Johnny Green as Jimmy Garfield—and so on and on. Come, let's tune in on Karlin!

Honolulu Hula

MALCOLM BEELBY, opening the new Hawaiian Room at the Adolphus Hotel in Dallas, Texas, on October 3rd, created an illusion so perfect that his hundreds of guests were convinced they were on those green isles of the Pacific. For he and his orchestra, fresh from twenty months at the Royal Hawaiian Hotel in Honolulu, introduced authentic Hawaiian music. That exponent of native dances, Eddie Umi Liu, was also there, with Hula girls, ancient drums and feathered gourds. In short, Hawaiian music was presented in all its charm and languor. Two years ago Beelby went to the Royal Hawaiian Hotel to stay only three months, but they wouldn't let him leave. Hence his mastery of the Hawaiian idiom.

Salty Wisdom

STRAINS of "Beer Barrel Polka" and similar compositions played on nickel-in-the-slot phonographs no longer form part of the evening's entertainment for hang-arounds at the beer taverns in Salt Lake City. They have been banned by edict of the Mayor, who maintained they attracted "a class of rowdy and disorderly persons".

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Television

TELEVISION in full color, on the same frequency band width required for ordinary black and white images, was successfully demonstrated at a private viewing to Chairman James L. Fly of the Federal Communications Commission by the Columbia Broadcasting Company on August 29th.

This demonstration proved that by adding color the definition of the picture is increased, and small objects are more recognizable. Depth is also added to the whole picture and the flat quality that seems to exist in the black and white tele-pictures is eliminated. A truer and greater range of shade and vitality appeared than now exists in color motion pictures.

The method by which the full color is produced is described as being very simple. The receiver is a standard production model with a few minor adjustments, and is equipped with a simple attachment, the cost of which is said to be comparatively small.

Reception of the picture either in full color or in black and white is also possible with this color method, as was proven during the demonstration when the tele-cast was picked up by a number of set-owners throughout the city who reported having received good black and white pictures of this color show. Hence, if the receiver is equipped with the color attachment, it converts the signal into a full color picture, whereas, without the attachment, the same signal is converted into a black and white picture.

The scanning standards used differ from any of those proposed to the FCC, although at the demonstration they produced a black and white picture of 343-line quality. A further increase in the number of lines of the color picture is contemplated, and Dr. Peter C. Goldmark, CBS chief television engineer, who invented and developed this color system, has already started work on raising the line number to between 400 and 500, at the same time remaining within the four and one-quarter megacycle band width.

Concerning color television at this stage of its development, Paul W. Keaten, CBS vice-president, stated: "Dr. Peter C. Goldmark has made, in our opinion, the most important contribution to the art in the last fifteen years".

"At the present rate of progress", he continued, "Columbia hopes to have its color system, which has been in the intensive stage of development for the past six months, ready for commercial use by January 1, 1941."

The possibility of such early commercial realization is increased, he pointed out, because the system requires only one camera at the pick-up point, one transmitter, and a receiver with only a single cathode ray tube of conventional design.

mitting equipment by commercial producers in those fields. In that sense, Columbia does hope that January 1st will see the beginning of the manufacture of such commercial equipment. . . ."

Upon viewing the color television demonstration himself, Gerald Cock, North American representative of the British Broadcasting Corporation, stated: "It is understatement to say that Columbia's color television is 'astounding'. It is a miracle."

TELEVISION entered the military picture for the first time during the recent army maneuvers held in upper New York state, thereby proving itself to be an exceedingly useful medium in our national defense plans. This was also one of the most outstanding demonstrations yet made of portable television equipment.

A fully-equipped mobile television unit was sent to the scene of the maneuvers by the Allen B. DuMont Laboratories. The base was established on the campus of St. Lawrence University at Canton, N. Y., and in a short time the DuMont television crew was flashing scenes of troop movements to tele-viewing posts at the headquarters of the "Defending Army". As soon as the troops began moving towards Canton, the mobile unit rushed to the scene of military operations, while an army truck, carrying a motor-generator unit, followed close behind so that no time would be lost in making contact with electrical energy.

A fifty-watt transmitter was installed in one of the buildings at the university, and an antenna was raised to the top of one of the towers of Radio Station WCAD,



Du Mont television camera in an advanced position, duly camouflaged, scouting for the headquarters staff at the rear. The video signals were flashed by a mobile transmitter to a relay receiver and retransmitted by the main television transmitter many miles away.

located in the same building. Two hundred feet away, on the college chapel tower, a second antenna was mounted. This served as a relay link in picking up image signals transmitted by the mobile unit, which signals were sent via coaxial cable to the main transmitter for re-transmission to receivers at Second and Third Corps Headquarters.

As the images were received in the chapel tower they were checked and sent on via coaxial cable to the control room in the physics building. From there they were sent to the army officers by means of television receivers installed at Heuvelton, DeKalb Junction and Canton. The images were very clear and proved beyond a doubt, the effectiveness of television in war maneuvers.

Several programs were transmitted during the course of the maneuvers, including a studio show using Canton talent, and numerous interviews with army officers, and so forth. Nearly a dozen receivers were available at various locations.

Standard DuMont equipment was used throughout, including the latest mobile pick-up equipment which readily fits in any automobile.

BELIEVING the FCC has not placed enough importance upon the production phase of televised programs, Chair-

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See Article on ENDURANCE in Trumpet Playing on Page 23

man James Fly, recently returned from the West Coast where he has been visiting the various movie studios, stated there was no doubt in his mind but that the film industry could do a far better job of television production than could the broadcasting industry. He also expressed disappointment in the fact that the commission had not received more applications for television stations from some of the motion picture studios.

With regard to the proposed Coordination Board for the purpose of bringing under one head all means of communications, including broadcasting, in times of emergency, Mr. Fly stated:

"This board is a very important piece of business. Everyone should cooperate as much as possible. . . ."

The plan, however, has not been thoroughly completed, he explained, and the matter now rests with the White House.

WOR'S new television station will be on the air within six to nine months, according to a recent announcement made by J. R. Poppele, chief engineer of WOR. The FCC has formally confirmed the grant of a television license to the Bamberger Broadcasting Service, Inc., operators of WOR.

Tests for the transmitter site have already been started, and a studio is now being constructed at the WOR station for television.

The station will operate on channel No. 6 (92-102 megacycles). A daily program service of two hours of telecasts in the afternoon and two hours in the evening is being planned; increased operating hours will depend largely upon public enthusiasm.

A DEMAND for an increased program service predominated the responses of a recent television poll conducted by the Allen B. DuMont Laboratories, Inc., which mailed hundreds of questionnaires to dealers, restaurateurs and owners of television sets. There was also an urgent plea for more news pick-ups. Many favored variety studio programs. Others asked for more shows with feminine appeal during matinee presentations.

Of those responding, eighty-two per cent favored sports pick-ups; sixty per cent asked for variety programs; forty-eight per cent voted for news pick-ups; thirty-two per cent favored motion pictures.

On the question: "How many hours a day would you like to see programs televised?" sixty-five per cent favored six hours daily; ten per cent suggested eight hours daily and a small number demanded twelve-

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—GENE HODGES.

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Stage Shows

THE rising sentiment against double features and the official banning in several states of give-aways are the result of the strong desire for vaudeville expressed by operators of many of the straight-picture houses, and it's more than likely that additional theatres, in order to hold their own, will be forced into a vaudeville policy.

New York still remains the leading booking center, and it is estimated that by late October 125 houses will have been booked from this city alone. There will be all sorts of combinations in the vaudeville lineup: many theatres will have the full week of stage performances; others will be content with week-enders and three or four-day policies. Many small towns will have Monday and Tuesday bookings.

The Paramount, the State, and the Roxy theatres in New York, the Chicago and the State-Lake in Chicago, the Capital in Washington, and the Paramount in Los Angeles continue their policy of all-year-

Fridays to Sundays. The Freeport, Freeport, Long Island, reopened October 2nd, with vaudeville Fridays to Sundays. The Hippodrome, Baltimore, began a vaudeville-top-flight policy October 11th.

In Central Pennsylvania two two-day stands were begun: the Astor, Reading, bowed in September 20th with four acts followed by Bob Chester's band; and the Strand, York, opened September 21st with Tommy Reynolds' orchestra. One-day vaudeville is being tried out at the Strand Theatre, in Berwick, Pennsylvania; and at the Capitol, in Hazleton, Major Bowes' 1940 Prize Winners unit played to capacity houses. Mickey Rooney inaugurated the return to vaudeville of the Stanley, Pittsburgh, September 12th.

Beaming Bookers

THROUGHOUT the Empire State, vaudeville bookers are glowing with optimism. Schine and Martina houses have billed over twenty small-town houses through the Western and Central parts of the state. In Lockport, the Palace resumed its one-day vaudeville, September 7th. Last year, through the use of vaudeville, it increased its Saturday night attendance by at least ten per cent. The Hollywood Theatre in Gowanda resumed Sunday night vaudeville about the same time, trying four acts plus musical entertainment. Harry Unterfort, Syracuse manager for RKO Schine theatres, has decided to continue the vaudeville policy this winter. The Strand in that city will house a five-act vaudeville.

The Harlem Opera House is keeping vaudeville despite the opening of the Apollo a few doors down the street. Small bands and several vaudeville acts will be the order of the day at the Harlem, while the Apollo will go in for a more elaborate presentation, featuring top-flight bands.

Farther West, the Colonial Theatre in Detroit adopted a permanent vaudeville policy September 22nd, and by arrangements made with a Detroit booking office the La Salle Theatre at Kirkland Lake and the Cartier at Timmins, both in northern Ontario, booked full-week stage shows. A weekly stage show has been resumed at the Palace, Calgary, Canada, with Sonny Fry's band.

In the far West, the Capitol Theatre in Portland, Oregon, continues to operate with a vaudeville policy and no change is contemplated.

TOP-FLIGHT BANDS

Buffalo

THE Century and the Buffalo, competing vaudeville houses, have more names than ever lined up this season. The twenty-two-piece house band of the Buffalo is being used as a stand-by for top-flight bands and for variety shows, while top-flighters, including Sammy Kaye, Charlie Barnet and Xavier Cugat, are being booked about every other week. This new arrangement with top-flight bands coupled with top-notch acts will soon supersede the old-style vaudeville everywhere, contends Vincent McFaul, president of the Shea Theatre chain. The Century is using many top-flighters, too, including Will Osborne's band, Woody Herman's, Larry Clinton's and Phil Spitalny's.

For the week ending September 12th, with Jimmy Dorsey's orchestra on the stage, \$21,500 was bagged at the Buffalo. The week ending September 26th Sammy Kaye's orchestra was at the Buffalo and Will Osborne at the Century. Respective ratings were \$13,000 and \$8,500.

New York

THE Strand, Paramount and the State, the Big Three of Broadway, show a healthy pick-up since Labor Day. The week ending September 6th Phil Spitalny raked in \$36,000 for the Strand, phenomenal figure considering the time of year and the fact it was his fourth week there. The same seven days, Will Bradley at



AL JOLSON in "HOLD ON TO YOUR HATS"

round stage shows. Spot bookings are used by Orpheum, Minneapolis; Orpheum, Omaha; Buffalo, Buffalo; Michigan, Detroit, and the Newman, Kansas City. Stage attractions go to the Fox and Misouri theatres in St. Louis.

Fruits of Victory

NOW that negotiations have ended the ten-month-old battle between the Philadelphia local and the Warner circuit (under the terms of the settlement Stanley-Warner will buy \$92,500 worth of music for the year), the Earle has been opened with a six-day vaudeville policy. Since the Stanley, Camden, New Jersey, takes its shows from the Earle, this means it also will resume vaudeville. As another result of this settlement, five Warner neighborhood houses will probably reopen on split weeks: Alhambra, Kent, Oxford, Frankford and Alleghany.

Vaudeville With Variations

THEATRES all over the country are bursting with vaudeville like corn in a popper. For four days ending September 19th, George White's "Scandals" did good business at the Paramount in Springfield, Mass. The management looks to a rosy future with stage acts plus films. A six-act show and an "A" film solved the current headaches of the Court Square Theatre in Springfield the week ending September 7th. Sunday vaudeville returned to the Auditorium, Lowell, Mass., September 22nd, with Cab Calloway's band the first attraction.

The Liberty, Elizabeth, New Jersey, opened September 20th with five acts,

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OTTO W. KULLING

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the Paramount skyrocketed to a zenith \$64,000.

The Strand, with Larry Clinton, the following week, clocked up a fine \$44,000 while the Paramount, with Will Bradley in his second week, took in \$38,000, still good.

The next week, ending September 19th, Al Donohue's band, at the State, yielded \$17,000. Will Bradley's third week at the Paramount, \$28,000, and Larry Clinton's second week at the Strand, a fine \$30,000.

The Paramount and the Strand were sole top-flighters the week ending September 26th, the former hauling in, with the help of Jan Savitt, \$43,000 and the latter, with Larry Clinton, in his third and final week, \$29,000.

Newark

THE Adams (formerly the Shubert) with Joe Venutti's orchestra the week ending September 12th, pulled in a fine gross of \$12,400; the following week, with Bob

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—SAMUEL GOMPERS.

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To Social Security Account Holders

IF you would like to know the amount of wages credited to your Social Security Account, the Social Security Board will send you a statement if you ask for it.

As your old-age insurance benefits, and benefits for your family also, depend upon the amount of your wage credits, the Social Security Board provides opportunity for a check-up every year.

It is a chance to make sure all your wages on covered jobs have been reported to the Government and duly credited to you. *If there has been a mistake anywhere, NOW IS THE TIME to find out and ask for correction.*

For your convenience in making the request, the Board furnishes postcards which you can get from any Social Security Board field office. If there is no such office in your locality, ask your post office for the address of the nearest one.

The card is already addressed and needs only a one-cent stamp; but if you prefer, you can put it in a sealed envelope, under a three-cent stamp. In any case, the reply will come to you in a sealed envelope.

A Union Sees the Light

THE American Federation of Teachers has apparently finally thrown off the Communist grip and as consequence faces the opportunity for greater usefulness in the American labor movement than ever before.

At its recent Buffalo convention, the teachers' union elected a set of anti-Communist vice-presidents and re-

lected its president, Dr. George S. Counts, who has made no secret of his hostility to the Communist influence in his organization. The action is hailed by Mark Starr, one of the new vice-presidents, as proof that the members want a "genuine trade union working in conjunction with the American Federation of Labor and with a policy corresponding to the needs of the American labor movement".

The temper of the convention was also revealed by its action in condemning all dictatorships, including that of Communist Russia.

Due largely to the Communist incubus, the American Federation of Teachers has fallen far short of its opportunities for betterment of the condition of teachers. Now that the Communist officials have been kicked out, the organization should take its rightful place in the labor movement.

The Red Cross Carries On

(From the New York Times)

IN the midst of an inhumane war the American Red Cross can record a victory for humanity. It asked for private gifts of \$20,000,000 and so far has received nearly \$21,000,000. Chairman Norman Davis believes that the money spent so far on war relief has saved the lives of several hundred thousand refugees who were driven from their homes when Hitler entered the Low Countries and invaded France. Red Cross supplies have gone to Finland, Poland, Norway and China. Plans are under way to send 15,000 tons of food, clothing and bedding to Finland within the next few weeks, partly with Federal funds which have been made available by Congress, partly with Red Cross dollars. Some Americans have literally bled for war victims in Britain: 1,555 donors in the New York area have given their blood in recent weeks to be used in cases of shock and hemorrhage.

These facts ought to be widely known. In spite of the wall of flame which separates Hitler's vast jungle from the civilized world there is still much that the private citizen can do to minimize suffering through such organizations as the Red Cross.

The Railroads and the Army

ALL American industry is today working with government to expedite the national defense program.

And no industry has done more than the railroads. The railroads' "military preparedness" drive didn't start recently. Instead, it started twenty years ago, and has been intensified in the past year. War Department officials are authorities for the statement that the lines have taken every conceivable step to get ready for any future demand for transportation service.

A late announcement of the Association of American Railroads is a case in point. The announcement concerns the creation of a Military Transportation Section of the Car Service Division. The duties of the new section will be to maintain close liaison between the nation's military forces and rail systems. Headquarters will be maintained in the office of the Quartermaster General in Washington, and field representatives will be stationed at important points as need arises. These representatives will be vested with full authority to act for railroads in all matters pertaining to military rail transportation.

The new section, cooperating with the various regional passenger associations, will work out routings and schedules for all troop movements, and will gather all necessary data regarding freight and passenger equipment needed by the army.

That is a vital job in a country which stretches for three thousand miles between the oceans which border it. The efficiency of the army is inextricably related to the efficiency of the railroads. If the railroads failed, chaos would reign. Luckily for the nation, there is small chance of the railroads failing. They are in better shape to serve than they ever were before, and the lessons learned in 1917 have been applied to the problems of today. This is one industry which is 100 per cent ready to carry out its share of the national defense program.

Good to Remember

LABOR DAY speakers emphasized the tremendous change for the better in the condition of American workers since the American Federation of Labor was organized sixty years ago.

They stressed the great difference in wages, hours, conditions of work, security of employment then and now. How was the tremendous change brought about?

"Through patient organization, ceaseless struggle and collective bargaining", answered George Meany, A. F. of L. secretary-treasurer.

Trade unionists of today, except those who are well along in years and remember the old days, sometimes forget that the condition of American toilers was not changed in a day. The change did not come through the passing of laws, though that was an important factor. It came through the unremitting efforts of organized workers, as Mr. Meany pointed out. Future progress will come through the same thing, which is something for this generation of union men and women to remember.

Congressional Districts of Locals

UPON instructions from the 45th Annual Convention, the International Secretary sent notice on September 10 to all locals in the United States, requesting that they immediately advise the Secretary's office of the number of the Congressional District in which each local is situated. On October 1st replies had been received from less than one-half of the locals.

Such occurrences are too frequent. Local unions expect their national officers to carry out the business of the Federation with the utmost dispatch. Yet when information is requested of the locals, replies are often long delayed or communications altogether ignored.

We are requesting that the locals send this information immediately. If they do not do so, it will require additional correspondence resulting in additional expense to the Federation.

If the officers of the Federation delayed answering communications from the locals to the same degree, there would be an outcry that would be heard throughout the length and breadth of the Federation. Our locals all believe in fair play; therefore it must be thoughtlessness or carelessness. Do your part to correct the situation by sending the information to the Secretary's office at once.

Give the Boss a Break

By Dr. Charles Stelzle

KNOCKING the boss is a favorite indoor sport for many of us. The average boss isn't a saint—he's just a human being—like ourselves. This should explain a lot of his "cussedness" and "stupidity". He's up against about the same kind of everyday problems that we are, to say nothing about the special problems that come only to bosses. He's troubled, for example, to know how to get work that means jobs for us, and he must keep his organization together. Sometimes he worries about it after the rest of us have chucked the overalls for the night and gone to a motion picture show.

This, however, is only the beginning of his troubles. Perhaps, in getting a contract, his bid had to be so low that he will be lucky if he comes out even. That happens to be the system under which the average boss is operating. Sometimes he does pretty well if everybody works together and tries to give the other man a square deal. If you have a chance, look up the local credit agency's records. The average number of business failures in the United States during the past ten years was over 18,000 annually. And failure in business isn't always due to the incompetence or dishonesty of the boss.

The boss is up against the same social and economic system that we're all facing. He's no more responsible for it than we are. It isn't as bad as some people say it is, but it should be a lot better. There should be less poverty and fewer panics in a country like ours, when one considers our marvelous resources, and some day we're going to work out a plan whereby extreme poverty and panics will be eliminated. This isn't going to be done by fighting each other.

Until we learn a better system, let's look upon each other as co-workers and make our present system more effective. With all its faults it has worked out, for most of us, far better than has any other plan in operation for the workers of other lands. If we decline to do this, we'll never get together on any kind of system, because, after all, what men do to each other, viciously or unreasonably, is more harmful than what any "system" may do to us. The generations which have gone before settled nothing permanently for us. They may have cleared some paths and laid some foundations, but that's about all. We may be sure of one thing—the labor question will never be settled until the last day's work is done. Meanwhile, let's give the boss a break. For if we do so, he'll be in a better position to give us a square deal.

Let's Tell It to the World

PRINCIPLES enunciated by the Chief of Ordnance of the United States Army, in an order issued during the World War, are being given considerable publicity by Government and other agencies.

In the order, is a sentence of nineteen words that, if taken to heart by all industry, would go far toward the maintenance and improvement of labor conditions in every section of the nation, now and in the future. The sentence is:

"Industrial history proves that reasonable hours, fair working conditions, and a proper wage scale are essential to high production."

This sentence, as well as other parts of the order, which is an admirable statement in line with what organized labor has always advocated, can hardly be given too much publicity. Why not tell it to the world on every occasion, until it is indelibly fixed in private and public policy throughout the nation?

Over FEDERATION Field

By CHAUNCEY A. WEAVER

EVENING IN SUSSEX
 My darling, eat your porridge.
 That is an airplane's song.
 We cannot have much light, dear,
 The candle's nearly gone.
 My darling, here's your biscuit.
 Eat quickly, hold your mask.
 I miss your daddy, too, dear,
 But he has a harder task.
 No, dearest, I'm not frightened.
 Hop down, I'll hear your prayers.
 Let's play, Yes, "London bridge . . ."
 And then we'll go downstairs.
 Now sleep, and heaven bless you.
 I'll hold your hand like this.
 Here, tuck your doll in tight, dear.
 I'll give you daddy's kiss.
 —Maxine Brinkley,
 in "Chicago Tribune."



Chauncey Weaver

ONE of the dreams of the late Ralph D. Feldser, Local No. 269, was the erection of a Band Shell in beautiful Reservoir Park, in his home city of Harrisburg, Pennsylvania. His untimely death by accident on January 11, 1938, ended for him such consummation. The proposal, however, was not to be permanently frustrated. The seed sown had taken root in fertile ground. Local No. 269 was determined to "carry on." The city park commissioners warmly approved the project. Civic bodies generally gave their endorsement. Thus the Ralph D. Feldser Memorial Band Shell took concrete form and the building thereof was recently completed in the park heretofore named. Dedication of the memorial had been definitely fixed for Thursday evening, August 29, 1940. That week an almost unprecedented rainy period set in, and, continuing throughout the dedication day, the board of park commissioners decided upon postponement until the coming spring.

It was at this juncture that a local radio station offered its services. Fifteen minutes of time—5:45 to 6:00 P. M. was tendered Local 269 for a special broadcast program which would prevent a complete spoilation of the memorial service and also apprise radio listeners of present and prospective arrangements. The radio station orchestra played beautiful selections: Local President Edward Brubaker and Secretary Lewis W. Cohan paid brief and highly appropriate tributes to their departed brother, and the writer of these lines, as representative of the national organization, spoke as follows:

"I share with Local No. 269 of the American Federation of Musicians and the citizens of Harrisburg, their keen disappointment over the necessary postponement of the Band Shell Memorial dedication, so long anticipated, in honor of the late Ralph D. Feldser. I have come 1,071 miles to be a humble participant in that ceremonial. I do not regret the time or the energy thus expended. If anything—it has strengthened my purpose, through what I have seen and heard on this, my first visit to Harrisburg, to be present when the dedication shall finally take place.

"My acquaintance with Ralph Feldser covered a period of something like a dozen years. The fine fiber of his friendship was enduring—'without variable-ness, neither shadow of turning.' It was something worthwhile to be cherished.

"Who knows but that a destiny is working beneath the surface of this postponement which shall eventually reveal an infinite purpose to which we will all be eventually fully reconciled.

"Perhaps a change from the somber setting of the waning Autumn time to a coming Spring, with its blossoming foliage, warmth of sun and gleam of overhanging star, and the countless voices which lend their music and beauty to the scene, will present a picture so suggestive of resurrection and life, we will all be glad to say in harmonious accord—'He who not only voices direction over wind and storm, but dissipates the clouds, and ushers in the radiance of sun and star—'knew what was best.'"

"After all the Ralph D. Feldser nature was far less suggestive of the pallor of Autumn, but far more in rapport with the buoyancy of Spring."

In our Harrisburg visit we contacted a

well-organized and progressive local. With a membership of 600; commodious headquarters are maintained at 301 State Theatre Building in the heart of the commercial district. Local professional work is kept well in hand. Local No. 269 is officered as follows: President, Edw. Brubaker; Vice-President, Clarence Roberts; Secretary, Lewis W. Cohan; Treasurer, Simon W. Beach; Sergeant-at-Arms, John M. Derick; Executive Board: President, Vice-President, Secretary and Treasurer, board members ex-officio, and Salvadore Colangelo, George R. Naugle, Howard Schriver, Park Fortenbaugh and John Tomney; Trustees: Frank Blumenstein, Mark Evans and Mike Hoffman.

The writer hereby makes acknowledgment of many courtesies which will render his first visit to Harrisburg memorable.

The great Chicago Symphony Orchestra is about to enter upon its fiftieth season. It will be the thirty-sixth year of leadership for Frederick Stock, and the fifth season for Assistant Director Hans Lange. It is a wonderful organization. The fine traditions of the Theodore Thomas era still linger while the later leadership and orchestral personnel expand the periphery of musical culture throughout the land. In such an atmosphere life is well worth living. It is also a hopeful augury for a period yet to be.

Sheridan, Wyoming, with a beautiful Edenic Garden setting, surrounded by lofty altitudes eternally reaching toward the sky, was the scene of the Sixth Annual Rocky Mountain Conference on Saturday and Sunday, September 7th and 8th. The sessions were held at the Sheridan Hotel—a unique and cherry hostelry made doubly attractive by the many evidentiary tokens that famous "Buffalo Bill" Cody was once an animated factor in the scene. Geographical outline of the Conference embraces Utah, Colorado, Wyoming and is beginning to reach for the southern section of Montana. Any one doubting that this is "some territory," should undertake an exploration expedition. As the Conference convened, President Joe D. Byrne of Pueblo assumed the chair, and Jack Balfe, also of Pueblo, was the official scribe. Fourteen delegates—accompanied by five guests were present. Locals represented were: Sheridan, Cheyenne, Livingston, Billings, Denver, Colorado Springs, Missoula, Casper and Pueblo. President Mark Sherwood of Local 348, Sheridan, delivered a cordial address of welcome, and the Conference got down to business. There were two themes of very interesting discussion—"Social Security," and Penitentiary Band competition. It became very evident that musicians in Rocky Mountain territory are groping along in the same uncertain fog regarding the Social Security law as broods over the entire Federation jurisdiction. "Who pays the tax?" is a problem over which lawyers are as deeply puzzled as laymen; and until there have been more judicial and court adjudications than are available at present—the mystification is going to be general. The Penitentiary Band competition problem has originated, for that section, in Colorado. A sloppy sentimentality, sanctioned by assiduous state officials, aided and abetted by short-haired women and long-haired men, has tried to develop the idea that convicts may properly enter the competitive industrial field and take jobs away from those who are paying taxes out of their own earnings to maintain the institutions in which law violators are incarcerated because no longer fit to be at large. The Conference adopted a straight-from-the-shoulder resolution of protest—with instructions to get busy through the medium of the press, appeal to trade and labor assemblies, and state officials generally, in an effort to counteract the maudlin wheeze which would elevate the convict to the detriment of the law-abiding and tax-paying citizen. The discussions were all carried forth on a high plane and demonstrated that the delegates knew their problems and were making intelligent effort to solve them.

When it came to election of officers for the ensuing year President Byrne declined re-election and President Mark Hayward of the Sheridan Local was named his successor; Delegate Clarence C. Mishey of Colorado Springs, first vice-president; Delegate George Cooper of Casper was elected second vice-president, and Jack Balfe of Pueblo was continued as secretary-treasurer.

Pueblo was chosen as the next meeting place—the date to be determined later. Resolutions voicing appreciation of en-

tertainment were adopted by rising vote. Too much cannot be said in this respect. For a local of eighty-five members, Local No. 348 did a splendid job. The official roster of the Local is as follows: President, Joe F. Rulli; Secretary, Mark Hayward; Treasurer, Duke Downey; Executive Board: Jay Sidell, James Woodhead, John Braudt and S. E. Taylor.

The prairie dweller can also love the mountains, and Brother Sherwood gave us "an eye-full" while we were there.

We acknowledge receipt of an invitation from President J. K. Wallace of Local No. 47 to attend a Musicians' Picnic at Whiting Woods, a delectable pleasure spot in Los Angeles land, on Monday, September 16. The invitation reached us on the day following the picnic. Although Los Angeles time is two hours slower than Des Moines time—there was no aviation transportation system able to insure personal contact with the happy event. So we immediately became resigned to the situation and found comfort in permitting fancy to revel in the delights of a "typical California Spanish Barbecue," listen to the fine music sure to be provided, and turn an admiring gaze upon the stars of Hollywood as they radiated their glamorous presence over the animated scene. In the language of a once familiar song—"Tis Sweet to be Remembered"; and we thank President Wallace for the bid to come hither. The next time a September picnic is contemplated—if we are still in good standing—perhaps an invitation mailed on one of the rare days of June will safely and opportunely reach destination.

An irate denizen of Chicago land makes the following contribution to the *Chicago Tribune* Peoples' Forum:

A year or so ago the swing and jazz song writers laid down on the job and turned to the works of the old masters for material to mutilate. As I recall it, the first in the line of fire was a composition of Debussy. As this piece of Tinpan Alley artistry went over fairly well with a swing-crazy public, more and more song writers decided that they, too, would take a little vacation with full salary this easy way.

All they had to do was to take a fairly unknown piece of classical music, slip any piece of nonsense that entered their minds between the two clefs, and arrange the music so it could be played easily by any jazz band, from Benny Goodman down to Johnny Doe and his Ashcan Alley hepcats, playing at the Greasy Spoon.

Lovers of good music turned pale when masterworks of Ravel, Grieg, and Tchaikowski were ruined almost beyond recognition. The climax came tonight when a reputable radio station had the nerve to allow a certain broadcasting swing "orchestra" to let its star singer put Tinpan Alley mush to the enchanting harmonies of Sibelius' Valse Triste. What is the music world coming to when it allows such an outrage to go unnoticed?

This disgruntled devotee at the shrine of the pure and the beautiful should realize that we are the inhabitants of "a changing world." Such is the apology and explanation, constantly heard for every outburst of sacrilege, cultural profanation and burlesque on art. Blessed are the deaf. For they hear not!

Born on Sunday, September 15, 1940, at Jefferson City, a well-proportioned and lusty youngster, promptly named The Missouri State Conference. Progenitors and offspring both doing well. The initial birthpains were experienced during the Indianapolis Convention, but fecundation consummation occurred on the date heretofore named.

Missouri is a far-flung empire in the great family of states and within its eastern and western and northern and southern boundary lines embraces over 69,000 square miles. With broad farmland acres and the far-famed Ozarks in her midst—some big distances are involved in travelling from city to city and town to town. On the opening Conference session—St. Louis, Kansas City, Jefferson City, Hannibal, Sedalia and St. Joe were represented by eleven delegates. The session was held in the House of Representatives Chamber of the magnificent Missouri state capitol. The principal concern of the delegates present was to lay the foundation for future activity and administration. The following officers were elected: President, A. W. Luyben of Local No. 34, Kansas City; Vice-President, Sam P. Myers, Local No. 2, St. Louis; Secretary-Treasurer, H. A. Renesch of Local No. 50, St. Joseph; Advisory Board: Carl F. Hamilton of Local No. 448, Hannibal; F. X. Holt, Local No. 217, Jefferson City, and L. C. Judd of Sedalia. There has been some talk of a Missouri-Kansas amalgamation for Conference purposes and such arrangement may be perfected at a later date. Jefferson City, about mid-way between Kansas City and St. Louis—home of Local No. 217—supports a symphony orchestra of sixty members and makes a creditable showing in an Opening chapter in the Autumn tale: all community matters pertaining to music.

October comes with sere and yellow leaf: In fields the corn in bright and golden sheaf: How rich the tang of brown October ale!

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HERE, THERE AND EVERYWHERE

Cleveland Annual Picnic

THE fourth annual family picnic of the Cleveland local was held at Will-O-Beach Park, Cleveland, Ohio, on Sunday, August 26th. Will-O-Beach is a beautiful spot on the lake shore, providing facilities for swimming, golfing and dancing.

The day began inauspiciously; dark heavy clouds hung threateningly overhead, though at intervals the bright sun would peek alluringly through a rent in the clouds, offering a ray of hope to the anxious musicians. But, as always, "the show must go on", and on it went, with the result that a great portion of the membership, their wives, children, and of course, sweethearts, were present and all were happy.

The affair got off to a good start about 1:30 P. M. with the opening of the temple devoted to the followers of Gambrinus—some of whom, more devoted than others, remained until such time as the air pumps so necessary in keeping a uniform pressure on the foaming beverage failed to work, which tended to dampen the ardor of a few, but increased the attendance on the dance floor.

About 2:00 P. M., while the refreshment stand was doing a thriving business, Les Goodman and Sid Landers selected teams to compete in an all-star baseball game, which throughout the seven innings played was stubbornly fought and resulted in a final victory for Goodman's team, by a score of 9 to 4.

In the meantime games for the children got under way and their little hearts were made happy with all sorts of toys, candy, peanuts, etc. The older folks secured prizes in keeping with the various stunts they engaged in; the event winding up with the usual egg-tossing contest, which resulted in many narrow escapes from splattered hands and clothes with the egg contents, much to the amusement of the on-lookers.

Lunch time having arrived, the happy picnickers separated into little groups about the grounds and were soon busy with their lunch baskets, the kiddies in the meanwhile doing their best to fill their little tummies with great quantities of soft drinks.

The prize drawings, which were of a substantial nature consisting of baskets well filled with food, followed shortly. At the conclusion of this, the time for dancing had arrived and old and young tripped lightly and merrily to the inspiring music of Jimmy Stipek's orchestra, followed in regular batting order by the orchestras of Vincent Pattie, Hal Lynn, Stan Wood and Jack Horwitz, and continued until a late hour.

Steeper Birthday Party

ON Wednesday, August 27th, a testimonial to President Harry J. Steeper of Local 526, was staged by the members of the Local employed in the Hudson County, N. J., WPA Music Project.

The affair was held at Union headquarters and was attended by 100 guests, including the officers of the Local.

The speeches reflected the Music Project workers' appreciation of President Steeper's unceasing energy as a member of the Federation's WPA Committee.

As the gathering was also a celebration of the birthday of the guest of honor—Brother Steeper was presented with a complete set of matched Croydon golf clubs and a magnificent bag in which to carry them. Bill McKenna, supervisor of the local music project, acted as toastmaster, and dwelt upon the close cooperation and complete understanding that have always marked the relations between the music project and the officers of Local 526.

President Steeper, in his speech of thanks, reminded his auditors of the valiant efforts put forth by the American Federation of Musicians to keep alive the work of the music project.

Other speakers were: Secretary Jack Firenzl, Vice-President Hyman Hochstein, Ludwig Oehlmann, Counselor Bernard Pearlman, Carl ("I gif you der dempo") Starkey and Vito De Pascale.

With the singing of "He's a Jolly Good Fellow", the party broke up at an early hour, everybody agreeing that a good time was had by all.

A Weak Week

One job? Well, that's the way they run,
Slowest week I've had, my Sun.
And mind you, that is all I've done,
So I've made very little Mon.
With the cash I paid my dues,
This I paid in ones and Tues.

When I reached home, my poor wife said,
"It's been this way since we were Wed."
Then to disprove it, I tried so, Sir,
She hisped and firmly she said, "No, Thur."
"Chopped meat's all we ever buy
Lamb Chops, I can never Fri."
Argue? I'm a diplomat.
"You're right, my dear", and there I Sat.

—JACQUES HERTZ,

Local 802.

Houston Grand Marshal Stokes

AT the Labor Day celebration in Houston, Texas, E. E. Stokes, who is first percussionist in the Houston Symphony Orchestra, a member of the Summer Symphony and Secretary of the A. F. of M. local, presided as Grand Marshal.

The *Houston Post*, in its Tuesday, September 3rd, issue, had this to say: "The promptness with which the parade started and the smoothness with which it moved, was a tribute to Grand Marshal E. E. Stokes and his aides: A. S. McBride, Don Kennard, M. B. Grimes, Thomas B. Reed and H. A. Howsley."

There of the parade was "God Bless America" and the parade flowed steadily for one and one-half hours between solid lines of spectators. It was one of the most colorful Labor Day parades in Houston history.

New Bedford Clambake

THE second annual Clambake of Local 214 was held Sunday, September 1st, and was given free to members. About 200 members and guests attended. Mayor Leo E. J. Carney of New Bedford, two state officials of the WPA Music Project and the officers of Local 216 were present.

Mayor Carney spoke briefly. He stated that if possible he was going to see that a shell is erected in a suitable place in New Bedford so that New Bedford musicians might furnish music under more favorable conditions than now exist.

Much credit is due the Clambake Committee, consisting of Arthur J. Parry, Leo J. Valliere, Allan L. Rawcliffe, James Cordelro and Charles Roberts, who arranged races, boxing, wrestling and a floor show for the entertainment of members and guests, which made the affair a brilliant success.

Then 'Til When

No pen doth scribe
Nor shall tongue speak;
Why we, raving, wild,
Quail, placid, meek.

All homage to
Supreme creation,

Our medium with
The soul vibration,
Breeds disillusion
Yet inspires love;

Who hasn't felt
This power of . . . Music!

—EARL V. WILSON.

Merle Evans Honored

ON September 12, 1940, Joplin Local No. 50 honored Merle Evans, bandmaster with the Ringling Bros. & Barnum and Bailey Circus, presenting him with an honorary membership in the Joplin Local, and an engraved sterling silver membership card.

The presentation was made after the show on September 12th at the home of Paul Van Pool, who is the president of the Merle Evans Tent in Joplin, Mo., where a group of the performers and executives had gathered to view some technicolor movies taken of the circus by Mr. Van Pool.

Mr. Evans' home is near Joplin.

New York State Conference

THE fifteenth semi-annual meeting of the New York State Conference of Musicians was held in Fredonia, N. Y., on September 14th and 15th. Local 108, Dunkirk, N. Y., was host. Nineteen locals were represented by sixty delegates. Saturday was occupied by meetings of the Board of Directors, informal conferences, followed by dinner and dancing at the White Inn.

On Sunday morning Mayor Hermann Groff of Fredonia welcomed the delegates on behalf of the city. Samuel Drayo, president of the Chamber of Commerce, also addressed the assemblage. Many matters of interest were discussed, including the application of the Code of Ethics now in effect and the extent to



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which it has been successful in keeping the high school bands out of competition with members of the Federation.

William R. Nowak, delegate to numerous conventions of the American Federation of Musicians, addressed the Conference in his official capacity as president of the Northern Chautauqua Central Labor Council. Reports from member locals were heard during the balance of the morning session. At noon, delegates and their wives were taken for a short sight-seeing drive around Fredonia and Dunkirk and then to Egan's Inn for luncheon.

In the afternoon discussions of the problems pertaining to radio and recorded music were topics of considerable debate.

G. Bert Henderson represented the Federation and explained the many developments in these matters. He explained the manner in which recent network controversies have been handled and stated that as a result there has been no further attempt to curtail employment or displace staff musicians. He also explained the present controversy between AGMA and the Federation.

Following his address, the Conference unanimously endorsed a resolution expressing complete confidence in the manner in which this controversy is being handled by President Petrillo and the Federation. The delegates also adopted a resolution of thanks for the splendid entertainment by the Dunkirk local, then adjourned until the Spring meeting in May, which will probably be held in Glens Falls, N. Y.

Ed Fitzgerald Tells How To Get Past Nazi Censors

A CLEVER American in Germany who really knows his United States can sometimes get censorable material past the Nazi censors, reveals WOR's columnist of the air, Ed Fitzgerald.

Ed received a letter the other day from an American friend in Germany, which although scarred by official deletions, still had two revealing items which had escaped the censorial eye.

Commented Ed's friend: "The Germans have lots of airplanes, more than I have ever seen before in my life. And some of their flyers remind me of the birds in the bird sanctuary in Central Park!"

The censor, of course, never realized the significance of that last sentence, but Ed Fitzgerald did: *the birds in the Central Park sanctuary have their wings clipped.*

Ed's clever correspondent also had this to say: "The food is very good throughout Germany, and there is plenty of it. I might add, Ed, it is every bit as good as the meals on Howard Street".

Fitzgerald, who lived for many years in San Francisco, immediately caught the real meaning of that remark: Howard Street is one of Frisco's shabbiest streets, a neighborhood of flop houses and cheap hash joints where a vagrant can get a complete meal for ten cents!

New Jersey State Conference

THE regular Fall meeting of the New Jersey State Conference was held at Town Rendezvous, Neptune, N. J., on September 15th with Asbury Park Local 399 acting as host. Twelve locals were represented by forty-nine delegates. There were three guests, two of whom were

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from Local 379, Easton, Pa., whose jurisdiction extends into Phillipsburg, N. J.

The Conference was called to order by President Chet Arthur and was welcomed by President Malchow of Local 399. Following the reports of locals, a discussion was held upon the developments which necessitate an amendment to the School Band Law. Matters pertaining to WPA Music Projects, proper uniforming of military bands, radio employment and recorded music were also discussed. The Conference voted unanimously to request the support of the New Jersey State Federation of Labor in an attempt to amend the School Band Law and to pass a Band Tax Law for public concerts.

The Federation was represented by Leo Cluesmann, who imparted much information to the delegates on radio, school band competition and the AGMA controversy. He also explained that the Social Security Tax question for musicians was far from being adjusted in a manner that would redound to the best interests of the members of the Federation.

Following the adjournment, the Asbury Park Local served a delicious banquet to the members and guests. The mid-Winter meeting of the Conference will be held in Paterson, N. J., on January 19, 1941.

Los Angeles Local's First Annual Picnic

OVER 6,000 members, relatives and friends of Local 47 joined in their first annual picnic at Whitting Woods, near Montrose, Monday, September 16th, and enjoyed a day of fun and relaxation which ran the gamut of the finest in entertainment and good-fellowship.

President J. K. "Spike" Wallace, who inaugurated the event, was "here, there and everywhere". Speeches were taboo by order of President Wallace, and he set the pace promptly at 1:00 P. M. with a brief, yet cordial, word of greeting, followed by a patriotic flag-raising ceremony, in which representatives of the sheriff's office, under the supervision of James Pometti, officer of the day, took part.

The musical program started with a symphony orchestra of seventy-five pieces under the direction of Zark M. Bickford, board member and well-known conductor and former university instructor, on fretted instruments. Vice-President John te Groen acted as master of ceremonies and soloist with the Symphony Group.

Many hands passed in review from 1:00 P. M. until 1:00 A. M., with such well-known names as:

Brass band—Arthur Babich, Zark M. Bickford and symphony orchestra.

Mexican orchestra under direction of Ed Durant.

Jimmy Lunceford and orchestra, courtesy of Casa Manana.

Manny Strand and Earl Carroll Theatre Orchestra, Jean Tighe, Bob Williams and

Red Dust, Clat Brothers, Frankson, courtesy Earl Carroll. Joaquin Garay, master of ceremonies.

Matty Malneck and orchestra, courtesy of Victor Hugo's.

Dave Rose, sixty-piece orchestra, courtesy KHJ.

Twenty-five-piece Hawaiian group under direction of Sam Koko.

Arvin Dale and orchestra, courtesy of Topsy's.

Jam bands. Master of Ceremonies Rube Wolfe, Mannie Klein, Dave Forster, Bolo Sherwood, Wingy Manone, Lionel Hampton.

Liquid refreshments were served generously and efficiently by a committee, headed by Phil Fischer, which was on duty until the close of the festivities. Norman Marsh, chairman of the Food Committee, supervised the serving of the several thousand picnickers, promptly and efficiently.

Jam and dance orchestras were supervised by Chairman Dave Klein, ably assisted by his popular trumpet-playing brother, Manny, and a bevy of swing entertainers.

Five hundred vari-colored balloons with the emblem of Local 47 were distributed to the kiddies, and a report from the Food Committee states that eighty pounds of pretzels disappeared in an many minutes.

A partial list of visiting dignitaries included Mr. and Mrs. Joe. N. Weber, Mr. and Mrs. Fred Groves, president of Local 325; Honorable and Mrs. Gordon L. McDonough, Los Angeles County Supervisor; Under-Sheriff Arthur C. Jewell; Capt. Clem Peoples of the sheriff's office; Secretary Robert Foxen and Mrs. Foxen of Local 308, Santa Barbara, and others prominent in civic and professional circles in Southern California.

The first annual picnic of Local 47 was declared a success by everyone, and it is expected that President Wallace will inaugurate it as an annual event.

Local 802 Puts 8,000 Under Hospital Plan

HOSPITAL care will be guaranteed to 8,000 persons in the year beginning October 1st under a contract signed by Local 802 and the Manhattan General Hospital, it was announced by union representatives.

The new arrangement is "an unprecedented social welfare activity in the history of trade unionism", the local said, adding that it would assume all costs for its unemployed members and their families who are covered by it. Services will include diagnosis, medication, X-ray, obstetrics and hospitalization up to twenty-one days.

Unemployed and indigent members of the local and their families will be the only ones to benefit under the present plan but, if the experiment is successful, it will probably be extended to cover the 22,000 members of the local and their families, a representative of the local said.

There will be no added assessment to pay the costs of the plan, present union funds being adequate to meet them. Normally, from 1,500 to 2,000 members of the local are registered as unemployed.

The plan was inaugurated at a special reception given at the Manhattan Hospital on Monday, September 30th, at 5:00 P. M. President Jack Rosenberg presided. Matthew Woll, vice-president of the American Federation of Labor; Stanley Isaacs, president of the Borough of Manhattan; Newbold Morris, acting mayor and president of the New York City council; Thomas J. Lyons, president of the New York State Federation of Labor; Samuel Shore, vice-president of the International Ladies' Garment Workers of America, and Fred W. Birnbach, secretary of the American Federation of Musicians, paid brief tributes to the local in its foresight, commending it for its continued efforts to provide for needy members and their families.

Guests of honor included Rudolph Lazarus of the New York Council of Higher Education; Judge E. H. Prince, Morris Feinstein, Vincent Jacob, Nick Kenny and Charles Kenny. The ceremonies were broadcast over New York City Radio Station WNYC.

Schenectady Clambake

THE second annual Clambake of Local 85, Schenectady, N. Y., was held at the Green Lantern Club on the Saratoga Road, Sunday, September 22nd.

The attendance, including guests and members, numbered 200. A soft ball game of five innings was played, captained by President E. John Godfrey and Frank Coloby. The game was won by Coloby's team, by a score of 15 to 14.

Some of the other events included turtle races, egg-throwing contests, tug-of-war and a mixed soft ball game, played by ten girls and ten men.

Breakfast started at 11:30 A. M. and the bake was served at 3:30 P. M. Beer flowed freely, as usual.

Some of the honored guests were F. H.

Marvin, recreational director of the city of Schenectady's parks; John Sheehan, manager-director of the shortwave stations WGeo and WGEA; Kolín Hager, director of Station WGY, and Program Manager E. Coggershall. There were representatives from surrounding locals, including Albany, Troy, Glens Falls, Saratoga and Amsterdam.

Joseph Wanja, chairman of the committee in charge, was assisted by Albert Mastriano, Fred Rapp and Pat Casan. The chairman of the sports committee was George White.

To close the bake moving pictures were shown that were taken at last year's bake, and topics of union activities were discussed, followed by a "Jam Session" and dancing, which was enjoyed by all.

The membership of the local evinced such hearty approval of the clambakes that it has been decided to make them a permanent annual feature, replacing the annual banquet of the local.

George F. Wilson Honored

ON September 22, 1940, Local 78, Syracuse, N. Y., held an outing and clambake at Kuhn's Grove, which was attended by over 250 members.

This also marked the anniversary date of George F. Wilson's twentieth consecutive year as secretary of the Local, and in recognition of his long and faithful service, the event was made more notable by the presentation to Brother Wilson of a gold life membership card.

President Carl L. Bly in making the presentation, outlined some of the activities of Brother Wilson in local and national affairs, mentioning that he had served Local 78 as their delegate to na-



PRESIDENT CARL L. BLY presents GEORGE F. WILSON a gold life membership card, in recognition of twenty years' service as Secretary of Local 78.

tional conventions for a period of sixteen years, during which time he had been a member of the Law Committee, and for the past five years chairman of the Finance Committee. President Bly also took note of the services rendered to other locals in New York State by Brother Wilson in his capacity as state officer, to which position he was appointed by Honorary President Weber in 1933. He is still serving in that capacity.

As an evidence of the esteem of the officers of the Federation, telegrams were read from National President James C. Petrillo, National Secretary Fred W. Birnbach and Thomas F. Gamble, assistant to the president, extending their personal and official congratulations.

After Secretary Wilson had recovered from his surprise, he expressed his sentiments of pleasure and gratification, and was accorded an ovation by the members.

Sports and games were enjoyed by the members from 10:00 A. M. until 8:00 P. M.

WARREN R. WILLIAMS

Warren R. Williams, former member of the board of directors of Local 341, Norristown, Pa., passed away in that city on August 14th at the age of forty. Brother Williams served as a musician in the World War in France and was well known as a member of Sousa's and Conway's bands. He played in the Carmen Theatre orchestra in Philadelphia, Pa., and taught clarinet in his studio in Norristown.

HARRY C. PHILLIPS

Harry C. Phillips, an organizer and charter member of Local 441, Oswego, N. Y., passed away in that city on August 17th. Brother Phillips was born in Oswego on June 7, 1914. He was educated in the public schools and was a member of West Baptist Church.

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He was well known as a fine performer on the cello and bass violin. At one time Brother Phillips was a member of the 194th Coast Artillery Band at Wilmington, Del., and later of the Whango Grotto Band, Oswego.

He is survived by his parents, John and Cynthia Phillips; one sister, Mrs. Frank Blatch; and his grandfather, Charles Clark, of Oswego.

FRANK DONAHUE

Frank Donahue, member of Local 173, Fitchburg, Mass., since 1913 and treasurer and business agent of the local since 1933, passed away in that city on September 16th at the age of forty-eight.

He was born in Fitchburg and was well known as a violinist and saxophone player. The local mourns the loss of a loyal member and most capable officer.

LORAIN FREITAS

Loraine Freitas, wife of Andre Freitas, secretary of Local 305, San Luis Obispo, Calif., and well known as a soprano soloist, passed away in San Luis Obispo on September 22nd. Mrs. Freitas was also well known as a song writer.

She is survived by her husband and two sons. Funeral services were held on September 24th at the Old Mission in San Luis Obispo.

ALVIN A. BEESLEY

Alvin A. Beesley, president of Local 104, Salt Lake City, Utah, in 1922, 1923 and 1933, passed away in that city on September 26th. Details were lacking at the time of publication. Brother Beesley served as delegate to the conventions of the American Federation of Musicians in 1923, 1924, 1925, 1927, 1932 and 1933.

SYMPHONIC RECORDINGS REVIEW

By DICK WOLFE

(NOTE: In response to a large number of requests we are establishing a limited review of symphonic and classical records. These phonograph recordings are the least competitive of all, are educational in nature, and their sale is restricted almost exclusively to home use. The royalties from symphonic recordings constitute an important item in the revenue of the leading symphony orchestras of America. If the response justifies it, this column will become a regular feature of THE INTERNATIONAL MUSICIAN.—THE EDITOR.)

"The Heart of the Symphony", Victor Black Label Classic, G15, contains eight abridged movements from famous symphonies recorded by the Victor Symphony Orchestra under the direction of Charles O'Connell. This album is largely educational and the abridged movements contain the fundamental melodies of the symphonies from which they are taken. The abridged movements are the first from the Symphony No. 5 in C Minor of Beethoven, the first movement of the Schubert Unfinished Symphony in B Minor, the third of the Tchaikovsky Fourth Symphony in F Minor, the second movement of "From the New World" Symphony by Dvorak, the first movement of the Brahms Symphony No. 1 in C Minor, the second of the Cesar Franck Symphony in D Minor, the second of the Symphony No. 5 in F Minor of Tchaikovsky and a section from Scheherazade of Rimsky-Korsakov.

"Music by Isaac Albéniz", Decca Album No. 150, comprises eight ten-inch sides played by the Decca Concert Orchestra under the direction of Harry Horlick. Compositions by the famous Spanish composer are "Tango in D", "Malaguena", "Granada", "Cordoba", "Seguidillas", "Evocacion", "Cadiz" and "Sevillanas".

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» » **TRADE TALK** « «

Porta-Desk For Band and Orchestra Concert Work

Until now, only the low type Dollar Model and DeLuxe Porta-Desks have been available. These stands were designed primarily for the dance orchestra.

Frequent requests from bandmasters for a taller Porta-Desk have resulted in the development by H. & A. Selmer, Inc., of the Concert Model, priced at \$1.75. This taller stand places the director in the direct line of vision with the music. The player does not have to raise his head to see the director. A converter is available for making the Concert Model Porta-Desk even taller—high enough for bass violinists, percussionists, and others who stand while playing.



Selmer Porta-Desk

Directors who have wanted to modernize the appearance of their bands and orchestras will welcome this new desk type, solid front Porta-Desk, especially since they are available at such a reasonable cost. With proper care, Concert Model Porta-Desks will give years of service, as they are made of a new type extra strong corrugated fibre board. The finish looks like leatherette, and is available in black only. A carrying case is supplied at no extra cost with every four stands.

Lip-Flexer Invented By Blind Musician

Nathan Elnhorn, a member of the Chicago and Philadelphia locals for many years who played the trumpet excellently with many famous organizations, refused to let blindness put him out of action. He kept on teaching and inventing, and is back with us again advertising another small device that will be of great value to brass and reed players. His Lip-Flexer does what the name implies. In very quick time and with ease it shortens the player's warm-up period, so that natural vibrato, better flexibility, easy velvety tone in higher, middle and lower ranges are balanced with lip control, endurance, etc., and are the rewards for its proper use. Elnhorn's brothers are cooperating with him to introduce this clever, neat machine of only vest-pocket size.

Adler Shoes Build Height

"Now you can be impressively taller", says Adler Shoes for men, in describing their new "elevators", designed to add two inches to the height of the wearer. And the best part of it is that, so cleverly are these shoes built, this extra height is added without being outwardly noticeable. It is the unique inner construction achievement that does it and at the same time, encourages better posture. One stands better, looks better and feels better.

The surprising thing about these marvelous shoes is that men of all heights are buying them. Originally designed for the shorter fellow, they've caught on quickly with men five feet, nine inches and five feet, ten inches who want to be six-footers or close to it. Some want to

be taller than their wives or sweethearts, some just want to be taller for their own sakes . . . and they all say it is a tremendous help to them professionally, having that extra height and improved posture.

There have been shoes before designed to make men taller . . . but they have been available only by special order and at prices ranging as high as \$25.00 or more. The Adler Elevators are priced at half that figure, only \$12.50 per pair. And they can be had right out of stock in ten styles, for street and sports wear as well as a special patent leather evening model. Just walk into an Adler store (there are twenty of them in New York) and walk out taller.

New Alec Templeton Piano Solos Offered By Feist

The phenomenal success of Alec Templeton's concert tour this summer has brought an unusually large demand for his new piano novelties, which Leo Feist, Inc., will add to his series this month with the titles, "A Sultry Day in New York", "Berceuse in Blue", "Debussy in Dubuque" and "Greig's in the Groove".

In addition to these piano solos, "Alec Templeton Piano Sketches", a folio of seven piano transcriptions including "At Sundown", "In a Little Spanish Town", "My Blue Heaven", etc., has become a permanent addition to instruction courses prescribed by many modern teachers.

Leo Feist, Inc., is also supplementing Bob Zurke's series of piano solos with two recent best selling record hits, "Tom Cat on the Keys" and "Nickel Nadder Blues".

Girl Star Among 2,142 Drummers

The names of only sixteen girls appear in the total of 2,142 drummers listed in the 1940 Directory of the New York Local, American Federation of Musicians, which brings up the question of why so few girls take up drumming as a career.



MARY McCLANAHAN, featured drummer with Phil Spitalny's All-Girl Orchestra

There are two kinds of feminine drummers—those who are natural born ratters and those who had to take drums because all the other chairs were filled.

Mary McClanahan, featured drummer with Phil Spitalny's All-Girl Orchestra, is an example of the former class. She beat out her first rhythms at the age of three, and still enjoys drumming so much that she says she is really "playing" when she works. According to Phil Spitalny, her director, she is the only girl drummer he knows who is an expert both in symphonic and "swing-tonic" movements.

Her pet hobby is collecting good press notices—and she's had pretty good luck so far, for instance: "As good as Krupa, and a darned sight better-looking", from the *Omaha World-Herald*; "Never a better drummer in any of the all-men orchestras that have visited Birmingham", from the *Birmingham News*; "Among all-time All-American drummers, she sits in the front row", from the *Davenport Times*; and "Probably the No. 1 femme drummer in the business", from *Variety*.

Black Diamond Strings

William Adler, famous concert violinist, and his ensemble have set a record for continuous performances by their eight-year engagement at the Hotel Ambassador in New York. This ensemble plays also at the Cafe Louis XIV in Radio City.

Mr. Adler studied under the famous master, Ysaye, who introduced him to the use of Black Diamond strings twenty years ago. Ever since, Mr. Adler has never been without these well-known

strings, using them exclusively on his Stradivarius and three practice violins.

While on a concert tour throughout Europe a number of years ago, Mr. Adler



WILLIAM ADLER

suddenly found himself in need of strings and, after trying the best of the European makes, was finally forced to write a friend in America to rush Black Diamond strings to him.

Music Critic Turns Inventor

Because a music critic got "tired of hearing choked fiddles" and decided to do something about it, violinists throughout the country are acclaiming a new device which not only serves as chin rest and shoulder pad but also serves as an acoustical aid because, scientifically designed, it permits the violin to vibrate without interference.

Its efficacy has been attested by radio experts and sound technicians as well as by the country's leading violinists and teachers: Louis Persinger, Albert Spalding, Maia Bang, Michel Piastra and by Albert Stoessel who assured the inventor that "violinists will rise up and call your name blessed".

Although masquerading behind non-committal initials as "M. M." Fisher, the inventor is Marjory M. Fisher, music editor of the *San Francisco News* and staff correspondent for *Musical America*.

Her invention, described by sound experts as "acoustically right" is the result of the discovery made in her own violin-playing days that different types of chin

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WILLIAM ADLER



ANTHONY ANTONE

FAMOUS CONCERT

VIOLINIST and MASTER GUITARIST HAVE USED BLACK DIAMOND SINCE THEIR FIRST LESSON

William Adler, former first violinist of the Cincinnati Symphony Orchestra, is at present the featured attraction at many of New York's favorite spots—including the Hotel Ambassador, Rainbow room and The Promenade at Radio City. Since his teacher, the great master Ysaye, introduced him to BLACK DIAMOND STRINGS over twenty years ago, Mr. Adler says he has never found another string so suitable for concert work.

Anthony Antone, well-known player, composer and guitar editor of "Metronome," strung his first instrument with BLACK DIAMOND STRINGS fifteen years ago, and has used and recommended them ever since. "Guitarists will especially like the new Black Diamond Flat Wire Wound Strings," says Mr. Antone, they give fretted instrument artists a new ease for their fingertips which helps them give their best while performing."

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rests affect the tone of the violin in various ways. She wanted a maximum of tonal brilliance and a maximum of comfort, and finding no existing model of chin and shoulder rest met her requirements, she finally concocted a home-made device for her own use.

"In the last several years I have heard so many players give public performances on violins literally choked with handkerchiefs, pads, rubber bands and all sorts of tone-deadening contraptions which handicapped the performer before he even set the bow on the strings", explained the inventor, "that I thought it might be a good idea to perfect my home-made device into a marketable product. The Em-Eff Free-Ur-Tone is the result.

"I am more than gratified by the reception it has received from both professionals and amateurs. Even deaf persons marvel at the improved tone derived through its use."

WHAT NEXT?

Development of a new metal known as "K-42-B" was recently disclosed by the Westinghouse Electric & Manufacturing Co. at a science symposium in Pittsburgh. Heated to a temperature of around 1,100 degrees Fahrenheit, a bell made of this metal still retained its ability to ring with a brilliant tone, while an ordinary steel bell gave off only a dull thud. "This demonstrated that the new metal retains its elastic qualities even at high temperatures", it was reported.

Out in Merced, Calif., two husbands got tired of turning ice cream freezers by hand every time their families wanted the home-made dessert. They put their heads together and wondered why a "churner thing" could not be incorporated into electric refrigerators to provide the necessary agitation and cold to freeze ice cream. After a month of experimentation, the two husbands filed an application for a patent on a device they designed. As worked out now, it is made so that it can be built into the freezing compartment of an electric refrigerator and operated by an auxiliary motor which powers a churn to agitate the contents. The ice cream is frozen by the same coils now used in electric refrigerators. After freezing the ice cream to a desired consistency, the machine is geared automatically to stop churning of the mixture. Result? Husbands can stay in their easy chairs.

OFFICIAL PROCEEDINGS

Forty-Fifth Annual Convention—American Federation of Musicians

INDIANA BALLROOM, INDIANAPOLIS, INDIANA

(Continued from September issue)

The Board considers the matter of a complaint of Whoopie John in regard to radio announcements of a competitive orchestra.

The matter is referred to Secretary Ringius of Local 30, St. Paul, Minn., for the purpose of securing full facts for submission to the President's office.

Delegates Lott, Luyben and Metz appear before the Board in regard to a walkathon engagement operated by Sam Fox in which they claim members of Local 627, Kansas City, Mo., played the engagement under the scale price of Local 34.

The evidence is read. It appears that Local 627 has never installed the new bookkeeping system as ordered by the International Executive Board.

On motion, the Walkathon at Pla Mor Ice Rink is placed on the Forbidden List to all but members of Local 34.

Local 627 is directed to show cause why its charter should not be revoked for violating an order of the Federation.

Delegates Max Lewis of Local 453 of Winona, Minn., and Kingston Welsbecker of Local 201, La Crosse, Wis., appear before the Board.

Local 453 requests that a National Fee of \$25.00 imposed upon Thomas Tooke be set aside. Delegate Welsbecker explains that the information imparted to the Board by Tooke was erroneous.

Upon motion, the fee of \$25.00 imposed upon Tooke is set aside.

Delegates Burkhart of Local 616 and Greenbaum of Local 368 appear before the Board. They cite the conditions existing in the jurisdiction of Local 711, Watsonville, Calif. They claim that the laws of the Federation are ignored by Local 711. Brother Greenbaum states that there is little activity in Watsonville.

On motion, Local 711 is ordered to show cause why its charter should not be revoked.

Delegates Selbel and Hahn of Local 379, Easton, Pa., appear before the Board in regard to the court case being prosecuted under instructions from the Federation.

Attorney Friedman explains the matter to the Board. They request financial assistance from the Federation.

Upon motion, the Local is instructed to carry the case to the highest court if necessary in order to prevail.

The Board directs reimbursement to the Local in the sum of \$909.45, costs to date.

Delegates Cowardin and Kaufman appear before the Board in regard to the request of Local 123 for jurisdiction over Charlottesville, Va. Correspondence between the Secretary's office and the Local is read. The delegates explain their position in the matter.

They are advised that they must await the completion of the case and submission of same to the incoming Executive Board.

Delegates Lott, Luyben and Metz appear before the Board in regard to J. S. McConkey.

Evidence is presented to the Board by the delegates.

The matter is laid over to permit the Local to make a further investigation of the matter.

At 11:10 P. M. the meeting adjourns until Friday evening at 8:00 o'clock.

The following communication is read and ordered spread on the minutes:

American Federation of Musicians, In Convention.

It is with sincere regret that we learn of the resignation of our International President, Joe N. Weber, and my very good friend. I hope on his retirement he shall come west to Sunny California to reside, whether it be in Los Angeles or San Francisco. In either case we will claim him as our own. Had I chosen to be a candidate from Local 6 this year under this condition I would without hesitation take off my coat and place in nomination Mr. Jimmy Petrillo, president of Chicago Union, for the distinguished honor of President of the Federation. He would be a worthy successor to Joe and would carry on with success the affairs of our Federation. He radiates the spirit of the West, is forward in his views and would meet the many obstacles strewn in the path of our professional musicians throughout the country. I trust he may be successful.

My kind regards to Mr. and Mrs. Joe

Weber and to all my friends of the Convention.

Sincerely yours,
CLARENCE E. KING,
Local 6.

The Law Committee continues its report.
RESOLUTION NO. 21

Whereas, Many leaders and contractors have violated the policy of the Federation by admitting liability as employers under Unemployment Compensation Laws in various states and under Federal Social Security Act; and

Whereas, This action on the part of these members has caused an inconsistent position on the part of many of our members with that of the Federation that we are employees; and

Whereas, Because of this many of our members are deprived from their rightful benefits; and

Whereas, By classing themselves as employers these persons do not rightfully belong in the labor organization;

Therefore, Be It Resolved, That any employer of musicians who holds membership in the American Federation of Musicians shall be required to resign his membership during such time as he is an employer of musicians; and

Be It Further Resolved, That such persons may reinstate themselves at such time as they cease to be employers without the payment of another initiation fee.

PHIL A. McMASTERS,
Local 427.

The Committee report is unfavorable. Discussed by Delegate McMASTERS, who requests postponement until after Attorney Ansell's address.

The request is granted.

RESOLUTION NO. 26

Whereas, Local unions are put to expense to enforce the National Laws of the Federation; and

Whereas, Any fines levied against Bands not in their home jurisdiction for violation of Federation law go into the Treasury of the Federation; and

Whereas, This practice tends to encourage traveling bands to violate the laws of the Federation, as they know that locals are lax in policing the jurisdiction for violations;

Therefore, Be It Resolved, That 25% of the fines placed on members of the Federation for violations in the jurisdiction of a local shall be returned to the local enforcing the Federation Law by the International Treasurer, to whom all such fines must be paid.

PHIL A. McMASTERS,
Local 427.

An unfavorable report is submitted and adopted by the Convention.

RESOLUTION No. 35

Be It Resolved, That Article 10, Section 24, paragraph A of the 1939 Constitution and By-Laws on page 79 be amended as follows: After the word Local on line 3 of this section add the following, "Provided that one or more members from the local governing same be employed on each Steamship."

CHAS. HARRISON,
Local 628.

An unfavorable report is submitted and concurred in.

RESOLUTION NO. 37

Whereas, The Warner Brothers operate a large chain of theatres in the United States and enjoy a virtual monopoly in the City of Philadelphia; and

Whereas, They have forced over one hundred and forty musicians out of employment last December 1st in the City of Philadelphia; and

Whereas, Local 77 is engaged in a life and death struggle for the return of these musicians in those theatres; and

Whereas, The International Executive Board of the American Federation of Musicians has endorsed this fight against the Warner Company and evidenced that endorsement by contributing Seventy-five Hundreds Dollars to Local 77 to carry on this fight; and

Whereas, It is almost futile for a local union of the American Federation of Musicians to combat this giant corporation locally and individually; Therefore, Be It Resolved, That the Warner Brothers be placed on the National Unfair List of the American Federation of Musicians.

FRANK P. LIUZZI,
A. REX RICCARDI,
A. A. TOMEI,
Local 77.

The report of the Committee is unfavorable.

Discussed by Delegate Tomei, President Weber, Delegate Riccardi, and Secretary Birnbach.

The unfavorable report is adopted by the Convention.

Special Order of Business—Election of Officers.

President Weber appoints the following Election Committee:

- Judge
W. CLAYTON DOW
- Clerks
HOWARD KAMPER
CHARLES C. CLARK
- Tellers
SYDNEY M. BYRNE
CHARLES BARROWS
FOREST A. MENDENHALL
DONOVAN SWAILES

After the election the Convention recessed until 2:00 P. M.

FIFTH DAY

AFTERNOON SESSION

The session reconvened at 2:05 P. M.

The following communications are read:

Grand Rapids, Mich.
Fred W. Birnbach, Secretary,
American Federation of Musicians,
Claypool Hotel, Indianapolis, Ind.

We extend to you sincere wishes for a most successful Convention. Grand Rapids asks the honor and privilege of entertaining your organization in 1941. Our central location and excellent facilities assure you of a large attendance and successful meeting; we will cooperate to the fullest extent. All civic business and professional interests join in the invitation.

RODNEY D. SCHOPPS, Manager,
Grand Rapids Convention Bureau.

Grand Rapids, Mich.

Fred W. Birnbach, Secretary,
American Federation of Musicians,
Claypool Hotel, Indianapolis, Ind.

As representative of the people of Grand Rapids and the business and civic interests it is my pleasure to extend to you a most cordial invitation to hold your 1941 Convention in Grand Rapids. The exceptionally fine facilities that Grand Rapids has to offer will assure your convention of being an outstanding success and we heartily welcome the opportunity of entertaining your organization.

GEORGE W. WELSH, Mayor,
City of Grand Rapids.

Grand Rapids, Mich.

Fred W. Birnbach, Secretary,
American Federation of Musicians,
Claypool Hotel, Indianapolis, Ind.

The West Michigan Tourist and Resort Association heartily endorses the invitation to your organization to meet in Grand Rapids in 1941 and will be more than glad to extend any cooperation possible. Michigan with its inviting lakes and streams, its ideal weather, makes it the perfect spot for such a meeting. Welcome to Michigan!

H. J. GRAY, Secretary-Manager,
West Michigan Tourist and
Resort Association.

Grand Rapids, Mich.

Fred W. Birnbach, Secretary,
American Federation of Musicians,
Claypool Hotel, Indianapolis, Ind.

The Grand Rapids Furniture Manufacturers' Association is very glad to cooperate with other organizations and civic bodies in an invitation to the American Federation of Musicians. We trust that we may be able to show you some of the fine furniture for which Grand Rapids is internationally famous at your next Convention here.

HENRY HEKMAN,
Grand Rapids Furniture
Manufacturers' Association.

Grand Rapids, Mich.

Fred W. Birnbach, Secretary,
American Federation of Musicians,
Claypool Hotel, Indianapolis, Ind.

We are happy to join with business and civic interests of our community in extending a most cordial invitation to your organization to hold your 1941 Convention in Grand Rapids with Headquarters at the Pantlind Hotel. We assure you that every cooperation will be extended your officers towards making this a most successful event.

R. S. WALKER,
Manager, Pantlind Hotel.

The telegrams are referred to the Committee on Location.

June 14, 1940.
Mr. Joseph N. Weber, President,
American Federation of Musicians,
National Headquarters,
Indianapolis, Indiana.

Dear President Weber and Delegates,



THIS MODEL NOW ON DISPLAY AT FACTORY AND AUTHORIZED DEALERS

ATTENTION, ACCORDIONISTS—
No matter what accordion you are now playing, we want you to try this model.

Sole Agents for New York and Philadelphia:
PIETRO DEIRO ACCORDION HEADQUARTERS
48 Greenwich Ave. 1237 West Girard Ave.
New York, N. Y. Philadelphia, Pa.

Greetings from 20,000 bandmasters and bandmen of the armed forces of the United States. We hope that you will all enjoy your stay in Indianapolis, and that the convention will deal with the present day problems, for the best interests of all concerned.

We cannot let this occasion go by without saying thanks to Mr. Weber, Mr. Birnbach, Mr. Parks, General Ansell, and all officers of Locals who have assisted us this past year, in bringing about favorable action from the House of Representatives and the United States Senate on our bill to commission bandmasters.

The bill has now been referred to a committee of conferees, consisting of the following Senators and Congressmen: Senators Thomas of Utah, Minton of Indiana, Gurney of South Dakota; Congressmen May of Kentucky, Thomason of Texas, Harter of Ohio, Andrews of New York, and Arends of Illinois. We hope that the Federation will take some further action in getting this bill reported out of the committee and on to the White House for Presidential signature.

May I suggest that the Federation also take some action, that the Army be requested to organize additional bands in connection with new regiments, so as to take out of the civilian competitive field unemployed musicians throughout the country.

Sincerely yours,
A. R. TETA, Secretary,
United States Army and Navy
Bandmen's Association.

The letter is ordered spread on the minutes of the Convention.

The Law Committee resumes its report.

RESOLUTION NO. 48
Resolved, That the International Executive Board be instructed to amend Resolution No. 25 (page 182) of the National By-Laws by adding the following after the words "wages and conditions" on the third line of the third paragraph, on page 182 of said resolution, "and pertaining to the refusal by the employer to employ members both of the A. F. of M. and the I. A. T. S. E." The balance of the Resolution to remain as is.

A. A. TOMEI,
A. REX RICCARDI,
FRANK P. LIUZZI,
Local 77.

The Committee recommends reference of subject matter to the International Executive Board.

Discussed by Delegate Tomei. Chairman Gillette speaks in support of the Committee report. He states that it is not in the interest of the Federation to make the provisions mandatory at this time, and therefore recommends the subject matter be turned over to the Executive Board for such disposition as the Board deems advisable.

Further discussed by Delegate Pipitone.

President Weber makes an explanation. The Committee report is concurred in.

RESOLUTION NO. 49

Add to Article XIII, the following: "Every member of a traveling orchestra shall receive as a minimum rate of pay not less than Thirty-five Dollars per week for six days or less, exclusive of the 10% surcharge which also applies to the engagements. This does not apply to neutral territory."

- MOSES E. WRIGHT, Local 378. CHESTER E. WHEELER, Local 128. ALBERT A. GREENBAUM, Local 368. A. A. TOMEI, FRANK P. LIUZZI, Local 77.

The report of the Committee is non-concurrence. Discussed by Delegate Wright. The unfavorable report is concurred in by the Convention. Delegate Wright requests a roll call vote and is supported by fifteen delegates, the roll call thereby being ordered.

The order of business is suspended and President Weber introduces Daniel Tobin, president of the International Teamsters' Union, who delivered an interesting and instructive address.

The Convention resolved into an Executive Session to hear an address by Attorney Ansell.

Open session is resumed.

Delegate Wright requests that the roll call order be rescinded. The Convention agrees.

A substitute motion is offered that the Resolution be referred to the International Executive Board and the Convention so orders.

Announcements are made.

The session adjourned at 5:40 P. M.

SIXTH DAY

MORNING SESSION

Indianapolis, Ind., June 15, 1940.

President Weber calls the session to order at 9:35 A. M.

Chairman Dow reports for the Election Committee:

Table with 2 columns: Name, Votes. Total number of votes cast: 935. President: James C. Petrillo (935). Vice-President: C. I. Bagley (935). Secretary: Fred W. Birnbach (935).

Financial Secretary-Treasurer

Harry E. Brenton 935

For Members of the International Executive Board from the United States

Table with 2 columns: Name, Amount. Total: 124.

(Continued in November issue)

TREASURER'S REPORT

Fines Paid During September, 1940

Table with 2 columns: Name, Amount. Total: 500.

Table with 2 columns: Name, Amount. Total: \$1,660.03.

Claims Paid During September, 1940

Table with 2 columns: Name, Amount. Total: \$5,786.27.

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

THE RIGHT 'TECHNIQUE' IN 'DOWN BEAT LANE'

TO THE BOYS IN ALL LOCALS—USE HORNS, NOT VOCALS

By JACK REBOCK

They used to be beautiful babies, But boy take a look at them now; They've grown to be LOVABLE LADIES, They know what the "score" is, and how!

A blond, a brunette or a red-headed jane, Doesn't matter which classification; With the right "technique" in "down beat lane", She'll register gratification.

If it's true that love makes the world go round, More power to these darling "petters"; If they know any new ways of "going to town", They deserve to be called "go-getters".

Clever, these mammys—they know their "book" Completely from A to Z; And I don't mean the book where they learn how to cook, But the book, how to meet you and me.

This is a tribute—long may they live! These ladies of deepest devotion; Continuing of course, their love to give, To the lads from ocean to ocean.

"Shoot if you dare, this old gray head", For writing you stuff of this kind; 'Cause all I've got that isn't dead, Is the thought that runs through my mind. (Joke.)

My closing request to the boys in all locals, With relation to grown-up babies, Is take out your horns—don't depend on your vocals, And work on LOVABLE LADIES.

THIS COLUMN'S FIRST BIRTHDAY

This issue of the INTERNATIONAL MUSICIAN marks the first anniversary of the appearance of my column. I want to thank you very kindly for your interest therein, and give you every assurance of my continued effort to submit material commensurate with your expectation.

Watch the November INTERNATIONAL MUSICIAN for another new number called, "I QUOTE"

LOVABLE LADIES

Jack Rebeck

Musical score for 'Lovable Ladies' with lyrics. Includes musical notation with notes, rests, and dynamics.

Musical score for 'Lovable Ladies' Trio. Includes musical notation for three parts.

Advertisement for 'Notes You'll Like to Meet' Swing Solos. Features the text 'ORIGINAL - MODERN - MELODIOUS FULL LENGTH SWING SOLOS' and a price of '2 FOR 25c'. Includes contact information for Jack Rebeck.

PEDAGOGICS

THOUGHTS ABOUT TROMBONE TECHNIQUE

BY MIFF MOLE



MIFF MOLE

IN my musical experience I have worked with many bands and orchestras, and with many great artists in all branches of the musical field. Naturally, I have been most interested in trombonists, and have been very observant of each individual style. The way a trombonist breathes, his slurring and tonguing, his embouchure and the position of the mouthpiece on his lips are all well worth watching. Very rarely will you find any two men who play alike. Each artist, however great, has a specific style peculiar to himself.

Most of us have been taught and believe that the proper position of the mouthpiece on the lips is in the center, one-third on the upper lip, two-thirds on the lower lip. Many men, however, have entirely different embouchures. One may play two-thirds on the upper lip and only one-third on the lower; another may play half on the upper lip and half on the lower; another may have a still different position, and yet all may get some mighty fine results in flexibility and technique.

When I first began playing the old "Slip Horn", as it was called then, I was very careful to keep the mouthpiece strictly in the center of my mouth, with one-third on my upper lip and two-thirds on my lower lip, but after a few years I discovered to my amazement that I was playing on the left side of my mouth. Other trombonists have told me that they have had like experiences, and have corrected this fault by working the mouthpiece back gradually to the center of the mouth, only to discover that they had played equally well when the embouchure was on the side.

My embouchure is now decidedly on the left side, due partially to a scar on my lip resulting from an operation. I have been playing that way for years and I am inclined to believe that the mouthpiece will work toward the point of least resistance (that is, the most comfortable spot), where the musician will find the greatest flexibility. By no means am I advocating this procedure or style of embouchure, nor would I ever advise anyone to deliberately acquire a one-sided embouchure. My sole purpose in discussing this is to try to eliminate any sense of discouragement or fear which may be entertained by anyone who now plays with his mouthpiece in what is considered an incorrect position.

There are many reasons responsible for deviation from the correct mouthpiece position, such as crooked teeth and lip scars, and in the case of trombonists, the awkwardness of the instrument is sometimes responsible. In playing the trombone, the musician has to keep his slide on the left side of the music stand, and when so doing, he is looking slightly out of the side of his eyes. I think that a trombonist thus has a tendency to twist his head a bit so that he can see his music better. The result, of course, is that very gradually, and after a period of time, he may be playing with the mouthpiece on the left side of his lips.

One might wonder why the trombonist would not raise his music stand and play with the slide moving under the stand, thereby enabling him to read the music by looking straight ahead. The answer to this is that record dates and radio broadcasts are becoming a more and more important part of a trombonist's work, and since balance is extremely important in these recordings and broadcasts, the trombonist cannot allow the music stand to be in a position where it would block out the pure trombone tone, and create an unbalanced effect.

Should anyone with a one-sided embouchure not have the time or the inclination to put aside his trombone for a time, and then begin anew to develop a central position of the mouthpiece on his lips, I would advise him to carry on as he is, daily practicing constructive exercises.

This summer I worked very hard, often playing two and three hours at a time, to prove the value of certain ideas of mine. These ideas have to do with the rapid development of technique and flexibility, by practice on exercises written specially for each individual, keeping his weaknesses always in mind. Composing these exercises as I played, designing each one for a certain purpose, and testing them all carefully in the light of my own experience as to the many and varied weaknesses that trombonists may have, I found the results were just what I had hoped for. Concentration on any weakness is the surest way to eliminate it.

Of course, a musician who is busily employed will find it difficult to devote hours to practicing, and there is also danger of overdoing it, as practicing on a tired lip is harmful. However, too much cannot be said in favor of consistent, constructive practice. Even a half an hour a day, with rest periods taken when needed, is worth while, because it is consistent, not spasmodic, practice of constructive exercises that will do much to improve any musician's talent. If this time can be put in on exercises which have been carefully prepared with the definite purpose of eliminating certain weaknesses, the results may sometimes be amazing.

The following is an example of an exercise written for a specific purpose. It is excellent for warming up one's lip quickly and thoroughly, when one has very little time before beginning to play:



Exercise for limbering up. Play softly

If any musicians would care to ask questions about trombone playing, or about their own particular problems, I will be glad to have them write me, in care of THE INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.

"Endurance In Trumpet Playing"

By HAYDEN SHEPARD



HAYDEN C. SHEPARD

THERE is perhaps no single fault so predominant in trumpet players as the incorrect use of the tongue. This is more or less surprising, as players admittedly are aware of a bad attack tone, and the inability to play staccato passages rapidly. This defect in tone quality, clarity and speed, can be definitely traced to the incorrect action of the tongue.

The method of striking the tone so universally practiced is a backward and forward movement which permits the tongue to pass between the teeth and through the lips. The tone when sounded then is slightly flat in pitch, and will have a decided "tubby", sluggish sound unlike the crisp, clear, staccato tone which is so necessary. In bad cases, and not at all rare ones, the tongue protrudes so far between the lips as to cause the mouthpiece to waver, and "shimmy". The mouthpiece is then no longer firm on the lips and its bobbing up and down motion causes the player serious discomfort and absolute lack of control. Also in this faulty attack, the tongue being so far forward, and the stroke being so long—no speed can ever be obtained.

Before continuing with an exact description on how to tongue correctly, let us first see just what function the tongue performs. I know of no better statement of it than that described by Arban in his "Complete Method for Trumpet". I quote:

"It should never be lost sight of that the expression 'coup de langue' (stroke of the tongue) is merely a conventional expression; the tongue does not strike; on the contrary, it performs a retrograde movement; it simply supplies the place of a valve. This circumstance should be well borne in mind, before placing the mouthpiece to the lips. The tongue ought to be placed against the teeth of the upper jaw in such a way that the mouth should be hermetically sealed. As the tongue recedes, the column of air which was pressed against it is precipitated violently in the mouthpiece and causes the sound."

You will observe in the text the admonition that the tongue be placed against the teeth of the upper jaw. To do this it will be utterly impossible for the tongue to pass between the teeth, the disastrous results of which practice I have pointed out previously.

It is obviously clear that the inflexible rule is "NEVER ALLOW THE TONGUE TO PASS BETWEEN THE TEETH OR BECOME RIGID AND STIFF".

The following is the correct way to use the tongue: If you will pronounce the words "tea", "talk", "tell", you will have the correct action of the tongue. These words are finished with the aid of the throat and lips. When playing the trumpet the lips are pushed and in this playing position it will be impossible to pronounce them. The sound instead of being "tea" will be "tu", as near as it can be written. Let it be understood that you do not pronounce the word "tea" when starting the tone. This word example is merely given to show the correct action of the tongue. At all times, no matter how sharp your attack, keep your tongue flexible and limber.

There are two types of staccato, a staccato sforzando, which is used in musical passages, requiring accentuation and force in attack; and the staccato volante, or flying staccato, which is used in passages requiring speed, but less accentuation. The staccato sforzando is produced by a forceful precipitation of the tongue from its position behind the teeth. This requires a positive and deliberate stroke of the tongue, and because of the time and effort involved in its preparation and execution, it is not used in rapid passages. In producing the rapid staccato the stroke of the tongue is greatly shortened. This diminution of distance permits greater speed in the fluctuation. Therefore, this fluctuation of the tongue should be practiced until the lingual action is precise and mechanical and can be produced with very little conscious effort. In seeking to acquire this accuracy and speed, care must be taken that the tongue is at all times relaxed and limber. The slightest sign of blur or unevenness in attack or tone should warn the student and be indicative of faulty production, or fatigue. The staccato volante should in no way or manner lose its chief characteristic, which is its marked and sharp emphasis in execution, for while it is not as forceful as the staccato sforzando it is essentially a staccato.

If you are one of many players who persistently have trouble with your attack, observe your present method, and if wrong, as I have above outlined, by all means adopt the correct practice.

This exercise is to be played according to the instructions given in the paragraph dealing with the staccato sforzando and is the first exercise to be used in acquiring a correct staccato. These instructions should be followed implicitly. Play slowly at first and repeat many times. Although there are rests after each note the notes should not be "packed" but should be struck in a forceful and decisive manner.



(Continued on Next Page)

The following exercise on neutral tones is to be used to develop the staccato volante. Under no circumstance attempt it until you have mastered the staccato sforzando. When a sufficient degree of speed has been obtained on neutral tones the student may play exercises 2 and 3 with the idea of coordinating the fingers with the rapid tonguing. Rhythm is most important for perfect coordination. Therefore, pay particular attention to the accents as marked.

Musical notation for exercises 2 and 3, featuring staccato and sforzando markings on a series of notes.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS

- List of musicians and their local chapters who have been suspended, including names like Amarillo, Texas, Local No. 532; Amarillo, Texas, Local No. 532; Amarillo, Texas, Local No. 532...

- List of musicians and their local chapters who have been expelled or reinstated, including names like Bonaf Falls, Pa., Local No. 82; Bonaf Falls, Pa., Local No. 82; Bonaf Falls, Pa., Local No. 82...

- List of musicians and their local chapters who have been expelled or reinstated, including names like Westville, Ill., Local No. 631; Westville, Ill., Local No. 631; Westville, Ill., Local No. 631...

IMPORTANT NOTICE TO FEDERATION MEMBERS

(Continued from Page One) corrections. Under the Social Security Board set-up, errors or omissions in the Social Security Board's statement should be taken up at once, either by a personal call at, or by writing or telephoning to, the nearest Social Security office where the member should be furnished a special blank form on which to file a request for correction of his account. In filling out this form the member should give all information formally called for, such as his own name and address, and he should also be particular to give the following: the name and address of any employer or employing establishment from whom he, directly or indirectly, received wages which have not been credited to him; a statement of the services rendered by him for the employing establishment; when and for how long he was employed; the amount of wages he received for that period of time. Of course, the member may use paper in addition to the form necessary to a full statement of his case. It should be remembered that it is the Federation's confirmed view that the employing establishment, and not the leader of the orchestra, is the employer, and that therefore members should name the employing establishment as their employer, and not the leader.

In Washington, an appellate body set up within the Board itself. The statutory power and duty of the Board to find facts and make decisions would seem to require it to make, at least in the case of every leader, a final administrative determination (subject to the judicial review hereinafter mentioned) as to whether or not the member is an employee of the person or establishment hiring the music and entitled to wage-credits.

IS MUSIC ESSENTIAL TO EVERYDAY LIFE?

(Continued from Page One) until all are safely in the life boats. These are just a few examples at random bearing on the findings of scientists. But all these practical considerations aside, do people still need music? Suppose an edict were passed banishing all music overnight from the face of the earth. Now, let's peep into the home life of one, Joe Doaks, average citizen, and see what happens. He comes home at night after a hard day at the office with a touch of war jitters, flops into a chair and switches on the radio. He wants to forget about his day at the office. Something a little soothing, relaxing would just fill the bill. What does he get? Nothing but words. He's had them fired at him all day; he's seen them in big scare-heads in the papers. Disgusted, he tunes out. He goes to the movies. More words! But here he has pictures to divert. Still, there's something lacking. It's like having no sugar with your coffee. Next evening daughter Mabel expresses the yen to step out to a dance. That's out. Mom wants to attend a concert. That's out too. Like most people, Pop Doaks did not realize the benefits of music to him and his until he lost them. He looks back over his own life. It started with music—a lullaby his mother sang. He remembers it yet. Events in his life quickly passed in review: his school days, Sundays at church, his first party, he's in love, wedding bells—but wait a minute. Music highlighted all of these experiences. It made the big moments of his life memorable and now after the daily grind, it gives him a lift. Pop concludes that life without music would be like living alone on a desert. So much for the individual. What does music mean to the nation, especially to one at war? General Pershing said that one song helped more to win the last war than all the speeches and propaganda put together. That was "Over There". Just the other day a thirteen-year-old girl was dug out of the cellar of her home in England, which was wrecked by a bomb. They were seven hours in getting to her and thought she must be dead. But they found her very much alive. She was singing "Pack Up Your Troubles". It had been her theme song for hours. If reckoned in cold cash, the value of music as a morale builder in war time to a nation would add up to an amount sufficient to wipe out the national debt. Considering all that music means to people, is it a luxury? Is sunlight a luxury, or liberty? People take them pretty much for granted in this country. Maybe that's why they are not fully appreciated. What can you name that touches life more closely than music? Life begins and ends with it. And Shakespeare's seven ages of man are all set to music. It's about time to quash the idea that music is a luxury and that people don't need it.

REINSTATEMENTS

- List of musicians and their local chapters who have been reinstated, including names like Altoona, Pa., Local No. 551; Altoona, Pa., Local No. 551; Altoona, Pa., Local No. 551...

A comprehensive directory of musicians and their locations across the United States and Canada, organized by state and province. The table includes names of individuals, their roles, and the names of their respective venues or organizations.

A Smash Hit

AT THE NEW YORK

WORLD'S FAIR!



Capt. Eugene LaBarre, who organized and directed the World's Fair Concert Band, which created such a sensation this year.



Some Conn users of the cornet section: Victor Welte, 12-A Coprion cornet; Henry Foss, 22-B trumpet; Del Staigers, 12-A Coprion cornet; Robert Denti, Conn cornet; Captain LaBarre.



Some other Conn users, left to right: Fred Pfaff, 80-J bass tuba; John Perfetto, Conn euphonium; Dave Boyd, 44-H Conqueror trombone; King Ross, 6-H trombone; Captain LaBarre.



Del Staigers (left), principal cornet soloist and assistant director, playing 12-A Coprion cornet.



Some of the Conn brass men: Left to right — Top: Fred Pfaff, bass tuba; Dave Boyd, 44-H; King Ross, 6-H; John Perfetto, euphonium. Left to right—lower: Edward LaMonte, 12-M; Bernard Ladd, 10-M; Victor Welte, 12-A; Capt. LaBarre; Henry Foss, 22-B; Robert Denti, Conn cornet; Del Staigers, 12-A.



2 Saxophones: Edward Lamonte, 12-M baritone sax; Bernard Ladd, 10-M tenor sax.

VISITORS at the New York Fair who wanted a musical treat and a "lift" for their tired bodies made it a point to listen to Capt. "Gene" LaBarre's World Fair Concert Band. Capt. LaBarre literally bowled over his listening audience with sparkling novelties not expected from a concert band. He played currently popular numbers, got the crowd singing with the band, and with masterful showmanship, played right into the hearts of his audiences! The classics weren't forgotten, but they took their place as part of a musical treat that appealed to all.

Undoubtedly, Capt. LaBarre's captivating style has opened a new and promising future to all good concert bands. Acclaim by World Fair crowds proves that he offered them a brand of entertainment they wanted and thoroughly enjoyed.

Capt. LaBarre's Band has three great advantages: First, an able, experienced leader; next, some of the finest artists from Sousa's, Conway's and other great concert bands; and last, but not least, a predominance of Conn instruments.

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