

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLIII

NEWARK, N. J., MAY, 1945

NO. 11

SYMPHONY ORCHESTRAS IN THE UNITED STATES AND CANADA

Rapid Growth of Symphony Orchestras Indicated By a Recent Survey Conducted by the A. F. of M.

Recently our attention was called to an ill-advised statement made by a conductor of an orchestra in one of our eastern towns and published in various metropolitan newspapers, concerning symphony orchestral growth in the United States. He pointed out, correctly enough, that this growth has been phenomenal but, with far less accuracy, indicated that twenty-five years ago there was "only one major symphony orchestra in the United States". A more glaring misstatement would be hard to imagine.

As a matter of fact, in 1920, forty-two orchestras of symphonic proportions were functioning, twenty-one in metropolitan districts, fourteen in cities between 100,000 and 1,000,000 and seven in smaller towns. During the next ten years (1920-1930) fifty-five more sprang into being, and, during the subsequent decade (1930-1940), eighty-four. The following list indicates the origin of sixteen of our present major symphony orchestras:

Boston Symphony Orchestra	1881
Chicago Symphony Orchestra	1891
Cincinnati Symphony Orchestra	1895
Cleveland Orchestra	1918
Detroit Symphony Orchestra	1919
Indianapolis Symphony Orchestra	1930
Kansas City Philharmonic Orchestra	1933
Los Angeles Philharmonic Orchestra	1919
Minneapolis Symphony Orchestra	1903
National Symphony Orchestra	1931
New York Philharmonic	1842
Philadelphia Orchestra	1900
Pittsburgh Symphony Orchestra	1928
Rochester Civic Philharmonic Orchestra	1929
San Francisco Symphony Orchestra	1909
St. Louis Symphony Orchestra	1880

As will be noted two-thirds of them had their origins before 1920.

In those early days these orchestras were, moreover, in every sense symphonic groups, that is, in the number and instrumentation of their personnel, in the type of compositions programmed, and in provisions made for recompensing their members. As an instance, the New York Symphony during its first five seasons, from 1878 to 1883, numbered seventy players and made sixty-four public appearances. The St. Louis ensemble consisted of fifty-four members and presented six concerts a season during its first nine years. The Pittsburgh Symphony—that is, the early one which was discontinued in 1910—gave twenty concerts in 1895, the year of its origin, and by its fifth year numbered sixty members and presented fifty-six home-town regular concerts and twenty-seven out-of-town and special concerts.

One aspect of these early orchestras, however, called for intervention on the part of the Federation. It was the prevailing custom to man them by foreigners, and mostly foreigners newly arrived from European capitals. So fixed had this practice become that American players were regarded as incompetent and were rejected on their nationality alone. Thus we had the spectacle of Americans listening to concerts given wholly by members of other nations, the works played being exclusively products of other lands. This abuse called for drastic action. The Federation, one of the main forces in demanding justice, called for fair treatment for native instrumentalists. It required all members to become citizens. It encouraged by every means in its power American composers as well as American instrumentalists. Thus gradually prejudice against home-grown talent was re-



MASSIMO FRECCIA, Conductor of the New Orleans Symphony Orchestra

placed by pride in native sons who, fostered and trained in this country, still showed themselves able to measure up to the best in any country. With this Americanization of our orchestras came a tendency to program American works more frequently. Now we hear an American work at almost every concert, and more and more often these concerts are directed by native conductors.

The American Federation of Musicians has followed with interest and solicitude the recent mushrooming of orchestras, especially in our smaller communities, since this, perhaps more than any other phenomenon, is an index of the increase among our citizens of appreciation of the best in music. In line with this solicitude we have gone to some pains to assemble

NOTICE TO LOCALS

Several years ago we were notified, by the Post Office authorities of the United States and Canada that the larger cities in both countries were being divided into zones, and were requested by them to have our mailing list corrected to include the zone number on all addresses in cities where zone numbers were in use. Our locals were accordingly notified to that effect.

Many local secretaries cooperated and their subsequent lists included zone numbers.

However, we still receive notices from various postmasters that in their respective cities our mail is received minus these designations. We therefore urgently request local secretaries in cities in which zone numbers are in use to cooperate by having members furnish the zone numbers in connection with their addresses.

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

MASSIMO FRECCIA

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

By CECIL JOHNS

THERE IS a tendency on the part of the public to think of great conductors as passing, during their lifetimes, from one cataclysmic event to another, receiving as from Divinity the "call" to conduct, overcoming insuperable obstacles, leaping from mountain peak to mountain peak of triumph, desisting from their posture of omnipotence only to acknowledge the acclaim of the multitudes. It may therefore require something of a mental adjustment to hear that for Massimo Freccia, conductor of the New Orleans Symphony Orchestra, life has been an orderly succession of events through which he has come gradually and naturally nearer and nearer to realizing his aspirations and putting into practice his convictions.

Mr. Freccia's heritage—deep love of music and an innate understanding of its values—are themselves the natural heritage of the Latin (he was born in Florence in 1906) but to these were added such gifts of Fortune as, coupled with firm resolve, were to bear fruit later in America as inevitably as a tree bears leaves.

There was, for instance, the close contact afforded him, when his family left Florence each summer for the little Italian town of Pistola Candeglia, of listening to the folk songs of the people, their dance tunes, their festival music, and, as he grew older, of playing his violin for their dancing at the annual Gathering of the Grapes.

For his musical ability was such—and this, too, must be listed under the gifts of Fortune—as to enable him at the age of eight to enter the Conservatory in Florence, and to be taught in later years by such famous teachers as Ildebrando Pizzetti and Ottorino Respighi. Nor was it a case of his forcing the hand of Fate when, once there and a brilliant violin student, he developed along other lines also. What with his aptitude for human relationships and his enthusiasm for his art, it was all quite natural that he should form a quartet which quite as naturally under his leadership developed into a larger ensemble. By the time he was fourteen he had organized a miniature orchestra which was the pride of the school—and his greatest joy.

For four years he worked with the group, acquainting himself with the literature of the great masters through actually playing it, until his inclination became a firm conviction: he was and must remain a conductor.

CONVICTION'S OUTCOME

Appointments followed in due order. At eighteen he was engaged as assistant to Franz Schalk in the Vienna Opera Company; at twenty-one he became one of the conductors for the Spanish ballet in Paris and in Vichy, France.

His success at these two posts being remarked, he appeared the following season as guest conductor at the famous Pae de Loup and Lamoureux concert series in Paris, then with the Vienna Symphony Orchestra and those of Warsaw and Poznan in Poland. Finally, in 1933, he conducted a long series of concerts with the Budapest Symphony Orchestra, and, when on tour with this ensemble, visited towns in his native Italy. In 1935 he appeared at La Scala, Milan, and Torino, and, in 1936, at the Augusteo in Rome.

And now, those who believe in the cataclysmic development of genius might have a point in favor of their argument. For in Italy, Mr. Freccia was faced with a decision which meant disruption either of his European career, or that of his dearest ideals—tolerance, mutual understanding among individuals and peoples, the desire to live and let live. He, who had never been met with force, who had lived in a world in which ruthlessness and dogmatism were strangers, was impelled now to speak out openly and unequivocally.

(Continued on Page Five)

(Continued on Page Nineteen)

International Musician

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

Subscription Price - **Thirty Cents a Year**

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

Vol. XLIII No. 11

Official Business
COMPILED TO DATE

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695—Richmond, Virginia (colored).
708—Atlantic City, N. J. (colored).

CHARTERS CANCELED

585—Enumclaw, Washington.
653—Havre, Montana.

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The thirty-first annual Conference of Pennsylvania and Delaware Locals will convene in Lebanon, Pennsylvania, on Saturday evening, May 19th, 1945, at 8:00 o'clock, and Sunday morning, May 20th, at 10:00 o'clock.

All Locals in Pennsylvania and Delaware are invited and urged to send a delegation.

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Symphony Orchestras

THE truth must have been borne home unequivocally to every citizen of the United States during the past month that music can reach the human heart in times of great emotional crises more effectively than any other medium. Every citizen of us who, in those bitter days following the death of our great President sought solace in concert hall, in church, at the radio, found that, when words failed to ease the pain, music's message reached to the very core of our grief. Not a symphony orchestra but during those days doubled its role, dispensing not only harmonies but calmness and comfort as well. Thus our great conductors fulfilled a mission transcending even that of statesmen or churchmen. Music speaking our pain, our sorrow, our bewilderment, put these within the realm of things human and things manageable.

Such a need, for example, did Serge Koussevitzky fill when he conducted the Boston Symphony Orchestra in a concert in New York on April 14th. Against the black drape at the rear of the stage hung an American flag. The orchestra was led in the playing of Shostakovich's Eighth Symphony, written "as an expression of the tragedy and pain which humanity has undergone". Next followed the first two movements of the "Eroica" Symphony of Beethoven ending with the noble Funeral March and a setting by Randolph Thompson of words from the writings of Thomas Jefferson. No applause marred the perfect unfoldment of the program. Last came a moment of silence and a playing of the National Anthem. This was all. Yet the audience listening in soundless reverence felt itself relieved of the crushing weight of its grief, felt itself able to continue humanity's struggle with hope and courage. Music had again fulfilled its function as the great healer and the great heartener.

Boston

THE first concert of the sixtieth season of the Boston Symphony "Pop" concerts, Arthur Fiedler conducting, occurred on May 5th. These programs will be broadcast over the Blue Network on Saturdays

throughout the summer. The series was inaugurated on July 11, 1885, by Wilhelm Gerlicke, second of the Boston Symphony Orchestra's conductors.

The reorganized Civic Symphony Orchestra of Boston, Paul Cherkassky conductor, concluded its nineteenth season last month with a program of American-Russian works. Harold Rubens was soloist in the Shostakovich Piano Concerto.

New York

WHEN on April 15th the New York Philharmonic Symphony Orchestra completed its 103rd year, it had a season to look back on of which it might well be proud. One hundred and fourteen concerts had been presented during the twenty-eight weeks, eight eminent conductors had led the orchestra; a considerably larger percentage of new music by Americans and other composers had been performed than in earlier seasons; a large number of master works had been presented, more than the usual number with chorus; and several premieres, worldwide and local, of significant works had occurred. In short, the orchestra had proved itself a more efficient, more potent organism than ever before.

Among the Americans whose works appeared on the programs were Samuel Barber, John Alden Carpenter, Paul Creston, Lukas Foss, Rudolph Ganz, Roy Harris, Arthur Kreutz, Douglas Moore, Walter

Piston, William Schuman, John Philip Sousa, William Grant Still and Virgil Thomson.

Though its season is ended, the orchestra is still continuing its Sunday broadcasts before invited audiences. In addition to the regular director, Artur Rodzinski, it will be conducted by Bruno Walter, Eugene Ormandy, George Szell, Dimitri Mitropoulos and Fritz Reiner.

The Stadium Concerts' Defense Entertainment Committee will play host to 50,000 service men and women at its concerts at the Lewisohn Stadium this summer.

The National Orchestral Association gave twenty-six reading rehearsals of new American works during its regular season which ended April 30th. This is the first year that the rehearsals have been broadcast.



DIMITRI MITROPOULOS

Philadelphia

DIMITRI MITROPOULOS has been chosen artistic director of the Robin Hood Dell season—its sixteenth—which will begin June 18th and end August 3rd. He will himself conduct twenty-three of the twenty-eight programs scheduled. Artists

of highest renown have already been engaged: violinists Bronislaw Huberman and Henri Temianka; pianists, Hilde Somer, Alec Templeton, Vronsky and Babin; cellist, Samuel Mayes; horn-player, James Chambers.

The Robin Hood Dell Symphony Orchestra numbers ninety players the majority of whom are members of the Philadelphia Orchestra.

The Philadelphia Orchestra under Eugene Ormandy and Sahl Caston appeared at all of the concerts of the fifty-second annual May Festival of the University of Michigan held May 3rd through 6th in Ann Arbor, Michigan.

The Pension Foundation concert has had to be postponed twice, once because of the indisposition of Toscanini and once because of that of Bruno Walter. The latter, in sending regrets, expressed the hope that a postponement would be possible. As a consequence the concert is now scheduled for May 15th.

The 1945-46 season of the Philadelphia Orchestra will open September 28th, an earlier date than usual so that the orchestra may be enabled to play for the Worcester Music Festival, in Worcester, Massachusetts, during the week of October 8th. Conductor Eugene Ormandy will direct five of these programs and associate conductor Saul Caston, one.

Harrisburg, Pennsylvania

THE Harrisburg Symphony Orchestra has already announced its orchestra schedule for the 1945-46 season. On October 9th, the American pianist, Eugene Istomin, will be the guest artist. On November 13th, the Columbia All-Star Opera Quartet, Mimi Benzell, Helen Olheim, William Horne and John Baker, will present "an operatic program of quartets, duets and arias from the operas you love". On December 4th and March 5th the Philadelphia Orchestra will present a concert, and on February 5th, Maxine Stellman of the Metropolitan will be soloist, the Harrisburg Symphony again performing. At the concerts of March 12th and April 23rd the soloists will be respectively Grace Castagnetta, pianist, and Arthur LeBlanc, Canadian violinist.

The orchestra's conductor is George King Raudenbush.

Brilhant

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Washington

THE National Symphony Orchestra, of which Hans Kneller is conductor, will open its 1945-46 season October 28th. Nine Wednesday evening concerts—seven with soloists—will be played in contrast to this year's eight. The Sunday afternoon series will consist of eight concerts with soloists and two all-orchestral programs.

Rochester

THE fifteenth annual Festival of American Music, at Rochester, New York, April 24th-28th, enlisted the services of the Eastman School Senior Symphony Orchestra, Rochester Civic Orchestra and the Eastman-Rochester Symphony Orchestra, all under Howard Hanson, as well as the Eastman School Little Symphony, under Paul White. The programs were devoted to works by thirty-two composers, most of whom have been closely associated with the American Composers' Concerts from the start.

Indianapolis

THE program-note booklets of the Indianapolis Symphony Orchestra are always informative and entertaining, but those issued for the last concert of each season are especially so. For one thing, the season's programs are printed in toto, together with lists of various types of compositions. Thus in the present pamphlet we count nine overtures, twelve symphonies, thirty-seven compositions by

Americans, three choral works, four world premieres and fifteen Indianapolis premieres.



DR. HOWARD HANSON

Also, we are provided with a brief prospectus of the 1945-46 season, Dr. Fabien Sevitzky's ninth as music director and conductor of the orchestra. The season is to open November 3rd and close March 31st. Soloists will be William Kapell, pianist; Miliza Korjus, coloratura

soprano; Oscar Levant, pianist; Nathan Milstein, violinist; Richard Crooks, tenor; Yehudi Menuhin, violinist, Simon Barere, pianist, Edmund Kurtz, cellist, Alexander Brailowsky, pianist, and Patricia Travers, violinist.

Detroit

KARL KRUEGER, conductor of the Detroit Symphony Orchestra, has signed a contract to continue with that orchestra for ten years as its music director. This is probably one of the longest agreements ever offered a conductor. The reason? "We want to assure ourselves", Henry H. Riechhold, president of the orchestra, explains, "of the continuing services of this brilliant conductor. After all, great institutions are the lengthened shadows of personalities. We are confident that the molding guidance of this master craftsman will make the Detroit Symphony the peer of any orchestra in the world."

Columbus, Ohio

THE final concert of the fourth season of the Columbus Philharmonic Orchestra was presented under the baton of Izler Solomon on April 3rd. This conductor was violin soloist on the same program, his first appearance in Columbus in this capacity. During the past year Mr. Solomon has adhered consistently to his principle of offering his audiences the best in new works, American and foreign, as well as the standard orchestral repertoire. The outstanding soloists—Isaac

Stern, violinist, William Primrose, violinist, Maria Kurenko, soprano, William Kapell, pianist and Joseph Schuster, cellist—were supported by excellent orchestral accompaniments in programs exceptionally well coordinated.

Cleveland

FRICH LEINSDORF, conductor of the Cleveland Orchestra, who has been absent from his post because of a period of service in the United States Army, made his first appearances with the Cleveland Orchestra in fifteen months at the final concerts of its twenty-seventh season on April 12th and 14th. Mr. Leinsdorf will also lead the Cleveland Orchestra in the opening concerts of its twenty-eighth season on October 11th and 13th. The final program of the "Twilight Concerts" was presented under the direction of Rudolph Ringwall on April 15th.

Charleston, West Virginia

AT its fourth concert of the season, the Charleston Symphony Orchestra, conducted by Antonio Modarelli, presented Tchaikovsky's Symphony No. 5. The latter portion of the program comprised ballet presentations by the Petty School of the Dance.

Chicago

AT its final concerts of the season, April 19th and 20th, conducted by Désiré Defauw, the Chicago Symphony Orchestra presented an all-Beethoven program, which included this composer's Ninth Symphony.

George A. Kuyper, manager of the orchestra, has announced that fifteen instrumentalists and six vocalists will appear as soloists next season, the orchestra's fifty-fifth.

Rockford, Illinois

THE Rockford Civic Symphony Orchestra launched via the pages of its chatty paper, "The Orchestrian", an appeal for 1945-46 season memberships: "The \$10.00 memberships are offered to sponsors who are interested in the success of our Civic Symphony Orchestra to the extent that they are willing to make this extra contribution. If you have the sincere desire to see our Civic Symphony Orchestra progress on a sound financial basis we hope you will find it possible to purchase a \$10.00 membership as an expression of your faith and your interest in the orchestra."

Madison, Wisconsin

THE Madison Civic Symphony Orchestra, under the direction of Dr. Sigfrid Prager, concluded its 1944-45 season with a performance of Verdi's Requiem. The Madison Civic Chorus assisted. The solo quartet consisted of Dorothy Cornfield, soprano; Freda Abbott Mineman, mezzo; Carl Fischer Nieman, tenor, and John Clayton, baritone, all of whom, according to the local critic, Alexis Baas, "acquitted themselves beautifully not only in the various solos assigned them but in the difficult ensembles." The orchestra "played with fire and feeling while the chorus, from the first prayerful 'Grant them rest' to the intensely dramatic and difficult fugal passages of the 'Libera', sang an inspired performance. Dr. Prager directed with his usual complete command of the forces under his baton."

Duluth

AT its "Gala Closing Concert" of the season, on April 27th, the Duluth Symphony Orchestra under its regular conductor, Tauno Hannikainen, presented as the first work on the program the Second Symphony of Beethoven. The after-Intermission portion included a selection of arias sung by Jan Peerce: the tender and lovely "Where'er You Walk" from Handel's "Semele", and the glorious "O Paradiso" from Meyerbeer's "L'Africana".

New Orleans

MASSIMO FRECCIA has been re-engaged as conductor of the New Orleans Symphony for the 1945-46 season.

Montreal

ALEXANDER BROTT, who besides being concertmaster of Les Concerts Symphoniques in Montreal, is a composer of parts, was present at the performance by the Toronto Symphony Orchestra on March 20th of his "War and Peace" symphony inspired by the present world conflict and dedicated to Sir Thomas Beecham who encouraged him to complete it after seeing the first part. Evident throughout were Mr. Brott's brilliant technical powers and individuality. The suggestion of mechanized warfare is deftly made without resorting to blatancy. Conductor Sir Ernest MacMillan brought out every aspect of this complex and subtle work.

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Symphony Orchestras in the United States and Canada

(Continued from Page One)

Table listing Symphony Orchestras in the United States and Canada, including columns for City, Orchestra, Conductor, and Members. The list covers various cities from Aberdeen, Wash. to St. Louis, Mo., and includes details on the specific orchestra and its conductor.

Continuation of the Symphony Orchestras list, covering entries from St. Paul, Minn. to Youngstown, Ohio, including conductor names and member counts.

* Temporarily disbanded.



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BOOKS OF THE DAY

By HOPE STODDARD

PRACTICAL KEYBOARD MODULATION, by Rob Roy Peery. 68 pages. Theodore Presser Company. \$1.00.

One indispensable in every pianist's or composer's bag of tricks is the ability to modulate from any one key to any other. Most of them, however, seem to proceed on the assumption that the "longest way 'round is the shortest (or at least pleasant) way home", a conviction not always shared by their audiences. In the cause of directness Rob Roy Peery has herein presented, via notational examples with accompanying textual explanations, a series of stream-lined modulations, all very clear and all very practical.

Not that such information will broaden one's scope or uncover any particularly novel harmonic resources. It fills the more mundane and more urgent need of assisting accompanists through precarious transitions, of switching them with dispatch to a new starting-off chord. The author fully realizes this specialized pur-

pose, indeed expresses in his foreword the book's limitations: "This little book is not a treatise on the art of modulation. It does attempt to point out the *easiest* way to pass from one key to another, and to present this material in a manner understandable to the amateur performer".

THE APPRECIATION OF MUSIC, by Roy Dickinson Welch. 216 pages. Harper and Brothers. \$3.00.

Authors of books on music appreciation have adopted various means of reducing the art to simple enough terms to be grasped by all listeners, a feat which the present volume makes possible if the student applies himself with at least ordinary diligence.

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(Continued on Page Nineteen)

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One letter in our mail the other day drew special attention. It was from a war prison camp in Germany. The writer was a member of the Royal Canadian Air Forces.*

He was unlucky enough to be captured by the Germans. But he was lucky, too, in the prison camp—but let him tell it:

"I am using a Martin Alto Sax (serial number 145206) issued by the American Red Cross. Here in the prison camp we have no repair facilities and a sax must be really good. My Martin has given exceptionally good results."

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sicians in the service have written us from all parts of the world to praise the performance of the Martins they play.

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Incidentally, our RCAF correspondent asked us to send his Martin Post-War Purchase bond to his folks in Canada. Remember, this Martin bond is worth \$25 cash on a new Martin instrument—and it's free to any musician in the service now playing a Martin—his own, or government issue. Send name, address, and serial number of the instrument and we'll mail the bond.

* Name supplied on request.

THE MARTIN BAND INSTRUMENT COMPANY

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TOP-FLIGHT band leaders will have an opportunity to render homage to their colleague, Glenn Miller, reported "missing over Europe" by presenting on "Glenn Miller Day", June 5th, at least one number in memory of this hero. This memorial day, arranged in conjunction with the Seventh War Loan Drive, will be observed not only by top-flight bands in their various locations but by moving picture houses which will put on special shows with admission by War Bonds.

Manhattan Medley

BENNY GOODMAN has volunteered his services for the all-star show and soldier pageant which will be staged at the New York Paramount Theatre on June 5th in honor of Major Glenn Miller.

EDDIE CONDON played a jazz concert at City Center May 14th.

CHARLIE SPIVAK, on April 25th, took over the stage bill at New York's Paramount Theatre.

COUNT BASIE is opening a four-weeker on the stage of the Roxy Theatre this month.

DUKE ELLINGTON'S four-week date at the "400 Club" closed May 1st.

GENE KRUPA is set for a late-in-May date at the Capitol Theatre, that is, if the Chicago draft board hasn't in the meanwhile decided differently. (He's classified 1A.)

GUY LOMBARDO started a series of one-nighters after his closing at the Roosevelt May 2nd.

EDDIE STONE went into the Roosevelt May 3rd, this his first New York engagement.



AL DONAHUE

East Coast Cavalcade

RANDY BROOKS began a four-weeker at the Terrace Room, Newark, April 17th.

BILLY ECKSTINE will play at the Apollo Theatre in Harlem, New York, the week of May 18th.

TOMMY DORSEY opened Ed. Carroll's Riverside Park, Agawam, Massachusetts, on April 28th, inaugurating its dance season with top-flight bands.

Mid-West Meanderings

CLYDE LUCAS is scheduled for Coney Island, Cincinnati, for the week of July 13th.

JOHNNY GILBERT opened the Dutch Mill, Delevan, Wisconsin, May 24th.

JERRY WALD will open the summer season of Eastwood Park, Detroit, May 25th.

WOODY HERMAN'S orchestra will play at Eastwood Garden, Detroit, June 15th.

BENNY STRONG'S orchestra intiated the Forest Park Highlands (St. Louis) summer season May 6th.

CHARLIE AGNEW will open May 18th at the Aragon Ballroom, in Houston, Texas, for a six-week date. He completed four weeks at Muehlebach Hotel, Kansas City, May 15th.

GEORGE OLSON opened at the Palmer House, Chicago, April 18th.

BOBBY SHERWOOD led off the Elitch's Gardens (Denver) summer season May 10th.

Service Sign-Ups

LOUIS JORDAN and his Tympani Five have signed to go overseas for USO-Camp Shows. They are set for three

months there, starting directly after their second Paramount, New York, engagement which will end July 10th.

SHEP FIELDS' orchestra will go overseas some time in June to entertain troops.

SAM DONAHUE and his Navy band are back in the United States after touring military bases for the past year to entertain Allied troops. For the present they will probably tour Naval bases and hospitals in this country.

Pacific Pastime

JIMMIE LUNCEFORD, from May 15th through 30th, will take one-nighters in Texas, Arizona and California. Then there will be a one-weeker starting May 22nd at the Orpheum Theatre, Los Angeles.

AL DONAHUE, after closing his twenty-eight-week date at the Aragon Ballroom, Ocean Beach, California, May 3rd, began a ten-week series of one-nighter and theatre dates along the coast.

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NEWS FROM THE FRONT

The American Federation of Musicians now has 37,555 of its members in the Armed Forces.

EDWARD J. NOWAK, MMS2c (CBMU 517, Fleet P. O., San Francisco, California) who is a member of Local 746, Plainfield, New Jersey, and of Local 204, New Brunswick, New Jersey, writes us a breezy letter from the South Pacific which we think you all will enjoy reading. "Dear Editor", he begins, "I've been Seabeeing the Pacific for the past eighteen months and along with other adventures have observed the effect of music, or the lack of it, on both the service men and on the many varieties of natives.

"The Seabee powers-that-be have provided to some degree for musical recreation. But since two or three sweet-potato-flutes, the inevitable bugle, a you-wind-it phonograph, a uke and a guitar which

even a hock shop would not take a chance on, constitute my particular outfit's musical equipment, music for us is largely where we find it.

"A couple of us were wandering through one semi-civilized village out here, when we perked up our ears on hearing the jangle of an out-of-tune piano, emanating from an upper-crust native shack. In we went and there a dark-skinned nine-year-old was struggling through 'Oh, Johnny', learned from her English-speaking mother who had been educated in New Zealand. Immediately we became the honored guests with our doubtful renditions of the tunes America was humming before we left for the wars.

"Of all the islands our G. I. feet have trod, the one and only Red Cross Canteen we found was in the Solomons. Besides coffee, doughnuts and a half dozen very commendable Red Cross gals, there

was a honey of a Steinway spinet. I found myself spending many hours playing tunes, new and old, for the dogfaces, sailors and leather-necks.

"As of now we're in the Philippines, struggling through mud, where at long last our recreational appetites are being satisfied with more than the nightly third-rate movie. There in the Chow Hall sits a banged-up piano which another outfit had the foresight to bring, and nightly I hold forth at the pianoforte, playing requests which range anywhere from the long-haired opuses to minor key take-offs on 'Three Blind Mice'. Vocalists who could never excite encores back home have a place in the sun here.

"We even have our own 'Hit Parade': 'I'll Walk Alone' holds first place; 'Sweet Lorraine' comes second; 'Siboney' is third; and 'Tea for Two', 'Ave Maria' and an original 'Concerto in the Russian Motif on Loch Lomond' bring up the rear. But the natives still prefer their beloved, 'You Are My Sunshine'.

"Musical enthusiasm runs so high that I spend a good deal of my free time giving lessons. Besides, now, we are being treated to programs given by the Fleet Band and U. S. O-Camp Shows. 'Hellza-

poppin' and, more recently, 'This is the Army' played here, and the show goes on even with deep mud, high winds and pounding rain. The theatre is jammed with entertainment-hungry and appreciative service men, and having a seat four or five coconut logs from the stage is indeed a highly prized possession!"

So closes "Seabeeistically and Brotherly" this interesting picture of musical activities in this distant post. Write us again, Nowak, and may other of our members follow your example!

PANCAKE TURNERS' PARADISE

Yeomen, corporals, truck drivers, pipe fitters, carpenters, electricians, linemen, coxswains, boatswains and seamen first and second-class made up the audiences when recently concerts were given at Milna Bay, Papua, New Guinea, by means of records. Works by Bach, Mozart, Victor Herbert, Enesco, Rimsky-Korsakoff and Johann Strauss made up the programs. This is just one instance of the work of The Armed Forces Master Records, Inc., organized in June, 1942, on a voluntary basis, and with no paid staff. Men in sick bay as well as the able-bodied ask constantly for records of music



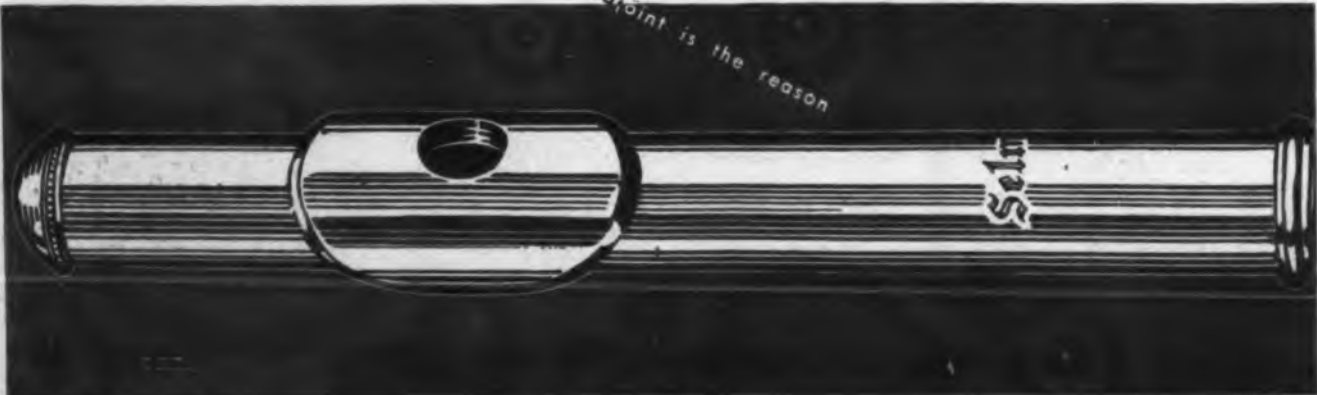
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masterpieces and in increasing numbers decline the jazz and the general run of the topical music of the day. The symphonic masters, probably, bring them, in distant lands and exotic surroundings, a sense of the quality of their own civilization.

TUNING HIS OWN

Jose Iturbi, who in the span of three weeks plays on an average of fifty concerts for servicemen, encounters such a variety of broken-down, decrepit pianos that hardly a recital passes without a few key tops coming off or a hammer flying out while he plays. Recently, at a hospital where he was scheduled to play, on a preliminary tour of the wards, he came upon a huge grand piano, seemingly intact.

"Is that for me? I will play on that?" he gulped.

"Well", opined the officer in charge, scratching his head, "we just got it for the recreation room. It hasn't been tuned yet. That little one over in the corner, we usually have concerts on that."

So Iturbi spent an hour and a half tuning the grand, and then gave his concert. "It was worth it", he sighed afterward.

"SCATTERBRAIN"

A mid-west Army Camp band, on hearing Frankie Masters' orchestra was scheduled to arrive on an Army bomber, decided to put out the welcome mat in good earnest. It went down to the field and, as the plane approached, struck up the leader's theme song. However, out stepped, not the Masters crew, but the commanding general, who, highly pleased by such an enthusiastic reception, asked the name of the stirring work with which he had been greeted. The bandleader turned several shades of the rainbow before stammering out, "Scatterbrain".

LADY BAGPIPER

Bagpiper major in the Canadian Army, Lillian Grant, heads a pipe corps of fourteen pipers, four tenor drums and six side drums. All women, they are smart, efficient and ready to stand toe-to-toe with any men's outfit. The standard CWAC uniform topped with Tam O'Shanter caps is the issued parade uniform, but Miss Grant hopes soon to have them outfitted in the traditional kilts.

OURS and THE NATION'S LOSS



Local 3, Indianapolis, Indiana: Jack Salter.

Local 18, Duluth, Minnesota: Eugene Rheume, February 7, 1945; Robert Talarico, March 1, 1945.

Local 36, Topeka, Kansas: Melvin Morris, in March, fighting in Germany.

Local 47, Los Angeles, California: Clemens F. Riedemann.

Local 60, Pittsburgh, Pennsylvania: Sidney Snitkin, killed in Germany, March 6, 1945, while fighting with General Patton's Third Army.

Local 71, Memphis, Tennessee: Vernon Winton.

Local 107, Conneaut, Ohio: James D. Call, killed in Germany, February 28, 1945, serving in the infantry.

Local 249, Iron Mountain, Michigan: Joseph DeRidder, Lionel Nault.

Local 285, New London, Connecticut: Lieut. Philip Bokoff.

Local 472, York, Pennsylvania: William F. Gunnet.

Local 561, Allentown, Pennsylvania: Lloyd Lazarus, Donald H. Weisel.

Local 711, Watsonville, California: Mahlon Marshall. (Though we mentioned this casualty in a previous issue, we would like to add further information recently received, namely, that he met his death as a paratrooper on Leyte, December 8, 1944, just a few days before his 20th birthday. The Purple Heart was awarded him posthumously, his father, Dr. O. C. Marshall, receiving it as well as a letter from Gen. Douglas MacArthur, stating: "In the death of your son, Pfc. Mahlon A. Marshall, you have my heartfelt sympathy. His service was characterized by his devotion to our beloved country and in his death we have lost a gallant comrade-in-arms." Marshall was known as "Happy, the Horns" by his paratroop comrades, as he gave them so much happiness with his trumpet and cornet music. He had played solo trumpet in Herbie Bruce's band.)

Local 802, New York, N. Y.: William M. McCormick.

Local 809, Middletown, New York: George "Sonny" Cole, Jr., killed in action on Iwo Jima March 8, 1945. A talented guitarist.

Opera and Operetta

IN the early days of opera, it was the diva, the great tenor or the basso, who brought people in crowds to the opera houses, who caused critics' ink to flow like water, who stirred whole continents to paroxysms of applause. Then composers wrote operas as setting for their favorite singers, penning arias and cadenzas to display to advantage a melodic flair, a phenomenal range or a spectacular coloratura.

With the dignifying of the art of opera-writing, the operas themselves began to come in for their fair share of interest. In other words, musical values took the place of histrionics and pyrotechnical display. America has witnessed this transference of interest only in the past twenty-five or so years, a change evidenced by the desire to have operas sung in English, to have a well-balanced cast (not a single prima donna overshadowing all other singers), and to have on the podium a conductor of such calibre as to give fullest expression to the composer's original intention. In short, opera-goers now buy tickets to hear good music and prize every means that makes this possible.

Many a performance in the past seasons of the Metropolitan is etched forever in our memories not because of the skill of this singer or that—in fact we have almost forgotten which artists took part—but because of the masterly accomplishment of the man wielding the baton. Who can forget, for example, Bruno Walter's "Fidelio", George Szell's "Salome", Emil Cooper's "Pelleas", or Sir Thomas Beecham's "Carmen"? The genius of these men has fused orchestra, singers and chorus into one mighty instrument functioning far beyond its ordinary powers.

This enormously increased desire for opera throughout the whole country may be in part due to a wartime appetite for entertainment. But we feel that it is largely occasioned by America's awakened interest in good music, her awareness that in opera a great field remains to be cultivated. At any rate, it is entirely conceivable that, with the return to peacetime conditions, the Metropolitan will widen its tour to an eight or nine months' schedule, covering most of the principal cities of the United States. This firsthand contact with opera will in turn stimulate citizens in larger and smaller cities to form local companies to function as a regular feature of civic activities. Let us hope the conception of State and Federal aid to opera will be widely enough accepted by them to enable these struggling companies to weather those first difficult years.

Metropolitan Musings

THE Spring tour of the Metropolitan Opera Association, recently brought to a close, is longer this year and carries its influence further afield, since Minneapolis, Milwaukee and Purdue University are added stopping places on its list. This enlarged itinerary is not only significant for artistic reasons. It is financially remunerative, a statement that cannot be made in regard to performances in the home city which, even with sold-out houses, always presents a deficit.

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Robert Merrill, twenty-seven-year-old baritone, one time pitcher with a Brook-

for Superlative Tone

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lyn semi-professional baseball team, and Thomas Tibbett Hayward, twenty-six-year-old tenor who worked in a Kansas City war plant making machine-gun bullets, have been selected as winners of "The Metropolitan Opera Presents" auditions. Awards of \$1,000 and silver plaques were presented by Arthur W. Stuedel, president of the Sherwin-Williams Company, sponsor of the program. Contracts with the Metropolitan Opera Association were also included in the prizes.

Two other finalists—Joseph Victor Laderoute, tenor, of Sault Ste. Marie, Ontario, and Miss Pierrette Alarie, coloratura soprano, of Montreal, received \$500 scholarships.

The 1945-46 subscription season of the Metropolitan Opera Association will begin on November 26th and will continue for eighteen weeks, according to an announcement by Edward Johnson, general manager.

City Center

NEW YORK CITY CENTER'S Spring season of grand opera closed on April 29th, after twenty-one performances including "The Flying Dutchman", "La Traviata", "La Boheme", "The Gypsy Baron", "Manon Lescaut", "Cavalleria Rusticana", "Pagliacci", and "Faust". The work which perhaps received the greatest acclaim was Wagner's "The Flying Dutchman", new to the company's repertoire, in fact the organization's initial production in the Wagnerian operatic realm. That its presentation was exceedingly apropos was attested by the size and enthusiasm of the

Barkhorn, vice-president; Mrs. Meyer Kussy, secretary; Hugh E. Barnes and Victor Paul, trustees.

"Butterfly" Spreads Its Wings

PROOF that Hartford audiences are not letting war contingencies interfere with their taste in good music was the enthusiastic reception of the 3,300 in the audience of the performance of "Madame Butterfly" by the Connecticut Opera Association in that city on April 11th. Stella Roman of the Metropolitan was the Chi-Chi-San, and Nino Martini and Richard Bonelli interpreted the other principal roles.

Fausto Cleva of the Chicago Opera Company conducted.

Brooklyn Otello

THE Negro tenor, Paul A. Smith, sang the title role in Alfredo Salmaggi's presentation of "Otello" at the Brooklyn Academy of Music on April 14th. Born in Colorado, Mr. Smith studied at the Cleveland Conservatory of Music, thereafter touring Australia, the British Isles, France, Central Europe, and Asia Minor, where he appeared with the Palestine Symphony Orchestra. Previously on the Salmaggi roster have been such eminent Negro artists as Jules Bledsoe, Caterina Jaboro, Minna Cato and Edith Dixon Sewall.

The April 14th production of "Otello" was conducted by Gabriele Simeoni.

Dvorak Opera

ANTON DVORAK'S fairy tale opera, "Rusalka", is to have its American premiere in Detroit on May 27th, under the co-sponsorship of the Detroit Friends of Opera, Inc., and Dr. Jan Papanek of New York, Minister Plenipotentiary of the Czechoslovakian Republic. It will be sung in English, in the translation of Ruth and Thomas Martin.

"Rusalka" is the story of a water nymph who falls in love with a prince and longs for his sake to become a mortal. The transformation is accomplished through the medium of Jezibaba, the Witch, on the stipulation that she remain dumb and that, if her lover falls her, she is to return again to her life as a water nymph. For a time all goes well. The Prince takes Rusalka to his palace and they are happy together. Then he becomes enamored of a beautiful princess and, in obedience to her part of the bargain, Rusalka must again become a water sprite. Though the Prince later realizes his error and seeks his early love, it is of no avail. She has lost the power of becoming mortal.

In the present performance there will be an all-Detroit cast of soloists, chorus and ballet, but New York will furnish the stage director and designer, Richard Rychtarik of the New York Metropolitan. The director will be Czech-born Herman Adler.

San Francisco Opera

THE Russian Opera Company under Michael Fliveisky, will present, on June 2nd and 3rd, at the Memorial Opera House in San Francisco, the Soviet opera, "The Quiet Don" by Ivan Dzerzhinsky, this performance in honor of the Russian delegates to the United Nations Conference. The opera, based on Sholokov's novel, "And Quiet Flows the Don", received its American premiere by the same company March 25th in Detroit, Michigan.

The Lighter Touch

The Municipal Theatre Association will open its twelve-week season of out-of-door entertainment in Forest Park of St. Louis on June 7th. The schedule will also include "New Moon", "Cat and the Fiddle", "Roberta", "The O'Brien Girl", "The Fortune Teller", "Bitter Sweet", "Firefly", "Mme. Pompadour", "Three Musketeers", "Sari" and "Pink Lady".

"Carmen Jones" held forth at City Center, New York, in a repeat engagement from May 1st through May 19th.

The Shuberts and the Civic Opera House are jointly sponsoring a season of summer operetta at the Opera House in Chicago.

Toledo's summer light opera season will open in the Zoological Park amphitheatre on June 25th with a performance of "The Student Prince". Successive operas will be "Katinka", "Fortune Teller" and "Firefly". A twenty-five-piece orchestra composed of members of the Toledo Symphony and conducted by Karl Kritz, assistant conductor of the Metropolitan Opera, will play. The operettas will be given seven nights a week.

The Paper Mill Playhouse's forty-week operetta season is now in session in Millburn, New Jersey, having opened April 23rd with Sigmund Romberg's "Maytime", which will run until June 2nd. The group's new conductor is Richard Alan Gordon. Following the "Maytime" production will be "The Cat and the Fiddle", "Naughty Marietta", "Count of Luxembourg" and "Sweethearts".



DORIS DOREE

audiences on the three nights on which it was given. Contributing to its success also were the talents of Doris Doree as Senta and William Horne as Erik. Miss Doree, in her first appearance with this company, interpreted this exacting role with conviction, especially in the episode concerned with the meeting with the Dutchman, which was portrayed with warmth and sensitivity. Not only were her tones pure and subtly colored, but her phrases were skillfully molded. Mr. Horne displayed rich, full tones and the needed intensity.

Also to be singled out were the interpretations by Dorothy Kirsten and Roberto Silva of the roles respectively of Marguerite and Mephistopheles in the April 18th performance of "Faust". Miss Kirsten, whose voice is unquestionably outstanding, also showed a skill in acting which gave the scenes in which she figured unusual authenticity. The Mephistopheles impersonation of Roberto Silva was entirely professional.

Sharing the podium with Laszlo Halasz in the orchestra pit during the engagement were Jean Morel, French conductor, Thomas P. Martin and Julius Rudel.

San Carlo

THE San Carlo Opera Company's season in New York will open at the Center Theatre May 16th with Bizet's "Carmen" and close with a matinee of "The Barber of Seville" and an evening performance of "Il Trovatore" May 27th. Twelve operas will be given in all, some of them twice.

May Festival

GIORGIO D'ANDRIA is impresario and Cesare Sodero conductor of the Essex County Symphony Society's Grand Opera Festival which opened May 10th in Newark, New Jersey. The operas scheduled are "Madame Butterfly", "Carmen", "La Traviata", "Martha", and "The Barber of Seville". Leading artists of the Metropolitan Opera and other companies are cast for the principal roles. Giacomo Spadoni and Otello Ceroni comprise the musical staff. Mrs. Parker O. Griffith is president and treasurer of the Symphony Society. Other officers are Mrs. Henry C.

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"At the grave of a hero we end, not with sorrow
 at the inevitable loss, but with the contagion of
 his courage; and with a kind of desperate joy we
 go back to the fight."
 —JUSTICE OLIVER WENDELL HOLMES.

FRANKLIN DELANO ROOSEVELT

JUST two hours before the announcement of the death of President Roosevelt was broadcast to a shocked nation, your editor had chosen to head these columns with his words, "Every man has a right to live; and this means that he has also a right to make a comfortable living". Now that death has placed this great man among the immortals, we are setting aside further space for expressions of his philosophy which were made at times of national crises and which will undoubtedly ring down through the ages. Labor may well bow in reverence to the memory of this brave and unconquerable soul, who thought of suffering and downtrodden people everywhere before he thought of himself, and who gave so unstintingly of his energy, his time, his health that he finally succumbed, as surely a victim of the ruthlessness of this war as was any soldier fighting on the front lines.

Here follow a few of his unforgettable utterances:

Every man has a right to life; and this means that he has also a right to make a comfortable living. . . . We have no actual famine or dearth; our industrial and agricultural mechanism can produce enough and to spare. Our Government, formal and informal, political and economic, owes to everyone an avenue to possess himself of a portion of that plenty sufficient for his needs, through his own work.

The point in history at which we stand is full of promise and of danger. The world will either move toward unity and widely shared prosperity or it will move apart into necessarily competing blocs. We have a chance, we citizens of the United States, to use our influence in favor of a more united and co-operative world.

Some economists are still trying to find out what was it that hit us back in 1929. . . . What hit us was a decade of debauch, of group selfishness—the sole objective expressed in the thought, "every man for himself and the devil take the hindmost". And the result was that about 98 percent of the American population turned out to be the hindmost. . . . Nationwide thinking, nationwide planning, and nationwide action are the three great essentials to prevent nationwide crises for future generations to struggle through.

Our Nation so richly endowed with natural resources and with a capable and industrious population should be able to devise ways and means of insuring to all our able-bodied working men and women a fair day's pay for a fair day's work. Self-supporting and self-respecting democracy can plead no justification for the existence of child labor, no economic reason for chiseling workers' wages or stretching workers' hours.

Some people tell you that even with a completely restored prosperity there will be a vast permanent army of unemployed. I do not accept that. No man who is sensitive to human values dares to accept it. That is why we are not content merely to restore what is sometimes called prosperity. We propose to attack the problem from every conceivable angle.

I believe in individualism. I believe in it in the arts, the sciences and professions. I believe in it in business. I believe in individualism in all of these things—up to the point where the individualist starts to operate at the expense of society. The overwhelming majority of American business men do not believe in it beyond that point. We have all suffered in the past from individualism run wild. Society has suffered and business has suffered.

Those Extra War Bonds

APPROXIMATELY two thousand Americans—some of them our brother members—are being killed, wounded or captured every twenty-four hours. That is something to remember—two thousand men a day. The total may soon reach a million casualties—a million young Americans, dead, wounded, missing. That is why it is overwhelmingly urgent that, if the war can be won and the fighting can stop on July ninth instead of July tenth, for example, we must make it so.

But the end of the war will not just happen, no matter how hard we wish or stamp our feet or screw up our faces. Nor is it a matter of sparing a dollar here and a dollar there. It is our business to shorten the time which for our fighting men is precious above all else.

This is a thought to make us reach into our pay envelopes and take out every cent we can spare, to give our men the needed implements of war, the assurance and backing of a united people. Our sons, husbands and brothers standing today upon the battlefronts are not a thing to haggle over, not when those extra war bonds we buy, by bringing peace that much nearer, may be the means of saving their lives.

During the Seventh War Loan Drive the Government is asking wage and salary earners of the United States to invest \$2,500,000,000 in war bonds. This as well as being a humanitarian move on the part of Americans is an extremely practical one. We cannot explain this more clearly than by quoting from a recent message of Thomas E. Dewey, Governor of New York. Warning that the approach of victory in Europe brings the menace of inflation closer to the home front, the Governor said, "Unless we husband our savings with the utmost care, we threaten in grave fashion the present economy and future prosperity of the nation. By permitting us to buy war bonds, the National Government offers us a supremely effective method of saving and of protecting our savings. When we buy war bonds we invest in the United States of America, in the stability and existence of our country."

Science Studies Music

IT has taken this war, with its need for peak production and its problem of veteran rehabilitation, to turn scientists' penetrating gaze music-wards. Nor is such scrutiny aimed at sermonizings and poetizings. Science, being concerned with facts, wants to discover specifically the reactions experienced by human beings on listening to various types of music, wants to know what this composition, that composition or the other composition does to the healthy and the ill, wants to assemble enough data on these reactions so that general conclusions may be reached and rules formulated.

Recently we have had brought to our attention two different experiments, one conducted by Urcil Couchman, research worker at the Psychopathic Hospital, State University of Iowa, and one by R. L. Cardinell, of the Stevens Institute of Technology, who has been engaged by the War Production Board to make a study of music in war plants. Each is illuminating not only in proving that music in general exerts a salutary effect but in pointing out the wide divergence in emotions aroused by different types of music.

For instance, most realistic is the finding that all bodily functions—respiration, circulation, metabolism—respond to music positively. Moreover, some types of music slow down, others speed up. "Stepper-uppers," are such works as the Sousa marches, the Hungarian Rhapsodies and spirited overtures. Soothers and pacifiers are the Ave Marias, largos, and lullabies. Whatever its effect, however, music allows the patient in the hospital to rid himself to some degree of his inhibitions, his tensions, allows him to shed the defensive armor he has assumed as a protection against real or fancied ills. It has been noticed, for instance, through experiments at the Iowa Psychopathic Hospital, that when a Mozart Symphony, a Strauss waltz or the gay "Nutcracker Suite" has been used to awaken patients in the morning, they climb cheerfully "out of the right side of the bed" and go about their duties with alacrity. On the other hand, Debussy's "Nuages", Tchaikovsky's "Pathetique", or a "Blues" will slow up their morning routine by at least fifteen minutes, and cause some of the patients to go through it weeping. Stravinsky's "Fire Bird Suite", with its crashing chord, will bring on a condition of almost hysterical activity. As might be supposed, the music at bedtime to be effective must be quiet and serene.

Physicians at the Eloise Hospital (Eloise, Michigan) have ascertained that music is thirty-five per cent more effective in quieting disturbed patients than the wet-pack method. Music also increases the patient's span of attention, diverts those inclined to brood, provides at least temporary relief for those in the clutches of obsessions, "replaces illusions with realities, soothes, relaxes and balances".

If such findings with the mentally ill are illuminating, doubly so are those of Mr. Cardinell regarding reactions of healthy persons working in war plants. "It is a customary practice", says Mr. Cardinell, "to start the morning off with about ten minutes of march music while the shift is coming on. Military marches are generally the rule, but some plants have discovered that the associative effects can cause a psychological breakdown, particularly if large numbers of women are employed.

Therefore, it is wise to be cautious. If military marches are unsatisfactory, try a college march such as 'On Wisconsin' or 'Boola, Boola'. For the sake of variation you might also insert a fast fox trot or a polka. In any event, what you are striving for at this point is to wipe the gloom off the faces of the incoming employees and perhaps to instill a little *esprit de corps* into the whole group."

He adds that certain selections, those calling for physical response, are out, citing in this connection an Indian war dance "which had the employees stamping and whooping up the aisles", and adding, "The stimulating effect may have been good for production, but it certainly was no help to the safety factor of those employees who had to remain at their machines."

Logical is his suggestion: "In programming, remember that variety is the spice of life and do not let programs slip into too much of a groove or routine. For instance, under no circumstance should you have a full period of only one type of music such as Strauss waltzes or Latin-American music. Mix the selections up in each playing period and keep them mixed up from day to day, so that no one will be able to say, 'There is a Strauss waltz—next we'll have a rumba'."

Illuminating, too, is his discovery that in work involving mental rather than physical effort music of the "salon" type brings most satisfactory results. With such workers, he says, "avoid the stimulating or distracting types of music and choose what is referred to as 'dinner music'. In fact, you might even go heavily into standard compositions, if the selections chosen are not too bombastic."

It is obvious that not only the sick and the busy react variously to different types of music. Audiences at the opera, at the symphony, in the chamber music hall, are just as responsive to the moods inherent in the compositions served up to them. Yet rarely are programs arranged with this in mind. To date "balanced programs" are usually merely a juxtaposing of the old and new, the foreign and the native, the long and the short. The realm of emotional contrast—light and serious, decisive and drifting, melodic and atonal, militant and pacific—are left largely unexplored, this with the scientific world seething with new discoveries on the potency of music to arouse almost any emotion desired. Wise conductors will soon no doubt learn to defer to some extent at least to the scientific attitude and apply to programs they prepare for concert halls these principles arrived at so painstakingly and purposefully.

When the Trumpeter Returns

THE trumpeter in the home-town band had a way of thinking of his music as a sort of luxury—a "treat" citizens could sometimes afford and sometimes couldn't. Of course when his band played faces brightened and shoulders lifted, but, as he figured it, that was just a sort of compliment, like applause or cheering, to make him feel he was appreciated. It was part of the show, so to speak, and not an indication of any particularly deep emotion. Folks would really have gone through their daily routines just as well, would have done their work, drawn their pay-checks, provided for their families' futures just as well without hearing his or anyone else's music.

But the trumpeter in the home-town band is in the Army now. He took his trumpet with him to Europe, to Iceland, to India, to the Pacific Islands and is playing for the service men there. His ideas about music have undergone a drastic revision.

For in these front-line posts music brings a comrade back to life, gives him strength to fight and win. Here music is food as sustaining as ration K, drink as thirst-quenching as a coke after a twenty-mile march. Music, in short, is simple necessity, is life itself.

Our trumpeter will remember this when he gets home. Let us hope his audiences will remember it, too.

As G. I. Joe is coming to new realizations in regard to music, his officers are being convinced of the same truths. In fact, government officials at home, receiving reports of music's indispensability on the front lines, are emphasizing the significant role it will play in the post-war world. No less a person than the late President Roosevelt has underlined the increasingly important role music is to play. Writing to C. M. Tremaine, secretary of the National Music Week Committee, only shortly before his death, he stated, "The celebration of National and Inter-American Music Week at this momentous period in the world's history has special significance for all who are working and fighting so that the great achievements of civilization may be preserved for the generations to come."

"In the Western Hemisphere, the Americas' increasing appreciation of the musical and artistic attainments of their neighbors has contributed greatly to mutual bonds of friendship and understanding. The annual celebration of Music Week is an important recognition of this contribution.

"Through the difficult war years, music in its many varied forms has given untold inspiration and comfort to our fighting men, to our workers in industry and on the home front and to the millions of other loyal men and women who have made their contributions to the war effort. Music has reached into the lives of many who have made great sacrifices, who have suffered the deepest losses, and given them renewed strength and some measure of solace.

"All success to the celebration this year!"

Over FEDERATION Field

By CHAUNCEY A. WEAVER

IWO EPITAPH

Pass slowly, sun; here lies a Yankee lad,
Kentucky blood runs thick upon this hill,
And with this youth a bit of Texas fell,
And here a son of Oregon is still.

Fall gently, rain, this once forsaken soil
Now rooted is with prairie golden grain,
And seed from San Joaquin tumbled here,
Here Dixie's boll lies scattered in white pain.

Blow softly, wind, re-echo in their sleep
The wish of summer through palmetto trees,
The screech of eagles over Grand Coulee,
The laughter of the Loop's old revelries.

O, wind, and sun, and rain commemorate
With tender visitations this far shore—
Here where are fallen freedom's pioneers
Shall be American forevermore.

—V. Z., In Chicago Tribune.

RAIN drizzled and feathery snow-flakes fell, but the delegates to the Twenty-second Mid-West Conference of the American Federation of Musicians forgot all about the fantastic display of the elements outside in the warm, happy, congenial atmosphere generated by Local 254 on the inside, at the West Hotel in Sioux City, Iowa. This Conference embraces within its ample folds Minnesota, North Dakota, South Dakota, Nebraska and Iowa. The forty-seven delegates, recognizing the governmental decree that no national convention could be held in 1945, appreciated the importance of holding this conference; and hurdled the intricacies of travel limitation to be present. The result was a representation from the following locals: Mason City, Mankato, Duluth, Fort Dodge, Minneapolis, St. Paul, Lincoln, North Platte, Des Moines, Winona, Sioux Falls, Mitchell, Tri-Cities—Davenport, Rock Island and Moline, Waterloo, Boone, Cedar Rapids, Sioux City, Omaha, Albert Lea, Spencer, Grand Island, Yankton, Grand Forks, Renssen, Austin and Owatonna.



Chauncey Weaver

As the Conference was called to order on the opening day, President "Pat" Lynch of Local 254, Sioux City, extended a cordial address of welcome. Mayor Forrest M. Olson gave the municipal greeting. President Edward P. Ringius of St. Paul, presided; and Secretary Stanley Ballard wielded the secretarial pen. The roll of delegates was called and a delegate from each local responded, outlining home situations, number of members, number in war service, working conditions, hopes and plans. It was pleasing to note that, in spite of the untoward conditions with which all have to contend, the tone of the reports was more optimistic than otherwise. All realized the uselessness of railing about conditions for which home influences were in no wise to blame. On the other hand there was manifest a feeling that the collapse of the universal war could not be so very far away.

The delegates present reported a total of 1,464 members on the battlefield. Field Man W. B. Hooper of Elkhart, accompanied by Mrs. Hooper, gave, as he always does, a comprehensive report on his jurisdiction and answered many questions put by the various delegates. The delegates and guests were given a fine banquet on Sunday evening at the Warrior Hotel, and an equally fine lunch on Monday noon at the same hostelry. Incidental to the Sunday evening banquet Sam Henry's West Hotel Band gave a fine recital of modernistic music, after which the Sioux City Symphonetta, under the leadership of Henri Pensis, lifted the assemblage in the direction of the seventh heaven, with a program of the finest orchestral music. In this connection we do not forget to mention Miss Betty Kelly, who made us realize that there are human nightingales, as well as those winged messengers from the ethereal realms of woodland song.

Sigmund Romberg, the noted composer and director, honored the Conference with a call on the second conference day. President Ringius and Secretary Ballard were unanimously re-elected in recognition of their long and faithful service. After a more or less spirited battle Duluth was selected as the place of the 1946 Conference and to be the guests of Local 18. Local 18 has been faithful in sending delegates to Mid-West Conferences for a long time; and the locals felt that it was no more than right that the invitation from the farther north inter-

esting city of Duluth should be accorded the solicited honor.

We know we voice the sentiments of every delegate and visitor in saying that Sioux City Local 254 did a magnificent job in conference entertainment. The local is officered as follows: President, F. A. Lynch; Vice-President, Darrell F. Sheffield; Secretary-Treasurer, Harold W. Henderson; Executive Board: Linn Campbell, F. J. Elton, Bill Franklin, Bernie Kingkade, John H. Koch, Kenneth Spayde and J. W. McCarthy, sergeant-at-arms.

It was a pleasure to see once more B. J. Robison, who used to be a frequent delegate to national conventions, but who is now engaged in another line of work. Brother Robison attended the Conference and took part in the welcome extended.

Sioux City has long been the home of fine band and orchestra music and we are glad to know that the tradition is still maintained.

With justifiable elation Local 6, San Francisco, announces through its official organ, *The Musical News*, that a California institution known as the Marin-Dell Milk Company will yield its own radio hour every Saturday evening from 9:30 to 10:30 to Local 6, in which to expound the philosophy of unionized music and regale one million or more listeners with the crusade the musicians have been carrying forward for the past sixty years. Station KFRC will be the medium. Indeed, the radio manager, Mr. William Pabst, thinks so highly of the plan that he has arranged to record the whole hour for the purpose of a delayed broadcast to a still greater audience of listeners. We congratulate Local 6 upon the publicity opportunity thus opened before it; and we know that its officers and members will intelligently and effectively arise to the occasion.

We wonder if the Nazis ever ask, "Don't you know there is a war on?"

The Wallace Philley-osopher (Local 732) is responsible for the following in the *Valparaiso Reminder* "Dumbbell Poem":

When Willie learned that his sister Amella,
Was known far and wide for her hemophilia,
And Uncle John from over in Xenia,
Was sporting a case of thrombocytopenia,
And Ma was "enjoying" a siege of arthritis;
(Doc diagnosed Pa as endocarditis)
No wonder poor Willie was down in the dumps,
For all he could show was a mild case of mumps.

After that—

Who would have the temerity to go,
To that far-famous city of Valparaiso!

The Southern Conference, territorial embracement which includes Oklahoma on one end and Florida on the other and all that lies between, recently held another of its always interesting sessions at Shreveport, Louisiana, with Local 116 as entertaining host.

Cordial welcome was extended the delegates by President William J. Rolland and Secretary Steve E. Grunhart. Conference President E. E. Stokes of Houston, made appreciative response. Vice-President E. D. Graham and Secretary-Treasurer Herman Steinichen were in their accustomed places. During the day Mr. W. W. Sutton, vice-president of the Louisiana State Federation of Labor, delivered an earnest state welcome. Roll called disclosed the following locals represented: Houston, Atlanta, Tulsa, Oklahoma City, Dallas, San Antonio, Chattanooga, Shreveport, New Orleans, Hattiesburg, Memphis, and Miami.

The Conference attendance was minimized to a degree because of the deplorable travel situation; but this did not lessen the spirit of determination of those present to carry forward the Conference work.

Delegate Graham addressed the Conference on several matters, one of which was the resolution brought in by the delegates of Local 375, Oklahoma City, and adopted by the Chicago Convention, requiring that traveling band leaders must notify the local secretary where they might be contacted immediately upon entering the jurisdiction.

This brought on a lengthy discussion by many delegates, especially due to the vastly increased jurisdiction confronting many locals. It was restated that the Federation's principal object in eliminating neutral territory was to bring every radio station in North America within the jurisdiction of some local. It was realized that with the vast increase in local jurisdiction, the difficulty in doing a thorough job of policing is greatly amplified, but each local is expected to do its best.

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The amplitude of this Conference territory is better understood when it was pointed out that the Conference is composed of twelve states, forty-three locals, and an approximate membership of 7,000.

The Conference adopted resolutions cordially commending President Petrillo for the sturdy campaign he has waged to secure for musicians their right for substantial participation in the proceeds from the recording and transcription business, in which the instrumentalist plays such a vital part.

Executive Officer John W. Parks, official visitor, in one of his typical Henry Clay forensic efforts, gave an extended review of the fight which has been in progress; of the winning battles through the courts; of the handicaps encountered with new governmental restrictions, and stated that placing the Interlochen Music Camp on the International Unfair List would undoubtedly result in further explosions of wrath on the head of President Petrillo and the organization as a whole.

The second conference day featured two interesting addresses, one by the Hon. James L. Davis, Governor of Louisiana, who declared that "music is more needed today than ever before, since it helped to elevate the morale of the people all over the world".

President Liege Williams, president of the Louisiana State Federation of Labor, was heard. He expressed his appreciation of the cooperation which musicians had ever been quick to accord all other units in the labor movement.

Secretary Steinichen brought up the matter of referrals to jobs as required by the War Manpower Commission. He stated that the W. M. C. had notified all the employers in the Atlanta area that no musician, whether traveling or local, could be employed unless they had a release from the United States Employment Service. He further stated that he was unable to get any relief from the local authorities; and that he had notified the W. M. C. in Washington that unless their ruling was modified he would take the issue into the civil courts.

Local 116 was given unanimous assurance of Conference appreciation of the entertainment they had received.

Conference officials were all continued. Highly pleased with all that had taken place the Conference adjourned, to hold its next convocation in the hospitable city of Atlanta, Georgia, and as the guests of Local 148.

Eulogistic reverberations following announcement of the passing of the late Herbert L. Clarke continue to come forward. We cannot publish all of them, but where they throw new side-lights on his remarkable and well-rounded career we are glad to give them space. For example Brother Ira S. Moody of Carrollton, Ohio, writes:

In my judgment Herbert L. Clarke had the greatest background of any of the professional musicians from the fact of his personal character and ability. He claimed \$00,000 miles of travel with most celebrated concert bands of America—Gillmore, Innes, Herbert and the great Sousa. He played over 1,000



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programmed solos, including 473 concerts in one season. He visited fourteen different countries, playing before crowned heads and the nobility of Europe. He made thirty-four tours of the United States and Canada, and four European tours which took him clear around the world. He made more phonograph records than any player in the world. He was soloist at all the great World Fairs: Chicago, in 1893; Atlanta, in 1895; Paris, in 1900; Buffalo, in 1901; Glasgow, in 1901; St. Louis, in 1904, and San Francisco, in 1915. He was heard in every summer resort in America. As a bandmaster he conducted Taylor's Safe Works Band and Heintzman's Band at Toronto; Reeves American Band at Providence, also Clarke's Band at Providence; Naval Brigade Band of Massachusetts; 2nd Regiment Band of Rhode Island; 1st Light Infantry Band, of Providence; Anglo-Canadian Concert Band, at Huntsville, Canada—this marvelous record crowned with his twenty years of band leadership at Long Beach.

As we review these tributes emanating from widely-scattered sources, we come to the conclusion that if all available material could be brought together and placed in the hands of a capable biographer, the result would be a "best seller" in all parts of the musical world.

If birthdays were right of selection, Could you find one more happy and gay, A safeguard against all dejection, Than a beautiful bright day in May?

The Minneapolis Symphony Orchestra, under the direction of Dimitri Mitropoulos, played two concerts in Des Moines last month—to combined audiences of nearly 10,000 people. The Corn Belt revels in good music. This organization is a fount from which streams of pure melody are ever flowing.

The essence of hyperbolic absurdity: "Calling a Jap a 'Son of Heaven!'"

Canton, Ohio, with a high-class musical background extending back as far as we can remember, continues to maintain its artistic pace. With the closing program of its eighth symphony season, recently, Miss Evelyn Zink, pianist, was presented as star soloist. Miss Zink, a native of Canton, has shown steady advancement ever since she entered the profession of music. She is the daughter of Mr. and Mrs. Frank A. Zink. Her parents, recognizing her talent, have given her every possible advantage, and her ascent up the ladder of success has been a joy to her family and a matter of community pride: first, St. Peter's Grade School to St. Mary's College, Notre Dame, Indiana, where she was awarded the degree of Bachelor of Music; then three years in the Juilliard School of Music in New York; recipient of an Artist's Diploma in 1944; now holding an important position on the faculty of the last named institution, teaching in the Theory of Music Department—these are some of the high lights in a career which is also rich with promise for future years. At the concert heretofore mentioned, Miss Zink played the Piano Concerto No. 5 in E Flat Major ("Emperor") by Beethoven. Miss Zink chose one of Chopin's waltzes for her single encore. The entire orchestral program was under the direction of Conductor Richard Oppenheim. Music in the soul as a natural birth endowment is a gift from divinity itself. Its possessor has a call to cherish it, cultivate it, and display it before the music loving world. Miss Zink is evidently "one of the chosen". We congratulate her upon her fine capabilities and the rich field to which she has been called.

The roughest, raucous voices, That ever tried to sing, Can make a sound like music, As winter turns to spring.

The following is a notice from the March issue of the Los Angeles Overture, Local 47.

John Darrell (Bassoon) and wife Mary Elizabeth Darrell announced the birth of another youngster Joseph Alvis Darrell, born at Lynwood Maternity Hospital at 5:30 P. M.

This "3rd Bassoon player" in the Darrell family follows a son Hamilton Darrell, who is nearly two years old.

As we said before "Everyone is doing fine including father", who thoughtfully sent to Overture a beautiful announcement card.

Chauncey Weaver wrote in THE INTERNATIONAL MUSICIAN, October, 1943, issue, regarding the announcement of Hamilton Darrell's birth:

"Welcome, little cherub, Hope to see you soon; And when a little older, To hear you play bassoon."

Which happy event moves us once again to take our pen in hand:

Well, Glory Hallelujah; Long may the tribe increase! The more bassooners have we, The sooner wars will cease.

We predict the day is coming, On that far distant coast, When bassooner Johnny Darrell, Will lead the split-reed host.

The Minneapolis Fanfare (meaning flourish of trumpets) Local 73, has crossed its fifth year threshold without a single discordant note sounding in the new year ensemble. We congratulate the Fanfare upon originality of make-up; diversity in reading matter; and loyal support along

the way pointing to the cherished goals of the A. F. of M. organization.

If so many people would stop predicting the date of the war termination, perhaps the bloody holocaust would come to an end. Fate is often perverse.

Go to it, heathen Jappy; Go to it, Russian Bear; If the latter likes the former, See if a cuss we care!

The 19th day of April was a great day in the Los Angeles musical world. It introduced Arturo Toscanini, the world-famed symphony conductor, to the Golden Coast. It was the veteran maestro's first visit west of Chicago. The purpose of the concert was to establish a pension fund for the benefit of the membership of the Los Angeles Symphony Orchestra—an organization which has done much to promote and uplift the cultural standards of the great West. The concert was given in the Shrine Auditorium; the crowd was immense, and the program given was as follows:

Overture to Semiramide Rossini
Symphony No. 7 Beethoven

Intermission
Variations on a Theme by Haydn Brahms
Invitation to a Dance Weber-Berlioz
Prelude and Liebestod from Tristan and Isolde Wagner
Prelude to Die Meistersinger Wagner

Probably in about one more month that hardy old chestnut—"Is it hot enough for you?"—will be in general circulation.

June weddings are hatching.

We went visiting last month. Legal business took us over into the vicinity of the Tri-State (Ohio-West Virginia-Kentucky) Conference and so we added on the 145 extra miles for a look-in on this particular convocation, affording opportunity to meet many old friends and make pleasant contacts with new ones. The locus-in-quo was Mansfield, Ohio, a thriving and picturesque city of something like 48,000 population. Here the main lines of the Pennsylvania and Erie Railway systems cross each other. Manufactures flourish, surrounded by a rich and fertile countryside. Delegates from the following locals composed the Conference: Cleveland, Mansfield, Cincinnati, Toledo, Columbus, Louisville, Wheeling, Newark, Fostoria, Sandusky, Huntington, Canton, Massillon, Steubenville, Dayton, Marion, Greenville, Akron, Lorain-Elyria, the official delegates being forty-three in number.

The session began at 2:00 P. M. on Saturday, April 21, and concluded its deliberations on Sunday afternoon at 4:00 o'clock.

President Logan O. Teagle of Akron, Vice-President Fanny Benson of Marion, and Secretary-Treasurer Charles W. Weeks of Canton, occupied seats at the official table.

Executive Officer Oscar F. Hild of Cincinnati was the official visitor. In his address he reviewed the national situation in a clear and comprehensive fashion and was given the closest attention.

Discussion by the delegates hinged about issues mostly local in aspect. The debates were on a high plane, and every delegate vindicated his purpose in being there by close attention.

The Conference officers, long in office, were given a unanimous re-election.

On the opening day Mayor W. H. Locke extended cordial welcome in behalf of the city; Clarence Flke, president of the local Trades and Labor Assembly, brought greetings from his organization; and President C. M. Ackerman of Local 159 gave the welcome in behalf of the home city musicians. Local Secretary Henry A. Bellstein gave a fine exhibition of being many places at the same time and saw to it that no entertainment detail was overlooked.

Sunday evening a fine banquet was served, followed by music by the Adavasio Orchestra which furnished inspiration for much poetry of motion and accompaniment for vocal numbers. After this a wizard in the realm of legerdemain created an atmosphere of mystification until a late hour.

One of the closing acts, keenly appreciated by the recipients, was election of the following visitors as honorary delegates to the Tri-State Conference: George V. Clancy and Leslie Clarke of Detroit; Gene Urban of Pittsburgh, and Chauncey A. Weaver of Des Moines.

The Mansfield Local has a roll-call of ninety-two members and fifty-five in war service. The local is officered as follows: President, C. M. Ackerman; Vice-President, Cal Walters; Secretary-Treasurer, Henry A. Bellstein; Sergeant-at-Arms, Ed Pankow; E. A. Schafer, Earl Black and Harold Wise are trustees—the entire official family constituting the Local Executive Board.

We congratulate the Mansfield Local on the efficiency and success of their undertaking.

For the uniform courtesy extended the unofficial visitor from Des Moines, by both Conference and Mansfield Local—please accept our grateful thanks.

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REL

» » TRADE TALK « «

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

This month is one of great interest for Targ and Dinner, Inc., one of the leading musical merchandise wholesalers in the United States, since they are celebrating their twenty-fifth business anniversary. Samuel Targ, president, Max Targ, treasurer and Solomon Dinner, secretary, started the business first as a co-partnership operating retail stores, then, from May, 1920, as a wholesale firm. Emerging from a relatively small retail operation comprising three neighborhood stores in Chicago, the partners expanded through calling on the trade in Chicago, taking what orders they could get and making deliveries the next day. Next they served Chicagoland patrons and dealers in surrounding towns and cities. Now they could sell their retail business and set up—at 229 West Randolph Street, as distributors of Emerson records. The radio was simply a challenge to their determination, causing them to take on musical merchandise. Later they developed distinctive models of instruments and popular accessories under their own registered trade marks.

In 1930 the partners incorporated the business. The officers first elected are the officers serving the business today. In 1935 Targ and Dinner had a complete line of musical merchandise, with the country's leading manufacturers seeking to supply them with goods.

For several years now Targ and Dinner have been exclusive distributors for Armstrong flutes and, more recently, for William Frank Company band instruments. Late in 1942 Targ and Dinner acquired the music publishing business of the McKinley Music Company, established in Chicago forty-five years previously. About a year ago they took on the distribution of Sonora record albums.

The following message reflects the thinking of the executives, Mr. Samuel Targ, Mr. Max Targ and Mr. Solomon Dinner, on this twenty-fifth anniversary: "Each of us individually wants to express our sincere appreciation to all of our customers, sources of supply and to the trade publications, for their contributions to our success. Without their loyalty and cooperation we could not have progressed. We feel deeply indebted to every one of them, and hope to merit their continued interest and friendship. We evaluate the trade friendship we have made and good will earned far beyond our financial success. It has always been our policy to guard our reputation and prestige at any sacrifice of profit. This has been the foundation of our business, and to this principle we shall ever adhere religiously."

Tune-Dex Award

Tune-Dex Digest has announced the inauguration of an award system for the writers, publishers and contact men of the popular music industry. The awards will be desk-size music clefs, bearing appropriate inscriptions and will be presented to the writers, publishers and contact men, in short, to the people who are basically responsible for the public's singing and dancing pleasures. States Mr. George Goodwin, publisher of Tune-Dex Digest, "It is only just that the people who furnish this nation with one of its greatest pleasures, popular music, should come in for their share of public recognition and gratitude."

Selmer Sound-Proofs

Sound conditioning of the ceiling of the Selmer repair department at Elkhart, Indiana, has resulted in the control of unwanted noise and improved working conditions, according to Erick Brand, plant superintendent. "In adjusting instruments, especially woodwind instruments, all noise and rattle, such as the clicking of keys, should be eliminated."

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said Mr. Brand. "The Acousti-Celotex we used to sound-proof the ceiling of the repair department has given us a degree of noise control that has helped our works considerably."

Scandalli's Safe

M. H. Berlin, president of the Chicago Musical Instrument Company, received the good news that Silvia Scandalli, head of the famous piano accordion firm of that name in Camerano, Italy, has survived the ravages of war in good health as has also his family.

Publishers' Notes:

"Laura" sales are going up-up-up. . . . The hit song of M-G-M's forthcoming production, "Ziegfeld Follies" is "Love", sung by sultry-voiced Lena Horne.

Tunes of the Hour

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- A LITTLE ON THE LONELY SIDE . . . Advance Music Co.
- A FRIEND OF YOURS . . . Burke-Van Heusen, Inc.
- ALL OF MY LIFE . . . Irving Berlin Music Co.
- AMERICAN PRAYER . . . Mutual Music, Inc.
- AFTER A WHILE . . . Starlight Music Co.
- BELL BOTTOM TROUSERS . . . Santly-Joy, Inc.
- CANDY . . . Leo Feist, Inc.
- DREAM . . . Capitol Songs, Inc.
- EVERY TIME . . . ABC Music Corp.
- EVERY TIME WE SAY GOODBYE . . . Chappell and Co.
- FUZZY WUZZY . . . Dreke-Hoffman-Livingston
- I BEGGED HER . . . Leo Feist, Inc.
- I DON'T CARE WHO KNOWS IT . . . Robbins Music Corp.
- I'LL REMEMBER SUZANNE . . . E. B. Marks and Co.
- I'M BEGINNING TO SEE THE LIGHT . . . Grand Music Corp.
- I WALKED IN . . . Miller Music Corp.
- JUST A PRAYER AWAY . . . Shapiro, Bernstein, Inc.
- LAURA . . . Robbins Music Corp.
- LET'S TAKE THE LONG WAY HOME . . . E. H. Morris Co.
- MORE AND MORE . . . T. B. Harms Co.
- MY HEART SINGS . . . Leeds Music Co.
- OH, MY ACHIN' BACK . . . Leo Feist, Inc.
- SATURDAY NIGHT . . . Barton Music Corp.
- SWEETHEART OF ALL MY DREAMS . . . Shapiro, Bernstein



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- (B) I CAN'T GIVE YOU ANYTHING BUT LOVE
- (C) THE SHEIK OF ARABY
- (D) BUGLE CALL RAG
- (E) BLACK AND TAN FANTASY
- (F) SOPHISTICATED LADY
- (G) MARGIE
- (H) DINAH
- (I) BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- (J) NOBODY'S SWEETHEART
- (K) JUST TRY TO PICTURE ME BACK HOME IN TENNESSEE
- (L) DIGA DIGA DOO
- (M) AIN'T MISBEHAVIN'
- (N) JUST A GIRL THAT MEN FORGET
- (O) WHEN MY SUGAR WALKS DOWN THE STREET

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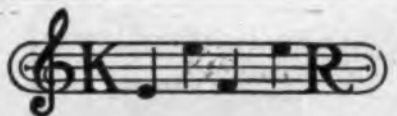
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Warren Warm-Up

BAND CONCERTS are increasing in popularity throughout the state of

Rhode Island. In Warren, a town of only a few thousand inhabitants, for instance, arrangements have been made this summer for twelve Sunday night concerts to be presented in the town square, starting June 17th. Pettine's Concert Band, under the direction of Giuseppe Pettine of Providence, Rhode Island, has been chosen to perform, Warrentites having come to know and love it during three consecutive seasons of concert-giving in that town.

Indianapolis Plans

A SERIES of summer band concerts similar to the 1944 program, which provided entertainment for approximately 60,000 persons, will be offered at Indianapolis parks this summer, according to plans outlined by Ruth Smith, director of music in that city. The 1944 schedule included sixty-one concerts, with Sunday night dates reserved for the Indianapolis Concert Band.



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New Leader for Long Beach

THE first concert of the Long Beach Municipal Band under its new conductor, J. J. Richards, presented on April 15th, augurs well for the future development of that ensemble.

Fully one-half hour before the concert began, the hall was filled to capacity, and during its course listeners remained standing in the foyer and in the outer lobby. "Nearer My God to Thee" in memory of the late Franklin Delano Roosevelt was the opening number. Then City Manager Sam E. Vickers, who was master of ceremonies, introduced Mr. Richards who expressed his delight in being in Long Beach and stated his intention of playing the music audiences desired. Suggestions, he said, would be welcomed conveyed either verbally or by mail.

The program, interspersed with works composed or arranged by the conductor himself, for instance the "Emblem of Unity" march, included also the dramatic overture to "Phedre" by Massenet and Minuet in G by Beethoven. City Councilman Herbert R. Klockslam was baritone soloist in Herbert's "Gypsy Love Song" and Cesar Franck's "O Lord Most Holy". The impressions of this first concert were summed up by Herbert Wormser, critic for the Long Beach Press-Telegram: "The initial concert showed Richards with marked abilities as a director and displayed his ability to get the most out of Long Beach's excellent band in the matter of technique, rhythmic control and good tone".

Mr. Richards is the fifth director of the band which on March 16th completed its thirty-sixth consecutive year. The first was E. H. Willey, who directed it from 1909 to about 1915. Then the late Osa Foster took over until 1923. The late Dr. Herbert L. Clarke was on the podium until January 31, 1943, and B. A. Rolfe until March 8, 1945.

The band plays two concerts daily, eleven per week, throughout the year. It is supported by a special tax levy by the city of Long Beach which totals about \$90,000 per year. The normal membership is thirty-six including the director. The concerts are free to the public.

The Goldman Band

THE Goldman Band, under the direction of Edwin Franko Goldman, will give its 1,577th concert of the series when it begins the twenty-eighth summer season on June 13th. This season, which will close August 12th, will include sixty concerts presented in Prospect Park, Brooklyn, and in Central Park, New York. As in the past fourteen years, the concerts will be the gift of the Daniel and Florence Guggenheim Foundation.

The nightly audiences for these concerts number from 12,000 to 30,000. Thousands of people have been introduced to works of the great masters through this medium, and the radio broadcasts—the Goldman Band was the first ever to go on the air—have extended its influence to millions more.

Premieres of works by Americans will be a feature of the season, and these in many cases will be conducted by the composers themselves.

Oldest Member of Oldest Organization

THE Royal Hamilton Light Infantry Band of Hamilton, Ontario, set aside March 21st as a special occasion on which they presented Felix Hamill, eighty-three-year-old member, with a set of pipes. At the same time the band's leader, Bandmaster W. O. 1 Herbert Holder, paid tribute to the veteran bandman for his great help in coaching younger members some of whom have been in the band for thirty, forty and fifty years. Incidentally Brother Hamill is a charter member of Local 293 of that city, having joined on April 9, 1903.

Band Sergeant Harold G. Patterson, in proposing a toast to Mr. Hamill, drew attention to the fact that he is the oldest member of the oldest musical organization in that city, the band having been formed in October, 1866. In fact, during Brother Hamill's lifetime, this organization has had four bandmasters, Lieut. George Robinson, Capt. David Anderson, Capt. William F. Robinson and the present leader, W. O. 1 Herbert Holder. Following his speech acknowledging the honor, in which he briefly sketched some of his experiences with the band, Mr. Hamill played a cornet solo, "Long, Long Ago".

During his career, Mr. Hamill has played in theatres and concert halls all over the United States and in Canada, and was a member of the band which played for "Uncle Tom's Cabin" on canal boats.

Now retired from his one-time trade, cigar-making, Mr. Hamill finds time for his two hobbies, gardening and cornet playing. Local 293 is proud of this member who, despite his age, still parades with the Royal Hamilton Light Infantry Band, "the oldest member of the oldest musical organization" in Hamilton.

HERE, THERE AND EVERYWHERE

Twenty-seven Years of Service

DURING the last twenty-seven years of its existence, that is, since 1918, the printing of THE INTERNATIONAL MUSICIAN has been in the capable hands of Mr. William W. O'Neal. In its early days the plant occupied a small space (in the basement, to be exact) in the headquarters of Local 2, St. Louis, and the "staff" consisted of exactly two persons, one pressman and one operator.

In 1922, when the plant moved with the Secretary's office to Newark, New Jersey, Mr. O'Neal came with his family and remained throughout its years of growth a faithful and reliable superintendent. Four Secretaries of the A. F. of M.—Owen Miller, William J. Kerngood, Fred W. Birnbach and Leo Cluesmann—have held office in the ensuing time, but the magazine's production has remained in the hands of this one man. Then, on April 20, 1945, Mr. O'Neal handed in his resignation.

It was a solemn occasion when the twenty-five employees who now make up the printing staff, presented him on his departure with a gold fountain pen and pencil as a mark of their esteem and affection. The presentation was made by Secretary Cluesmann who spoke in the employees' behalf of their regret on bidding him farewell. In his acknowledging speech, Mr. O'Neal expressed his own regret on leaving so fine and loyal a group of workers and his appreciation on having been in association with them for so long. On his retirement THE INTERNATIONAL MUSICIAN wishes him many years of good health and happiness.

Great Artist—Good Friend

IT is with deep regret that we inform our readers of the death, on March 29th, of Harrison Wall Johnson of Local 73, Minneapolis, Minnesota, whose column, "Musical Musings", which appeared in THE INTERNATIONAL MUSICIAN for over two years, allowed us to partake of the advantages of his wide musical experience, his urbane wisdom, his kindly philosophy and his rich humor.

The following tribute, written by John K. Sherman, appeared in the *Minneapolis Sunday Tribune* of April 8th:

Harrison Wall Johnson, who died March 29th at an age earlier than good pianists should die, exerted more influence on the music standards and taste of this city than most of us realized.

He was a scrupulous artist and an imaginative one. He was a man of wide culture and deep artistic integrity, and it never occurred to him to give anything but his best. That best was not only his but ours—the best we had in pianism and in musical intelligence and understanding.

I have always thought of him as a model of the musician who was both a skilled and experienced exponent in his own field, and a keen and discriminating student in the allied fields of literature and art, a unique combination of specialist and non-specialist, who, though a professional, kept alive all his life the enlightened amateur's zest, awareness and intellectual curiosity.

And I have always thought, too, that his knowledge of great literature and his omnivorous reading, to say nothing of his ventures into painting and his appreciation of it, gave his own art—music—greater scope and resonance, a greater wealth of implication and meaning. He knew more than the notes. Behind his playing of Liszt, for instance, was a complete and penetrating knowledge of Liszt as man and artist, what his music came from and where it led to in the context of musical history.

But more than that, Harrison Johnson was young all his life. He would have been young to the age of ninety. He was receptive to the old and new alike, bringing fresh insight to the old, and unflagging willingness to enjoy and understand the new. He was a man of few prejudices and preconceived notions; he knew how to laugh; he savored art and life as a wide-ranging connoisseur.

Never adept at self-promotion, Johnson was inclined to hide his light under a bushel, but it was a strong, clear light that everyone could see who came near enough. Students swore by him, and among them as well as among his many friends there was a loyalty, admiration and affection which the years never staled.

Personally, I can't get used to the bitter fact that Harrison is gone, and I'm inclined to disbelieve it in the face of the evidence. I want to continue expecting him to amble into the office for some books, and to hear him expatiate on Rachmaninoff or Beethoven in that deceptively offhand manner of his, which concealed such wisdom and such critical insight.

With me as with many others, Harrison Johnson was a large factor in education and growing up. I think my first Beethoven piano sonata came from his fingers and his piano, back in the early 20's. I was introduced to James Joyce through him, in those days when he was host, every Sunday night, to a reading circle in his apartment, and where Susan, his wife, spread out delectable viands after our reading of Dostoyevsky or Zola or Anatole France.

Those are the experiences that can never be taken from you, and they lie in your heart as a deathless and ever-cherished bond of gratitude. Harrison enjoyed spreading the light, gently infecting others with his enthusiasms, performing with equal grace the role of talker and listener. He was witty and perceptive; his knowledge was wholly free of pedantry and sat on him as lightly as a deonair opera cape. He loved his friends, he loved great art; he was anxious that the two get together.

Our lives are emptier, Minneapolis is emptier, without Harrison Wall Johnson.

OSCAR MATTHES, JR.

We have received the following obituary from Oscar Matthes, Sr., who incidentally is a charter member of Local 372, Lawrence, Massachusetts, and at eighty-two the oldest clarinet player in that city.

Oscar H. Matthes, Jr., passed away on March 11, 1945, at Lawrence Memorial Hospital, Medford, Massachusetts, following a brief illness. His musical career



Harrison W. Johnson



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began very early, in fact, when he was only three and played snare drum with an orchestra rehearsing at his house. His first lessons, on the clarinet, occurred at the age of six; at nine, he was put in charge of E. Strasser of Boston with whom he studied for six years. Later he studied with Ernest Gatley three years and Mr. Ackroyd for two years.

From the age of twelve up to the time of his death he played in a succession of prominent bands and orchestras: Boardman Band of Boston, Germania Orchestra of Lawrence, Dorchester Symphony Orchestra, Hoppe's Orchestra, Hartford Symphony Orchestra, Gartland's Concert Band, Miami Park Band, and many others. He was solo clarinetist with Arthur Pryor's Band at Willow Grove, Pennsylvania, for a number of years. He played with Sousa's Band for seven seasons, five years as assistant solo clarinetist and two seasons on the E-flat clarinet. He toured the United States and Canada twice with Sousa's Band and once with Ringling Brothers Barnum and Bailey Circus.

His career included also a period in which he was engaged by Harry Bettoney of Boston; manufacturer of clarinets, testing the instruments. In recent years he had been employed at an Army Base in South Boston. He had held membership in Local 655, Miami, Florida; Local 9, Boston; Local 372, Lawrence, Massachusetts, and Local 78, Syracuse, New York.

One of the leading clarinetists of the country, the quality of his tone was soft and smooth and, at need, very powerful. His execution was apparently effortless.

Surviving him are his wife, Mary J. (Holland) Matthes; his parents, Oscar and Selma Matthes of Lawrence, one brother, Ernest W. Matthes of Lawrence; two sisters, Mrs. August F. Wagner of Arlington, Massachusetts, and Mrs. Howard B. Upham of Cincinnati, Ohio.

EDWARD G. GODFREY

Edward G. ("Johnny") Godfrey, past president of Local 85, passed away suddenly on April 13, 1945, at his home in Schenectady, New York.

Born in Stowe, Vermont, he attended schools there and in Boston where he was graduated from the Boston Conservatory of Music. He served as the president of Local 85, Schenectady, from December, 1937, to January, 1944, and attended various national conventions. For the past several years he was an officer in the New York State Conference of Musicians. He is survived by his wife and a daughter, both of his parents, three sisters and a brother.

DWIGHT W. GODARD

Local 181, Aurora, Illinois, announces with deep regret the death, on March 7th at the age of eighty, of Dwight W. Godard, charter and life member of that local and one of its past presidents. During his musical career, which extended over a large number of years, Brother Godard was director of Godard's Military Band and the Yeoman Band of Aurora, and composed and arranged several marches for band and orchestra. He played piano with the Godard-Miller orchestra in the old Grand Opera House for many years and also had his own dance orchestra. Crippled as a result of a boyhood accident, he nevertheless played cornet on parade through the simple expedient of bestriding a white pony, and, when automobiles replaced horses, riding in a runabout at the head of the band. In later years he gave up conducting and playing and engaged in the manufacture of Godard's loose-leaf band music folio used by most of the leading bands in the United States and Canada. A native of Yorkville, Illinois, he was laid to rest in the cemetery of Elmwood, a nearby town. Four members of Local 181 and two other musical friends acted as pallbearers.

ANDREW NIELSEN

Local 79, Clinton, Iowa, announces with sorrow the death of Andrew Nielsen who had been one of its active members since 1901, and its treasurer for thirty years. Born in Germany in June, 1875, he was brought to this country as a child of five. He attended one of the national conventions and several sessions of the Mid-West Conference.

Correction

In the obituary of Herman E. Schultz which appeared in the April issue we omitted mention of the fact that Mr. Schultz was director for twenty-five years of the old Court Street Theatre (Shea's) in Buffalo, and that he was a Thirty-second Degree Mason.

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Massimo Freccia

(Continued from Page One)

cably against Fascist principles. He knew what it would mean. He knew it would mean, among other things, breaking all ties with his native country. Thus, in 1938, he left Italy and arrived in America and that very summer made his debut before the New York Philharmonic Symphony Orchestra at the Lewisohn Stadium. Having chosen this course, he once again could pursue, unhampered and unwaylaid, his ideal of "democracy in music". The same year he was guest conductor with the Cleveland Orchestra, the Philadelphia Orchestra (at Robin Hood Dell) and the Montreal Symphony Orchestra.

In 1939, he accepted the conductorship of the Havana Symphony Orchestra, a four-year tenure during which he so increased the scope of the orchestra that the number of its subscriptions jumped from 300 to 2,500.

In response to the conviction, however, that his true life work lay in the United States, he relinquished his post in Cuba in 1943 to enlist in the United States Army but was rejected on account of a minor physical disability. Then, in 1944 he became director of the New Orleans Symphony Orchestra.

Mr. Freccia's success in this southern city—and he has indeed been instrumental in raising that orchestra to the status of a major ensemble—is by no means in the nature of a miracle or a phenomenon, but rather is a natural result of his gifts, musical and social, of his previous training and achievements, of his unswerving resolution. On arriving in New Orleans, for instance, he spent months in auditioning and coaching new members; he pointed out to citizens forcibly and insistently the need for further expansion; he imbued the men and women in his orchestra with the enthusiasm and devotion he himself felt; he made each member feel that as he worked and thought so would the orchestra as a whole prosper or degenerate. Constantly he emphasized the need for music in wartime as in peacetime. A single December concert brought in \$8,456,000 in a War Bond Drive; a Pan-American concert helped strengthen relations between the continents; American compositions figured prominently in his programs. Always, always, not by any spectacular move, nor by any hypnotic unreason, but by his own painstaking care, his calm logic, his unswerving purpose, he brought citizens to a fuller regard for music and a desire to have it available to themselves in its highest form.

Now, engaged for a second season as the orchestra's conductor, he is ready to go forward with the knowledge of the citizens' full support. In the words of the orchestra's manager, George Foster, "Within one season he has built a great orchestra. This orchestra is being enlarged to seventy-six players next season and will have a greatly increased budget. In addition to his outstanding talents as a conductor, he is, for the men in the orchestra and for citizens of New Orleans, an inspiring example and a patient leader."

BOOKS OF THE DAY

(Continued from Page Six)

cal structure is erected. The second chapter, "The Composer at Work", is a healthy rebuttal to the assertion that works of art "just grow". A nursery tune is taken apart and put together again to prove the intricacy of even the simplest composition. The reader is taught to listen as a composer would listen.

Through subsequent chapters, in which the rondo, the minuet, the variation, homophony, polyphony, the fugue, suite, sonata, opera, oratorio and song, are discussed, the author has taken pains to give the readers, simultaneously with a number of facts, a greater capacity to hear and to apply the newly acquired listening ability in becoming familiar with the great works of the masters. All in all, a serviceable book to add to the musical library of the amateur—and the professional.

FRANK DAMROSCH: Let the People Sing, by Lucy Poate Stebbins and Richard Poate Stebbins. Foreword by Walter Damrosch. 273 pages. Duke University Press. \$3.00.

Few realize the enormous contribution made by the Damrosch family to musical culture in America. Only the hand of time can etch such information into public consciousness. This book, however, gives an inkling of the many projects that would have died aborning without the strengthening touch of the father Leopold and of the brothers Frank and Walter. In fact these three must be numbered among the dozen or so who saw America through its early difficult years when materialism was rampant and only a very earnest and persistent musician could

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| DARTOWN STRUTTERS BALL | SLEEPY-TIME GAL |
| DIANE | SOLITUDE |
| DINAH | SOMEBODY STOLE MY GAL |
| DO YOU EVER THINK OF ME | SOPHISTICATED LADY |
| EXACTLY LIKE YOU | STAR DUST |
| FOR ME AND MY GAL | STOMPIN' AT THE SAVOY |
| GOOD NIGHT, SWEETHEART | STORMY WEATHER |
| HAWAIIAN WAR CHANT | SWEET AND LOVELY |
| HOT LIPS | SWEET SUE |
| HOW'M I DOIN' | THESE FOOLISH THINGS |
| I AIN'T GOT NOBODY | TIGER RAG |
| I CAN'T GIVE YOU ANYTHING | TIME ON MY HANDS |
| BUT LOVE | 12TH STREET RAG |
| I'LL GET BY | TWO O'CLOCK JUMP |
| I'LL SEE YOU IN MY DREAMS | WABASH BLUES |
| I'M CONFESSIN' THAT I LOVE YOU | WAY DOWN YONDER IN |
| I NEVER KNEW | NEW ORLEANS |
| KNOCK ME A KISS | WELL, ALL RIGHT |
| LET ME CALL YOU SWEETHEART | WHEN JOHNNY COMES MARCHING |
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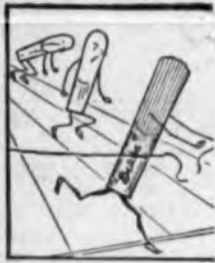
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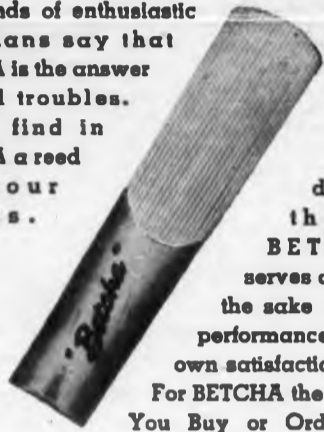


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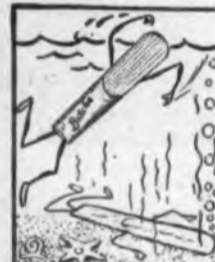
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Here are the parallel histories, then, of a great family and a great period in American life. But here is something else, too, peeping in flashes through the orderly progression of events: a family—harmonious and delightful seen from its innermost circle—where "everyone liked everyone else".

GENEROUS GESTURE

Jan Sibelius, ill in his home near Helsinki, has expressed appreciation through his wife of the "generous gesture" of the New York Philharmonic-Symphony in sending him \$1,000 additional royalties. The money was forwarded after it was reported that the eighty-year-old composer was in straitened circumstances because of failure to receive British and American royalties on his works.

Treasurer's Report

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have foretold the cultural maturity at length to be attained.

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It was hard going for these musical pioneers, especially since Theodore Thomas, another brave missionary, chose to consider Leopold Damrosch as a dangerous rival rather than as a sympathetic colleague. Frank, the elder son, realizing the constrictions of the New York scene, headed for Denver where he started his musical career first as a music store proprietor, then as a choir director. A sports writer, assigned to the reviewer's task for one concert and bewildered by the fugal entrances, described them thus: "The tenors took the lead followed closely by the altos. When they were running neck and neck, the sopranos caught up with them and soon overhauled them, taking the lead by a length and finally the basses caught up until they were all bunched together and it was anybody's race. The race was a draw as they all finished together and all bets were off."

With the death of Leopold Damrosch, came the beginning of the careers of the two brothers in New York, in opera and symphony. A revisiting of his native Germany in 1891 brought forth from Frank the characteristic utterance concerning his adopted country, "Give me our free and liberal political institutions which with all the corruption among the officials, are still vastly more moral in their effects upon the nation than the demoralizing influence of the 'paternal' government upon its 'children'. And finally, and above all, give me our social institutions in which man meets man as equal until one has proved his superior strength of intellect or other talents to be better than another; in which man meets woman as equal so that it depends mainly on

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Rending, Albert A.

COLUMBIA:
Hardy, Ed.

CONNAUT LAKE:
Yarn, Max

DEUBERS:
Green Gables

EASTON:
Calicchio E. J., and Marino, Michael,
Mrgs., Victory Ballroom.
Greco, Morris
Jacobson, Benjamin

ELMHURST:
Watro, John, Mgr., Showboat Grill

EMPOURNI:
McNaney, W. S.

ERIE:
Oliver, Edward

FATMOUNT PARK:
Riverside Inn,
Samuel Outenberg, Pres.

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

KELAYRES:
Condors, Joseph

LANCASTER:
Parker, A. R.
Weimbrom, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MIDLAND:
Mason, Bill

MT. CARMEL:
Mayfair Club, John Pogesky and
John Balkent, Mrgs.

NEW CASTLE:
Bondurant, Harry

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

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

POTTSTOWN:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

RIDGEWAY:
Benigni, Silvio

SHARON:
Marino & Cohn, Former Op
Clover Club.

STRAFFORD:
Poinsetta, Walter

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

WEST ELIZABETH:
Johnson, Edward

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

YATESVILLE:
Bianco, Joseph, Oper., Club Mayfair

YORK:
Weimbrom, Joe

RHODE ISLAND

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

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter
Kronson, Charles, Promoter

WARWICK:
D'Antonio, Joe
D'Antonio, Mike

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James

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

ROCK HILLS:
Kilax, "King"
Wright, Willford

SPARTANBURG:
Holcome, H. C.

SOUTH DAKOTA

BERESFORD:
Muhlenkott, Mike

LEBANON:
Schneider, Joseph M.

SIOUX FALLS:
Magee, Floyd

TRIPP:
Maxwell, J. E.

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

TENNESSEE

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

CHATTANOOGA:
Duddy, Nathan
Reeves, Harry A.

JACKSON:
Clark, Dave

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

MEMPHIS:
Atkinson, Elmer
Hulbert, Maurice

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

TEXAS

ABILENE:
Sphinx Club

AMARILLO:
Cos, Milton

AUSTIN:
Franka, Tony
Rowlett, Henry

CLARKSVILLE:
Jackson, Robert G.

DALLAS:
Carnahan, R. H.
Goldberg, Bernard
May, Oscar P. and Harry E.

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

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

HENDERSON:
Wright, Robert

HOUSTON:
Griggaby, J. B.
Ictson, Oscar
Merritt, Morris John
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Revis, Bouldin
Richards, O. K.
Robinowitz, Paul
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LONGVIEW:
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PALESTINE:
Earl, J. W.

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V. B. Berwick, Mgr.

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

TYLER:
Gillfillan, Max
Tyler Entertainment Co.

WACO:
Williams, J. R.

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

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

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

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

NORTON:
Pegram, Mrs. Erma

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

SUFFOLK:
Clark, W. H.

WASHINGTON

TACOMA:
Dittbener, Charles
King, Jan

WOODLAND:
Martin, Mrs. Edith

WEST VIRGINIA

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

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

FAIRMONT:
Carpenter, Samuel H.

WISCONSIN

ALMOND:
Hernatos, Geo., Two Lakes Pavilion

APPLETON:
Kenzelman, E.
Miller, Earl

ARCADIA:
Schade, Cyril

BARABO:
Dunham, Paul L.

EAGLE RIVER:
Denoyer, A. J.

HEAFFORD JUNCTION:
Kilinski, Phil., Prop.,
Phil's Lake Nakomis Resort.

JUMP RIVER:
Erickson, John, Mgr.,
Community Hall.

KESHENA:
American Legion Auxiliary
Long, Matilda

LA CROSSE:
Mueller, Otto

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale

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

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

MT. CALVARY:
Sijack, Steve

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

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

Khoury, Tony

ROTHSCHILD:
Rhyner, Lawrence

SHEBOYGAN:
Bahr, August W.
Sicilia, N.

SLINGER:
Buc, Andy, alias Andy Buege

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

TIGERTON:
Mieschke, Ed., Mgr.
Tigeron Dells Resort

TOMAH:
Cramm, E. L.

WAUSAU:
Vogl, Charles

WYOMING

CASPER:
Schmitt, A. B.

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

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. P. Meserole,
Owner and Operator.
Archer, Pat
Berenguet, A. C.
Burroughs, H. F., Jr.
Dykes, John (Jim), Prop.,
Dykes' Stockade.
Flagship, Inc.
Fratone, James

Furedy, E. S., Mgr.,
Trans Lux Hour Glass.

Hayden, Phil
Hodges, Edwin A.
Hoffman, Ed. F.,
Hoffman's J-Ring Circus.
Huie, Lim, Mgr., Casino Royal,
formerly known as La Parce.
Lynch, Buford
McDonald, Earl H.
McBrien, John T.
Reich, Eddie
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

ONTARIO

BRANTFORD:
Newman, Charles

HAMILTON:
Dumbell Amusement Co.

PORT ARTHUR:
Curtin, M.

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

QUEBEC

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

QUEBEC CITY:
Soukter, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet
Augler, J. H., Augler Bros. Stock Co.
Bert Smith Revue
Bigley, Mel. O.
Bough, Mrs. Mary
Blake, Milton (also known as Manuel
Blanke and Tom Kent).
Blanke, Manuel (also known as Mil-
ton Blanke and Tom Kent).
Blaufox, Paul, Mgr., Pee Bee Gee
Production Co., Inc.
Brau, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy Holly-
wood Co."
Bruce, Howard,
Hollywood Star Doubles.
Brugler, Harold

Burns, L. L., and Partners
Carr, June, and
Her Parisienne Creations.
Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R. C.
Czapewski, Harry J.
Darragh, Don
DeShon, Mr.
Eckhart, Robert
Edmonds, E. E., and His Enterprises
Farzaneh, B. F.
Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daricl
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Mgr., Follies Gay Parce
Freuch, Joe C.
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Frolics.
Grego, Pete
Hanover, M. L., Promoter
Hendershott, G. B., Fair Promoter
Hoffman, Ed. F., Hoffman's J-Ring
Circus.
Horan, Irub
Hyman, S.
International Magicians, Producers of
"Magic in the Air".
Johnson, Sandy
Katz, George
Kauneonga Operating Corp.,
F. A. Scheffel, Sec.
Kane, Lew, Theatrical Promoter
Kent, Tom (also known as Manuel
Blanke and Milton Blake).
Kessler, Sam, Promoter
Keyes, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Lasky, Andre, Owner and Mgr.,
Andre Lasky's French Revue.
Lawton, Miss Judith
Lester, Ann
London Intimate Opera Co.
McFryer, William, Promoter
McKay, Gail B., Promoter
McKinley, N. M.
Monmouth County Firemen's Asso.
Munoff, Yvonne
Musher, Woody (Paul Woody)
Nash, L. J.
Ouellette, Louis
Platinum Blond Revue
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies
Robertson, T. E.,
Robertson Rodeo, Inc.
Robinson, Paul
Rogers, Harry, Owner, "Frisco Follies"
Ross, Hal J.
Ross, Hal J., Enterprises
Russell, Ross, Mgr., "Shanghai Nights
Revue".
Shavitch, Vladimir
Singer, Leo, Singer's Midgets
Snyder, Sam, Owner, International
Water Follies
Spangler, Lee
Stone, Louis, Promoter
Taban, Muihew
Triumptions of 1941
Thompson, J. Nelson, Promoter
Todd, Jack, Promoter
Travers, Albert A.

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

**THEATRES AND
PICTURE HOUSES.**
Arranged alphabetically as
to States and Canada

CALIFORNIA

LOS ANGELES:
Paramount Theatre

MASSACHUSETTS

BOSTON:
E. M. Loew's Theatres

HOLYOKE:
Holyoke Theatre, Bernard W. Levy

MICHIGAN

DETROIT:
Colonial Theatre, Raymond Schreb-
ler, Owner and Oper.

GRAND RAPIDS:
Powers Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW YORK

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

**LONG ISLAND
(New York)**

HICKSVILLE:
Hicksville Theatre

NORTH CAROLINA

LUMBERTON:
Carolina Theatre

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Mgr.

PHILADELPHIA:
Apollo Theatre
Bijou Theatre

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Enter-
prises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

**BANDS ON THE
UNFAIR LIST**

Leonardson, Weldon, and his Band,
"The Weldonians", Oakland, Cal.
Libertyville Municipal Band, Thomas
Hiddleston, Director, Waukegan, Ill.
Southern Pacific American Legion
Post Band, San Francisco, Calif.
Southern Pacific Club Band,
San Francisco, Calif.
Wuerl's Concert Band,
Sheboygan, Wis.

**PARKS, BEACHES AND
GARDENS**

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

ORCHESTRAS

Baer, Stephen S., Orchestra,
Reading, Pa.
Bailey, Vernon, Orchestra, Napa, Cal.
Brewer, Gage and his Orchestra,
Wichita, Kans.
Burian, Lorraine, and Her Orchestra,
Friendship, Wis.
Cale, George, and his Orchestra,
Westfield, Mass.
Downs, Red, Orchestra, Topeka, Kan.
Drottning, Charles, Orchestra,
Stoughton, Wis.
Green, Red, Orchestra, Wichita, Kan.
Kross, Walter, Orchestra,
Perth Amboy, N. J.
Kryl, Bohumir, and his Symphony
Orchestra.
Mayfield, Jack, Orchestra, Wichita,
Kan.
O'Neil, Kermit and Ray, Orchestra,
Westfield, Wis.

**INDIVIDUALS, CLUBS,
HOTELS, Etc.**

This List is alphabetically
arranged in States, Canada
and Miscellaneous

CALIFORNIA

NEW JERSEY

BELLEVILLE:
Bella Hotel

LOCKPORT:
United Musicians, LIU 1122,
Everett Jepson, President.

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

MOUNT VERNON:
Studio Club

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

DUBUQUE:
Julien Dubuque Hotel

KANSAS

TOPEKA:
Egyptian Ballroom,
Claude Buey, Mgr.

WICHITA:
Shadowland Dance Club,
Gage Brewer, Owner and Oper.

KENTUCKY

LOUISVILLE:
Parkmore Recreation Center
Swiss American Home Assn., Inc.
Trianon Nite Club,
C. O. Allen, Prop.

LOUISIANA

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

NEW ORLEANS:
Happy Landing Club

MARYLAND

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

MASSACHUSETTS

FALL RIVER:
Faria, Gilbert

MICHIGAN

FLINT:
Central High School Auditorium

INTERLOCHEN:
National Music Camp

ISHPEMING:
Casino Bar & Night Club,
Ralph Doto, Prop.
Rendezvous Ballroom, Mrs. Delma
Rock and Gordon Rock, Props.

MARQUETTE:
Johnston, Martin M.

NEGAUNEE:
Hotel Bar, Napoleon Vizna, Prop.

NEW JERSEY

BELLEVILLE:
Bella Hotel

CLIFTON:
Bueckmann, Jacob

HIGHLAND PARK:
Atkinson, Connae

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

NEW YORK

FRANKFORT:
Billie Hotel

LOCKPORT:
United Musicians, LIU 1122,
Everett Jepson, President.

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

MOUNT VERNON:
Studio Club

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

SCHENECTADY:
Music Bar Restaurant,
Harry Silverman, Prop.

WEST PARK:
Broglio's; John Broglio, Mgr.

NORTH CAROLINA

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

WILMINGTON:
Plantation Club,
Henry Armalce, Mgr.

OKLAHOMA

OKLAHOMA CITY:
Orwig, William, Booking Agent

PENNSYLVANIA

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

GREENSBURG:
General Green Lodge,
Fraternal Order of Police.

PHILADELPHIA:
Turner's Hall

PITTSBURGH:
New Penn Inn, Louis, Alex and
Jim Passarella, Props.

READING:
Hampden Veterans' Volunteer Assn.

TENNESSEE

MEMPHIS:
Burns, Hal

TEXAS

PORT ARTHUR:
DeGrasse, Lenore

WEST VIRGINIA

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

PARKERSBURG:
Knights of Columbus Hall

WISCONSIN

APPLETON:
Appleton Community Hall

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

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

MISCELLANEOUS

Davis, Oscar

**THEATRES AND
PICTURE HOUSES**

MARYLAND

BALTIMORE:
State Theatre

MISSOURI

ST. LOUIS:
Fox Theatre

FIFE AND DRUM CORPS

American Legion Fife, Drum and
Bugle Corp., Perth Amboy, N. J.



(No. 5 of a series)

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FOR SALE—B. Penzel-Mueller. Clarinet (Boehm), used only slightly; German-silver keys, in excellent condition and tone. A. H. Thörpe, Mus. 1/2, U. S. N. R., Box 452, Navy Yard 3, S. C.

FOR SALE—Marcel Celeste in very good condition; \$190. Henry E. Sachs, Box 5404, Denver 17, Colo.

FOR SALE—Will sell one of my Excelsior Concert Grand Piano-Accordions, 120 Bass, stream-lined, white, heavy gold-plated trimmings, ivory top, 4 and 5 reeds, 4 rocker-arms and master shift in treble, bass shift, 17 combinations; like new; pre-war alligator case, plush-lined; \$600 cash (list price \$1,670). Mitchell, 125 South Ave., Poughkeepsie, N. Y.

FOR SALE—A. & B. Selmer Improved Albert System Clarinets, screw tuning joint, French case, canvas cover, \$100; "C" Clarinet, "Carl Fischer" Albert System, no case, \$25; Oboe "Buffet" ordinary system, with case, \$40; all "L. P." Roy H. Martindale, 40 Castin St., Meriden, Conn.

FOR SALE—Electric Violin \$50; Foot Control \$20; Pick-up Mike \$20; New Amplifier \$2-W, \$75. Krause, 109-19 134th St., South Ozone Park 20, N. Y.

FOR SALE—Banjo, Bacon, silver bell; mute attachment; excellent for solo or orchestra; perfect condition; originally \$150, price \$250. B. K., 2840 Malcolm Ave., Los Angeles 34, Calif.

FOR SALE—Selmer Alto Clarinet and case, \$225; French Oboe, military system, \$100; Silver King, Boehm Clarinet, \$100; all as new, no cracks. R. E. Hinderliter, 820 North Jefferson, Peoria, Ill.

FOR SALE—German-silver double Kruspe French Horn, \$300. Frank Gorell, 10 Lafayette St., New Rochelle, N. Y. Phone New Rochelle 2-1982-W.

FOR SALE—1350 Concert Library of 1,000 numbers, suitable for concert and hotel orchestra; consisting of overtures, selections, waltzes, valses and marches. Daniel Brecklin, 1741 Keapton St., Washington, D. C.

FOR SALE—Bassoon, genuine Heckel (in case); perfect tone and condition; fully repped; purchased new and used only 20 months; price \$600; further particulars, Wood, 117 Columbia Ave., Los Angeles 26, Calif.

FOR SALE—Recording Bass, 4 valve, used six months; sacrifice, \$350 with trunk. Wm. Grubbs, 8 Garfield Place, Lynbrook, L. I., N. Y.

FOR SALE—Kruspe Single French Horn with F and Eb crooks slides, with case and music lyre, condition like new, with clear lacquer finish; fine tone; perfect tune; price, \$175 cash sale. O. F. Thompson, 1612 Muffet Ave., Joplin, Mo.

FOR SALE—Baritone Sax, Selmer, balanced action; made in France, with case and metal stand; all like new. M. E. Ammon, 17113 Franklin, Lakewood 7, Ohio.

FOR SALE—25 Dance Orchestration of back numbers, complete as per year of publication, \$1.00; send self-addressed stamped envelope for list. Musician, 422 N. W. South River Drive, Miami 36, Fla.

FOR SALE—String Bass, 1/2 size, fine tone and with plenty power; in excellent condition; will sell very reasonable. Musician, 685 Rhinclander Ave., Bronx 60, New York, N. Y.

FOR SALE—Late model Paramount Tenor Banjo, perfect condition, leather case, cost \$170, will sell for \$60. O. J. Cooper, 730 Noble Ave., Bronx 63, New York, N. Y.

FOR SALE—Selmer Balanced Action Alto, alligator case with zipper; Selmer Cigar Cutter Alto and Balanced Action Clarinet, Budget Clarinet; Larrivee Oboe, Tenor Sax, Bb Bass Clarinet, and Violin and Viola, Wood Alto Clarinet. Box 3, International Musician, 39 Division St., Newark 2, N. J.

FOR SALE—Piccolo, "C", Boehm, wood, silver keys, gold springs, open "G" strap, excellent condition, \$150. Wood piccolo, \$70; tubed, size 38, reasonable. Wm. H. Waddington, 6831 72nd Ave., Chicago 49, Ill.

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

FOR SALE—Eb Saxophone, gold plated, Conn, excellent condition; \$150 with case and strap. Bb Clarinet, composition, like new. G. Pruxter, and case, \$110. Dr. H. J. Den Berg, 827 Bond Ave., Kalamazoo 30, Mich.

FOR SALE—Retiring from business. I offer for sale Cole's Musical Instrument Shop, 1122 Eye St., Sacramento 14, Calif., consisting of all repair shop equipment and supplies, fixtures and stocks; when available we handled player and Oboe instruments; living quarters in back, total rent \$45 per month; unlimited lease; four blocks from center of town; ideal location on busy intersection; business here 15 years; price, including good will \$25,000 and worth double that amount; references, American Trust Co., or Musicians' Union No. 12, or any music dealer in Sacramento; this set-up is a honey for a man or couple that doubles repairing; I wish to retire to my property near Georgetown and try to catch up on my sadly delayed hunting and fishing. O. G. Cole, 1122 Eye St., Sacramento 14, Calif.



Above: Supercharger Tachometer, which measures speed of rotating parts from 20 to 33,280 c.p.s. Created for AAF, Wright Field, by C. G. CONN LTD., pioneer in sound and electronics research.



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WANTED—Fine French model Silver C Flute, closed-G, with B foot preferred; please send full particulars and price. Box 8, International Musician, 39 Division St., Newark 2, N. J.

WANTED—Heckel or Heckel System Bassoon; must be a professional instrument; cash. R. Senkow, % 613 First Ave., N. W., Calgary, Alberta, Canada.

WANTED TO BUY—One sixteenth-size Violin and Bow in excellent condition; body length must measure 9 1/2 inches or less. Miriam Spaulding, 1521 Diamond Ave., South Pasadena, Calif.

WANTED TO BUY—Boxwood Oboes and English Horns with ivory ferrules; also Selmer Tenor Sax. E. F. Klodine, 1741 Sherwood, Detroit 12, Mich.

WANTED—Harp, will pay cash; address K. Attil, 1030 Bush St., San Francisco 9, Calif.

WANTED—Second-hand "Al Almont" Mouthpiece, preferably similar to a "Bach" No. 10 1/2 of 2; in good condition, etc. for Trumpet. Floyd T. Kaufman, 89th A. G. P. Band, Camp Robinson, Ark.

HELP WANTED

WANTED—Municipal Band Bbb Bass, French Horn, Flute and Piccolo Players; machinists, electrical, sheetmetal, boiler-makers; have jobs for experienced workers; best of wages. A. N. Koerting, Secretary, Local 662, A. F. of M., Laramie, Wyo.

ARRANGER—To write Piano Montunos; elaborate and good. Write P. O. Box 1612, Riverside Station, Miami 35, Fla.

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STOLEN—Service man's Olds Trombone; Slide No. 9877; Bell No. 9676; liberal reward for return. Sgt. Kenneth A. Cloud, 509th A. A. F. Band, Chanute Field, Ill.

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AT LIBERTY—String Bass, doubling cello and vocal; read and fake; prefer summer job, mountains in New York or Pennsylvania; member 802. C. Tuback, 1706 North 3rd St., Harrisburg, Pa.

AT LIBERTY—Hammond Organist and Pianist-Soloist; wants a change for the Coast, but not essential; hotel or cocktail bar; member Local 5, Blanche Anderson, 663 Prentiss Street, Detroit 1, Mich. Phone Temple 1-5128.

AT LIBERTY—Excellent Violinist, 42; beautiful tone; concert and dance experience; fake; nice appearance; open for first-class engagement anywhere. Arthur Blockland, 50-23 64th St., Woodside, L. I., N. Y. Phone Illinois 8-2759.

AT LIBERTY—String Bass Player; read, fake, bow; reliable; open for club dates; member Local 47. George Johnson, 221 West 65th St., Los Angeles 3, Calif. Phone PL 1-3887, 5-8 P. M.

AT LIBERTY—A-I all-round experienced Drummer; will leave town; member 802; nice appearance; play Latin rhythms; have a fine beat; read and fake. "Musician", % Associated Musicians of Greater New York, 1267 Sixth Ave., New York 19, N. Y.

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