

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLIV

NEWARK, N. J., OCTOBER, 1945

NO. 4

## LABOR AND CAPITAL MUST WORK TOGETHER

### Our Country's Future Depends on Cooperative Endeavors of These Two Great Forces

**T**HE most drastic misconception concerned with unionism is that "labor" and "capital" are opposing factions, that one side's assets are the other side's liabilities, in short, that whatever one gains the other loses. No thinking could be more fallacious and none more dangerous, fallacious because capital and labor are as much one as are head and torso of a single body, dangerous because this would imply a death struggle in which one must be eliminated. As a matter of fact, far from being mutually irreconcilables, labor and capital are mutually indispensable. One cannot exist without the other and each functions fully only when its partner is hale and hearty.

This misconception of labor's and capital's opposed aims appears in the repeated assertions that labor by its demands is impoverishing capital. Labor never has had and never will have such an aim. Prosperous and optimistic heads of industry are labor's as well as capital's assets. If employees receive more wages and work fewer hours now than they did in the slave-driven days of \$10-per-seventy-hour-week, it is because new devices have soomed production and not because management has itself taken up the slack. Far from impoverishing management, labor has given it, in place of craven, half-starved, sleep-besotted drudges, alert, aware workers with a sense of the value and dignity of their contribution to industry. If the most capitalistic capitalist in the world could have done his very best thinking, for his own very best interests he could have thought of no result more profitable to himself.

Nor does labor, realizing that capitalists are also important in industry's prosperity, advocate reapportionment of wealth or indeed any move that would make management less effectual. By the same token it insists that management shall adopt no steps that will make workers less effectual.

Recently we had occasion to attend a meeting of a luncheon club most of the members of which are small businessmen. As usual there was a speaker, and as usual he announced himself as a "rugged individualist" and claimed to be speaking as a private citizen. He discussed the political and economic condition of the country and painted a dark picture of the future unless "free enterprise" were restored. He claimed that businessmen should have the right to engage in any business they saw fit and to conduct such business in any manner they desired without regard to any regulation by the government. He warned the club members that unless this condition came about they, who were of the middle class, would soon find themselves "lower than labor". The impression he created was that the club members' interests and labor's interests were in opposition.

While ostensibly representing no group, the manner in which this speaker presented his subject clearly indicated that he had been engaged to spread such insidious propaganda as part of a concerted plan of the National Association of Manufacturers and the United States Chamber of Commerce to undermine organized labor. Months ago we warned our readers against just such tactics and cautioned them to be on their guard. (See first page article in the February, 1945, issue.)

By having such speakers address luncheon clubs and similar organizations made up of small businessmen, capitalistic interests reach an immense audience the members of which, flattered by being represented as the backbone of business in this country, fail to realize that they are being duped by the large monopolies who would put them out of business at the first opportunity. It is high time that labor became aware of the danger of such

"That objective (a job for everyone able and willing to work) is not only beyond reach but is also socially undesirable."

Another spokesman for capital, Beardsley Ruml, adopts a more conciliatory tone, but it will be noted, while he lauds the bill in theory, he seeks to undermine it by suggesting its present inapplicability. "There are some who object to the term 'full employment'", he says, "but for my part I like the phrase as the expression of a goal for national policy. The statement of the goal and our sincere



JOSEPH KNITZER, Concert Master of the Cleveland Orchestra  
(Biographical Article on Page Five)

ing it by spreading the plain truth that small businessmen's interests are more closely allied with labor's than with those of their monopolistic competitors.

In the matter of recent legislation for employment for all, capitalistic interests are displaying characteristic reactions. While clear-thinking managers look on this measure as a way out of another disastrous depression, since only workers with money in their pockets can buy the products of management, many who are less clear-thinking seek to prevent its passage. Not so long ago John F. Fennelly addressing the Investment Bankers Association, blandly stated, "Full employment would be incompatible with the free enterprise system which carries with it the right to a normal flow of unemployed." A bankers' magazine amplifies the statement with, "Workers of the future will require fears of unemployment and poverty to insure the necessary drive in this world of internal and international competition." Then comes this choice tid-

efforts to attain it will make the reality much closer to the ideal than if the ideal had never been expressed. It is a concept that will change from decade to decade as our ideas with respect to the relation between work and freedom change. Why not leave the term 'full employment', like 'liberty' and 'justice', to stand as a goal of democratic government and to derive its specific content from the will of the people as expressed from period to period by their free institutions?" In other words, Mr. Ruml, make it a phrase and salt it away in some encyclopedia.

What this and other protagonists of reaction miss is that a job for every man who wants it is a prime necessity *right now* if we are to have national economic security and national political security—and this means security for the capitalists, too.

Amid these temporizings, it is a relief to hear a clear note from the capitalistic camp in favor of the bill James Warburg, who as a spokesman for manage-

## STAY IN THE FIGHT!

The following is a telegram received from the Secretary of the Treasury, Fred M. Vinson, asking members of the Federation to continue buying Government bonds:

Washington, D. C.,  
August 31, 1945.

James C. Petrillo, President,  
American Federation of Musicians,  
570 Lexington Avenue,  
New York, N. Y.

It is most important that the American public continue buying Government bonds in substantial volume during the coming months and it is important that the payroll savings plan be kept available to workers and maintained at high levels. This is particularly true as we look forward to the Victory Loan which opens October 29th. Our successful war loan drives have been attributable in large measure to the payroll savings record and this could not have been accomplished without the enthusiastic support of the members of your Union and other workers throughout the Nation. I would like to urge that you continue this support to the plan before and during the drive and in the post-drive period. I shall appreciate it if you will call on all your members now to give their individual support to this program. Your leadership in this will insure substantial backing. I have assumed your willingness to do this due to many resolutions and requests to this end that have reached me from organized labor and the public generally. I welcome any suggestions you may wish to make concerning this most important activity.

FRED M. VINSON,  
Secretary of the Treasury.

Our answer to Secretary Vinson follows:

Fred M. Vinson,  
Secretary of the Treasury,  
Washington, D. C.

This will acknowledge receipt of your telegram asking our members for their continued cooperation in purchasing bonds, particularly by the payroll savings method. You may rest assured that the record of the membership of the American Federation of Musicians stands second to none in loyalty and cooperation, both in the war effort and the purchasing of bonds. This record I am sure will be extended to include all future bond drives instituted by the Treasury Department. As you know, we have cooperated not only in the purchase of bonds, but members of the Federation have helped promote and exploit all bond drives up to this time. Your urgent wire will be published on the front page of the next issue of our official journal which reaches every member of the Federation. Along with this notice of course will be an urgent request by me, as president, asking their continued support in your program.

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

It is not necessary for me to impress upon our members the necessity for wholehearted support of the Victory Loan Drive. The above telegram sent on behalf of the American Federation of Musicians to Secretary Vinson records the full loyalty and magnificent cooperation of our members in previous drives. I am confident you will continue your previous splendid record.

JAMES C. PETRILLO,  
President





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# Symphony Orchestras

**T**HIS is the month in which symphony orchestras open their seasons, and it is something to ponder on that over two hundred of them in communities throughout the United States are assembling their men, holding their rehearsals and presenting their first concerts. With the orchestras' average membership about sixty-six, one can readily visualize at least 13,200 expert instrumentalists earnestly negotiating the pages of Beethoven, Wagner and Tchaikovsky with a view to presenting to listeners throughout the land interpretations both authentic and sensitive. The inspiration these men and women impart is inestimable, for what music lover but can testify to a single concert lifting him out of a depression too dark for words and setting him on a new path of hope and faith. An army they are, worthy of their peacetime role, these thirteen or so thousand keen musicians with the classics and moderns at their fingertips and high resolve in their souls.

### New York

**T**HE 104th season of the New York Philharmonic-Symphony Society opened October 4th under the baton of its musical director, Artur Rodzinski, who is conducting during October. The opening con-

cert included the performance in symphonic form of Aaron Copland's "Appalachian Spring" which received the 1945 Pulitzer Prize for music. George Szell will be guest the first fortnight in November and Bruno Walter and Igor Stravinsky will be on the podium later in the winter. In addition to its regular subscription concerts the orchestra will give two in other cities, in Hartford, on November 13th and in Princeton on November 24th.

The National Orchestral Association has dedicated three of the four Monday evening concerts of its 1945-46 season at

Carnegie Hall to the victorious Big Three nations, Russia, England and America. The first of these concerts was given on October 1st and included works by representative Russian composers. Frank Sheridan was soloist in Rachmaninoff's Second Piano Concerto. The orchestra's musical director is Leon Barzin.

### Boston

**T**HE season of the Boston Symphony Orchestra under Serge Koussevitzky, which opened October 5th, comprises twenty-four pairs of Friday-Saturday concerts, six Monday evening concerts and six Sunday afternoon concerts in the home city, as well as a tour of the middle west, six concerts in Cambridge, Massachusetts, and the usual visits to New York, Brooklyn, and Providence. Guest conductors already scheduled are Adrian Boult, Igor Stravinsky, Fritz Reiner, Leonard Bernstein and Morton Gould.

### Springfield, Massachusetts

**A**LEXANDER LESLIE who this year is again conducting the Springfield Symphony Orchestra deserves a deal of the credit for the rapid development of this eighty-five piece orchestra. In the summer of 1943 when he came to Springfield to organize an orchestra he already had a rich musical experience behind him, as a graduate of the New England Conservatory, as a violin virtuoso, a teacher, and lecturer. With the cooperation of Local

171 and members of the Adult Education Council of Springfield he brought about the formation of the Springfield Orchestra Association, and on March 5, 1944, the orchestra made its debut to a packed house in the Municipal Auditorium. During the 1944-45 season the orchestra presented a series of five concerts with soloists.

During this present season a series of six concerts is planned, and the Symphony Chorus of 150 mixed voices will combine with the orchestra in Beethoven's Ninth Symphony. Springfield, it appears, has a bright musical future ahead of it.



ALEXANDER LESLIE

### Montreal

**T**EN concerts are to be presented this season by Les Concerts Symphoniques de Montréal. Four will be directed by Désiré Defauw, three by Vladimir Golechmann, and one each by Bruno Walter, Fritz Busch and Antal Dorati.

### Philadelphia

**S**TARTING its season fairly early as compared to other symphony orchestras, the first concert of the Philadelphia Orchestra on September 28th offered Stravinsky's "Four Norwegian Moods, for Orchestra" and Rossellini's "Canto di Palude" ("Song of the Marshes"). The remainder of the program brought Handel's Overture in D minor, from the Concerto Grosso No. 5, Opus 3, in a transcription by Eugene Ormandy, the orchestra's conductor. Eight new members of the orchestra were to be counted on the stage at this opening concert: Irwin Rosen, Sidney Sharp and Isadore Schwartz, in the second violin section; Earl Leavitt, assistant first trombone; Leonard Shulman, tympanist; William Goslee, first bassoon; Leonard Epstein, viola; and Philip Fisher, fourth trumpet.

### Harrisburg, Pa.

**T**HE Harrisburg Symphony Orchestra, George King Raudenbush, conductor, opened its sixteenth season on October 9th, when Grace Castagnetta was piano soloist.

### Baltimore

**T**HE twenty-ninth season of the Baltimore Symphony Orchestra which will open October 31st will present fourteen mid-week concerts, twelve Sunday concerts and five concerts for young people. Reginald Stewart is conducting the orchestra for the fourth season. In addition to its home concerts the orchestra will appear in Annapolis, Washington, D. C. and twenty other cities.

### Washington, D. C.

**T**HE fifteenth season of the National Symphony Orchestra, Hans Kindler its permanent conductor, will open October 22nd with a concert at which Nathan Milstein, violinist, will be soloist. This is to be the most extensive season of its history, since a total of ninety-five concerts are scheduled.

### Miami, Florida

**A**GAIN under the leadership of Modesto Alloco, the University of Miami Symphony Orchestra, founded in 1926, plans to give six pairs of concerts this year, the first on November 18th and 19th, when Gyorgy Sandor will be piano soloist. The orchestra's assistant conductor is Joel Belov. Mrs. Marie Volpe, manager of the orchestra since its inception, is looking forward to the most successful season of the organization.

### Cleveland

**T**HE Cleveland Orchestra's season which began October 11th will include the performance of twenty-two works by contemporary composers, ten of whom are American. The cantata by Lukas Foss and the Overture by Randall Thompson will receive their world premieres. Guest conductors will be Vladimir Golechmann and George Szell, who will each lead the orchestra for three weeks in mid-season. Two programs will be led by Rudolph Ringwall, the orchestra's associate con-

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Leinsdorf, will lead the remainder of the concerts.

Cincinnati

THE concerts of October 5th and 6th, which opened the season of the Cincinnati Symphony Orchestra under Eugene Goossens, featured the Brahms Sextet for Strings in G in a transcription by Mr. Goossens, as well as a Victory Fanfare composed by this conductor. Twenty pairs of concerts are scheduled. Also there will be forty-three concerts on tour, five Young People's concerts and seven Pop concerts.

Fort Wayne

THE Fort Wayne, Indiana, Philharmonic Orchestra, under the direction of Hans Schwieger, launched its second season on October 2nd with every indication that the orchestra had gained the solid support of that town's citizenry. Soloists scheduled for the series are William Kapell, Gladys Swarthout, Yehudi Menuhin, Stella Roman, Bruna Castagna, Frederick Jagel, and Alexander Kipnis. A performance of Verdi's "Requiem" is planned for the Spring. The orchestra this year has grown from seventy to eighty-eight pieces.

St. Louis

THE St. Louis Symphony Orchestra will open its sixty-fifth season with a pair of subscription concerts October 19th and 20th. Vladimir Golschmann will be on the podium, in this his fifteenth consecutive season as conductor. During the season Leonard Bernstein will conduct at two pairs of concerts while Harry Farberman, concert master and assistant conductor, will be on the podium during one week-end. World premieres will be given "Harvest" by Morton Gould, "Serenade" by Alexandre Tansman, "Escort to Glory" by Carl Eppert, and Suite Concertante for Violin by Bohuslav Martinu.

Kansas City

THE Katz Drug Company, with thirteen stores in Kansas City, will sponsor two gala concerts to be given by the Kansas City Philharmonic Orchestra on October 27th, afternoon and evening. Benny Goodman and Gladys Swarthout will be soloists. The two concerts were decided on because ten thousand persons were turned away from a similarly sponsored performance last October, when Oscar Levant and Dorothy Sarnoff were soloists.

In addition to the ten pairs of concerts in the regular series the orchestra will present in its 1945-46 season twelve young people's concerts, four special events, six pop concerts and concerts on tour in the middle west. The programs will include compositions by the American composers, Creston, William Grant Still, Virgil Thomson, Barber, Harris and Copland.

News Nuggets

To aid war-impooverished children of Italy, Arturo Toscanini conducted the NBC Symphony orchestra on September 25th in a performance of Beethoven's Ninth Symphony. The concert was arranged by the Italian Welfare League and sponsored by the American Relief for Italy, Inc.

Dmitri Shostakovich recently completed Ninth Symphony is not the monumental work planned to complete the war trilogy which began with the Seventh ("Leningrad") but instead is an intermezzo separating the two huge symphonies (Seventh and Eighth) from the final section which presumably will be the Tenth, and is, in the words of its composer, "a lark", played in only twenty-five minutes and gay and whimsical throughout.

Sidney Baron, young American conductor, has been transferred from duty on board a warship in the Pacific to the faculty of the United States Navy School of Music in Washington, D. C., where he will teach classes in conducting for Navy band and orchestra leaders.

Harold Bauer has been engaged as music consultant of the Music School of the University of Miami.

Bela Bartok, Hungarian composer, died September 26th in New York at the age of sixty-four. From 1940 until his death he lived in that city where he added several works to his long list of compositions. A violin sonata composed for Yehudi Menuhin has not yet been played. Bartok made his last public appearance on January 22, 1943, when he and his wife were soloists in a new orchestral arrangement of the "Music for Two Pianos and Percussion" as a concerto. One of the most important composers of modern music, he was a leading spirit of the "revolutionary" movement. He will also be remembered for his extensive researches in the field of Hungarian folk

JOSEPH KNITZER

(First in the series of articles on the concert masters of our great symphony orchestras.)

TYPICAL of our young musicians who have been American trained and American fostered is Joseph Knitzer, concert master of the Cleveland Orchestra. This violinist, who has recently been honorably discharged from the Army, was born in New York on October 11, 1913, and studied in his youth with that instructor of prodigies, Leopold Auer. When he was fourteen years old, he played the Mendelssohn Concerto at a Children's Concert of the New York Symphony Orchestra, conducted by Walter Damrosch. With no intention of resting on his laurels, he went on with his studies under Louis Persinger, the teacher of Yehudi Menuhin, graduated from the Institute of Musical Art and the Juilliard Graduate School, and, when he was twenty-two, made his "official" debut with the Philadelphia Orchestra under the baton of Leopold Stokowski.

Also, in 1934, he won the Naumberg Foundation Award.

In the decade since that time, Mr. Knitzer's musical career has steadily unfolded. He has given three New York recitals, has toured extensively in the United States and Canada, has appeared as soloist with the symphony orchestras in Philadelphia, New York, Detroit, Washington and Cleveland, and has become head of the Violin Department of the Cleveland Institute of Music. Since the latter appointment in 1941, he has made Cleveland his home and it was from that city he entered the Army in 1942. During the two years spent in this branch of the Service he was a member both of the

special service and the intelligence division.

Young Knitzer made his debut with the Cleveland Orchestra on February 27, 1944, playing the Violin Concerto of Beethoven under Rudolph Ringwall, and, later in the season, the "Poem" of Chausson and "Tzigane" of Ravel. In March, 1944, he played the Beethoven Concerto again with the Cleveland Orchestra, this time at only a few hours' notice when the scheduled soloist was unable to appear. Though he had broadcast the work to an international audience only the week before, so sudden a debut before a critical subscription audience was something of an ordeal, one met, to his credit be it said, with confidence and mastery. His name appears on the list of distinguished soloists who are to play with the Cleveland Orchestra in the course of the coming 1945-46 season, when he will give the first Cleveland performance of the Second Violin Concerto by Prokofieff.

Mr. Knitzer was appointed concert master of the Cleveland Orchestra in the Spring of this year.



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## HERE, THERE and EVERYWHERE

"MUSIC FOR THE WOUNDED" was the rallying note for the great concert at Hollywood Bowl presented September 22nd, the first giant post-war effort in behalf of stricken veterans of World War II, now filling the hospitals. Sponsored by Local 47 in co-operation with the Hollywood Victory Committee, this mighty rally featured famous stars of the screen, radio and stage—Jack Benny, Bob Burns, Jerry Colonna, Bing Crosby, Bette Davis, Jack Haley, Bob Hope, Artur Rubinstein, Dinah Shore, Frank Sinatra, Robert Dolan, Alfred Newman, Eddie Paul, Leopold Stokowski, Axel Stordahl, and John Scott Trotter—and established an initial fund for the entertainment of stricken service men in the hospitals of Southern California.

Leopold Stokowski conducted the Bowl Symphony and officers and men of the Army, Navy, Marines and Coast Guard were in attendance. Many top-flight bands contributed their services, 300 musicians in all taking part.

Local 47, with 2,000 members in active service during the war and bond purchases aggregating nearly \$400,000, has

been actively engaged for three years in voluntary entertainment nightly at the Hollywood Canteen and at camps and hospitals, and has also helped war bond and war chest drives, the Red Cross, Victory House and recruiting.

### Local Lineups

Local 767, Los Angeles, celebrated its twenty-fifth anniversary with a big party at union headquarters on Labor Day.

The Sousa Band Fraternal Society announces its annual reunion and dinner to take place simultaneously in New York and Los Angeles on November 4th.

The National War Labor Board has upheld a decision of the New York Regional Board awarding all musicians employed in Class A and B hotels, cafes and cabarets in New York a wage increase retroactive as of February 23, 1944. This decision raises the minimum union scale to fifteen per cent above the 1941 scale, and in addition awards extra compensation to musicians who perform on more than one instrument.

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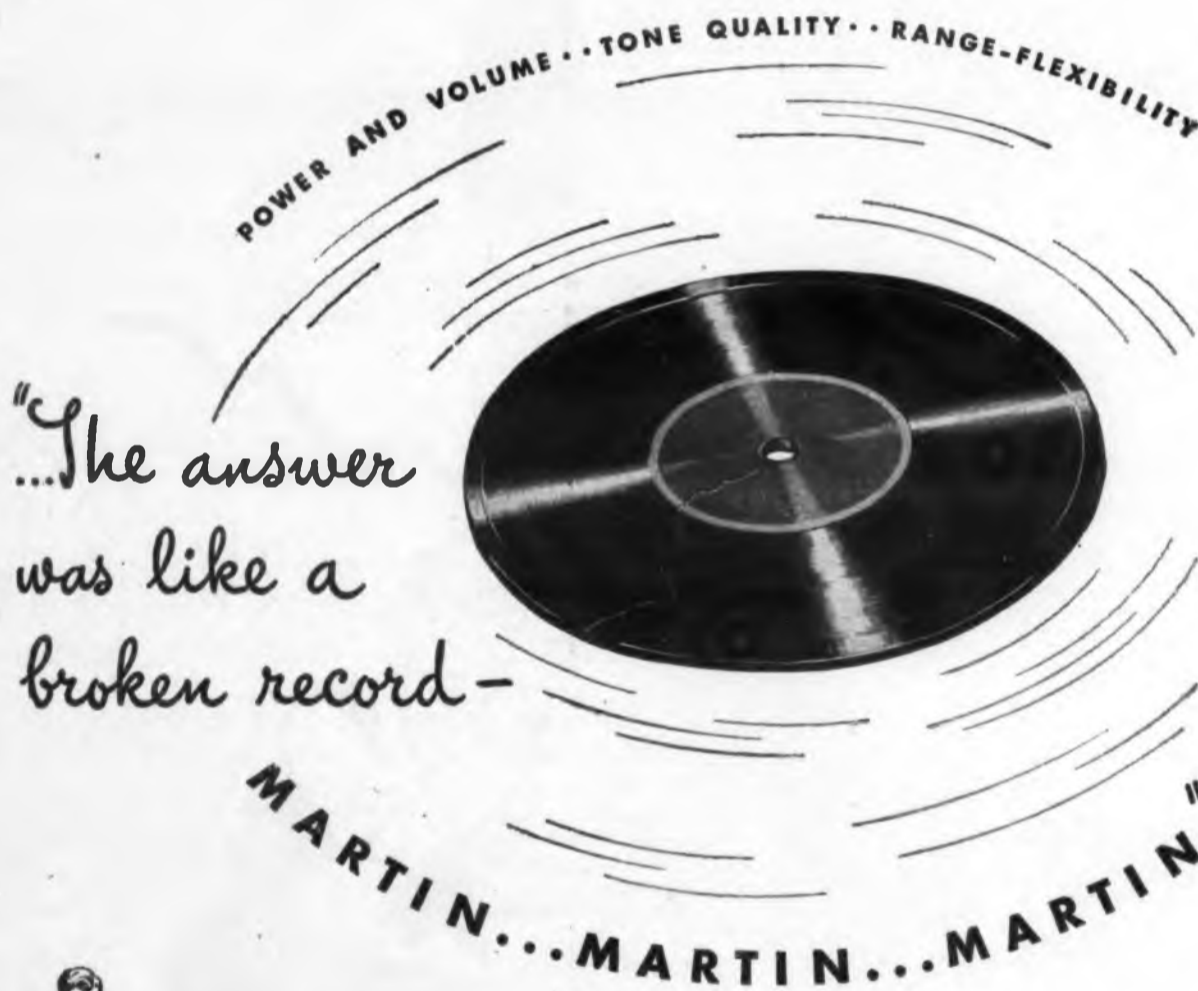
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...was like a  
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# Concert Bands

**O**UR final farewells to summer would not be complete if we did not cast one wistful glance backward at the empty bandstands and the wind-swept parks dotting the nation, their only music the shouting of children and the twittering of a few remaining birds. The squirrels are scampering gaily over the pagoda roofs of these bandstands and burying nuts at their base, but, aside from these adventurers, only the grey rains and the silently falling leaves are in possession. Music is becoming speedily an indoor art and it will take a new Spring, a new hope and a new resolve to bring it again into the open. Meanwhile, in this month of transition we would do well to review the summer season's accomplishments by several of our concert bands.

### Racine Report

**T**HE Racine Park Board Band under the direction of John T. Opferkuch, concluded a series of fifteen summer concerts when it appeared before the season's largest audience of almost 10,000 at the annual Labor Day celebration in that Wisconsin city. These open-air concerts, made possible through an appropriation by the city council, were played in seven different parks of the city.

This is the band's third year under the direction of Mr. Opferkuch. The general policy has been to keep concert programs diversified to cope with the mixed interests of an outdoor audience. Each program has featured an instrumental ensemble or soloist from the band. Russell Griep, trumpet, Marlon Simeon, clarinet, Edward Bezucha, trombone, William Mason, xylophone, and Frank Benciscutto, saxophone, have been soloists this season as have also several local vocalists. Wesley W. Blish has provided additional variety as master of ceremonies and leader of community singing.

Increased interest in the band is indicated in audience attendance figures, which each season have shown at least 20 per cent increase over the preceding season. Besides the regular concerts the band in the past few years has played for a number of parades and appeared at seven different industrial "E" award ceremonies.

The Racine Park Board Band has a membership of thirty-four, all of whom belong to Local 42 of that city. To Erwin H. Sorensen, president and business manager of this local, goes much of the credit for promoting these concerts, and in recent years for inducing the city to increase the appropriation for more concerts. Brother Sorensen is also a member of the band's trumpet section and recently completed his thirtieth year playing the trumpet with local bands. The organization's advisory board consists of Brother Sorensen, Warren M. Dana, Ralph J. Steiner, Clarence Wilda and John T. Opferkuch. Paul Bardeen is band secretary and Ralph Steiner handles the library and publicity work.

### Baltimore Bands

**T**HE nine-week series of city-sponsored band concerts, with music performed by two white and two colored bands, provided Baltimore residents this summer with 124 concerts at five of which massed bands were heard. The first of these latter concerts, held on June 24th and dedicated to the dead of World War II, was attended by many celebrities among whom was guest-speaker Major General Anthony C. McAuliffe, Governor Herbert R. O'Connor, and Mayor Theodore R. McKeldin. As part of the ceremonies, Mayor McKeldin presented to Robert P. Iula, executive secretary of the Department of Municipal Music, a handsomely bound certificate of appreciation as a reward for bringing music of such a high level to Baltimore.

A second massed band concert, given on July 11th at historical Druid Hill Park, was based on a Spanish theme, and a third one was given July 31st at Patterson Park. A soloist and chorus of sixty mixed voices participated at a colored massed band concert on August 12th before a large audience of around 15,000 persons. On August 14th, at the final massed band concert of the season, the Department of Municipal Music for the first time in its history put on a complete Gilbert and Sullivan operetta, "Trial by Jury". This was given in full costume on a stage especially built for the occasion. Judging from the many favorable comments, the people of Baltimore desire music of this type, and plans are now being formulated for more such presentations next season.

### Waukesha Registers Success

**T**HE summer season just passed proved the most successful band concert season yet presented in Waukesha, Wisconsin.

Every concert was well attended, and the programs were such as to please all music lovers. The forty-piece band was supplemented at its concerts by vocal soloists Mona Woyahn of Waukesha and Elmer Kuenzle of Oconomowoc. Not only the public but the press and the Trades and Labor Council cooperated in making this the best band season yet experienced in Waukesha.

### New Departure

**T**HE New Departure Band of Bristol, Connecticut, closed its season September 16th with a concert at which Mildred Plumb was soprano soloist. This band, composed of thirty-five members, was especially busy during the summer playing at Lake Compounce, Connecticut's famous amusement park, and for the regular band series at Bristol. The band's conductor is Ernest A. Becker, its assistant conductor and cornet soloist, Edward

Noon, and its librarian and baritone soloist, Karl Otto.

### Milwaukee March

**T**HE Milwaukee area is experiencing a great renewal of interest and activity in summer band concerts. A total of thirty-four band concerts were played there during the past summer, included in which were two series of eight concerts each given at West Milwaukee and Shorewood. Henry Panduro's Concert Band of twenty-eight members playing weekly at Barclay Field, West Milwaukee, finished its third season with flying colors. At Shorewood Sandy Smith presented a series with fifty men at Hubbard Park. The regular city concerts and the Kilbourn Park concerts were in the capable hands of Oscar Dunker, Joseph Gigante, William Koch, Joseph Clauder, Guy Newmann (Blatz Post Band), and Ted Bach.

### New York Points With Pride

**T**HE eighth year of summer band concerts jointly sponsored by Local 802 and various business organizations has proved one of the most successful yet given. Attendance at the twenty-four concerts was 157,000, the largest number recorded since the beginning of the series.

Conductors of the series were: Bernard Altschuler, Captain Eugene LaBarre, Rosario Bourdon, Captain George F. Briegel, Nathan Brusiloff, Albert Chiaffarelli, Giuseppe Creatore, George Drumm, Lambert Eben, Michael Fielding, Gerardo Iasilli, Franz Kaltenborn, Murray Kellner, Paul Migan, Abe H. Nussbaum, Amedeo Passeri, Eugene Plotnikoff, Arthur Roman, Adrian Schubert, Sholom Secunda, George Shakley, Dr. Harwood Simmons, Gabriele Simoni, Chester Smith, Max Smolen, Captain F. W. Sutherland, Max Waldo.

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# Grand Opera

**M**ANY of the released G.I.s are finding their way to the stages and pits of opera houses as singers and instrumentalists. We can expect therefore a general heightening in the standard of production of our various opera companies. Moreover, the raising of travel restrictions is assisting our touring opera companies to bring opera to more music lovers than has ever before been possible. All in all, we have every justification for the belief that the 1945-46 season will be one of the most fruitful yet experienced in the field of opera.

### Civilian Assignment

**ARTHUR KENT**, baritone, recently released from the Army of the United States, has resumed his career with an engagement with the Metropolitan Opera Company, an opera tour of Canada and an October appearance in the lead role of Broadway's "Song of Norway".

With his entry into the Army in February, 1942, Mr. Kent was the first member of the Metropolitan Opera to go into service. As a major on General Brehon Somervell's staff in Washington, Mr. Kent was assigned as personnel control super-

visor for the continental Army Services Forces. In 1939 he was a winner of the Metropolitan Air Auditions which led to his engagement by the Metropolitan.

James Pease, baritone, who returned to civilian status after his honorable discharge from the Army of the United States on October 1st—he spent two and one-half years as a flying training instructor at Laredo, Texas—will be active this season in concert, opera, radio and theatrical work.

### City Project

**LASZLO HALASZ**, music director of the New York City Opera Company, conducted on September 27th "Tosca", the

company's opening performance in this its fifth season. Appearing in the role of Mario Cavaradossi was tenor Eugene Con-



ARTHUR KENT

ley recently honorably discharged from the Service. Another ex-service man, tenor Giulio Garli, has been cast for roles in "Cavalleria Rusticana", "Bohème",

"Faust", and "The Flying Dutchman".

On September 28th Tod Duncan, baritone, noted for his characterization of Porgy in Gershwin's "Porgy and Bess", made his operatic debut with the company as Tonio in Leoncavallo's "I Pagliacci". On September 30th he appeared as Escamillo in Bizet's "Carmen". In announcing this addition to the roster, Mr. Halasz pointed out that Mr. Duncan has been acclaimed "one of the finest artists ever developed by his race" and that therefore his engagement was in line with the company's policy of presenting the best in American talent.

Smetana's "The Bartered Bride", added to the company's repertoire this season, was presented in English on October 3rd.

Leopold Sachse, in pre-Hitler Germany general manager of the Hamburg State Opera House, is the company's new stage director.

### Business Men Help

**T**HE Chicago Opera Company, now in the midst of its six-week season, is experiencing the good effects of its new system of "multiple business contributors". This plan, evolved last year, makes business houses, in place of the rich individual guarantors of the past, the prime supporters of opera in that city. Several hundred large companies and corporations are listed as supporters of the opera, with contributions ranging from \$25.00 to \$2,500. The firms customarily give their employees coupons representing twenty per cent or more of the cost of an opera ticket, the employee paying the remainder.

The Chicago Opera auditions have brought to light three excellent singers who as award winners are now regular members: Patsy Petasky, soprano, Louis Sudler, baritone, and Robert Farrell, baritone. Besides the audition winners, the roster has been increased by the addition of Alice Tate, young American-born soprano from New York, and Nicholas Resigno, conductor, born in Brooklyn. Already since the season opened October 5th, performances have been given of "Manon", "Rigoletto", "Il Trovatore", "Carmen" and "Tosca". From now until the season's close, there will be five performances each week. Fausto Cleva is the company's general artistic director.

### Philadelphia La Scala

**T**HE Philadelphia La Scala Opera Company which on November 1st will open its regular Philadelphia season with "La Forza del Destino", is also presenting a series of six performances in Washington, D. C., as well as the usual one in Baltimore.

### Boston Season

**F**ROM October 21st to November 11th Boston will revel in its own Boston Grand Opera Company, which has scheduled a series of the standard operas.

### Carmen for San Francisco

**T**HE War Memorial Opera House where the United Nations conference held its plenary sessions last spring was put to use for the performances of the San Francisco Opera Company when it opened its twenty-third season on September 25th. Gaetano Merola conducted "Carmen" on that night, with Risè Stevens and Raoul Jobin respectively singing the roles of Carmen and Don José and an audience that outdid all previous seasons both in size and splendor. It appears at this writing, such is the rush for tickets, that all seats will be sold for the season's twenty-two performances.

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# Top-Flight Bands

**W**E welcome back to these columns this month many leaders and men now returning to serve the nation as entertainers as gallantly as they have served it as fighters. Sgt. Ray McKinley, drummer with Major Glenn Miller's Orchestra, Sam Donahue, Orrin Tucker, Eddy Duchin—it will be good to have these and other such musicians again holding forth wherever music and gaiety are in order. However, before we go blithely into the post-war set-up, with its laughter, its light-heartedness, its zest for the new and its impatience with the old, let us pause a long, still moment in memory of those bandsmen and leaders who will not return, who gave their final performances on distant hillsides and lonely beach-heads, with only the dull echoing of bombs and the shriek of shrapnel for applause. Let us in this moment give thanks to these men, who have made our dancing and our laughter and our music possible, who have given us a new world to fashion after our heart's desire. May we go about this fashioning in a manner worthy of them!

### Service Notes

**E. BRADLEY CLAY** is the director of an All-Veteran Orchestra in Washington, D. C., the members of which are John Brown, Carman Campognoli, Harry Albert, Thomas O'Connell, Vincent Burns, William Vance, Harry Allen, Robert Kingsbury, Bunny Martin, Bob Brunsvold, Bob Goodman, Ray Ballukin and Jenny Wojcik, the latter an ex-member of the Waves. Clay himself is an ex-aerial gunner of the Fifth Air Force. Most of the men have served overseas and have participated in the major campaigns. Many of them wear the Purple Heart and other medals for valor and heroism.

**S/SGT. CHARLES CRAFT** (Baron Elliott) has been awarded the Bronze Star Medal for meritorious service during the European campaign.

**SAM DONAHUE** and his Navy Band, returned to this country after serving twenty-five months outside the states, twelve in the Pacific Area and thirteen in the European Theatre, are at this writing at their base at the Anacostia Navy Yard in Washington.

**ORRIN TUCKER**, on his discharge from the Navy, intends to build a band



ORRIN TUCKER

with five brass, five saxophones, five strings and four rhythm.

### Gotham Gaiety

**EMIL COLEMAN'S** run at the Waldorf Hotel opened this month. He will return to the Mocambo, Los Angeles, in December.

**CHUCK FOSTER'S** orchestra has been held over at the New Yorker Hotel until October 20th.

**SHEP FIELDS** swung into the Roosevelt Grill September 20th.

**WOODY HERMAN'S** orchestra will give a concert at Carnegie Hall March 29th, 1946, a feature of which will be the first playing of "Ebony Concerto for Orchestra" now being composed by Igor Stravinsky, who himself will conduct Herman's orchestra in the performance.

**BUDDY JOHNSON** will close his five-week engagement at Harlem's Savoy Ballroom October 28th.

**GENE KRUPA**, who opened on September 27th at the Capitol Theatre, has had his USO overseas tour put forward to "some time in January" with the Far East goal.

**DUKE ELLINGTON** has a January, 1946, date at the Paramount Theatre.

**COUNT BASIE**, who will begin a four-week date at the Roxy some time in January, has a December 28th booking (for one week) at the 125th Street Apollo Theatre in Harlem. Currently he is doing a coast-to-coast theatre tour.

### East Coast Eddies

**EDDIE STONE** will close his six-week run at Statler Hotel, Boston, October 27th.

**BARON HUGO'S** orchestra has been featured at Totem Pole Ballroom, Auburndale, Massachusetts, for twenty-two months.

**HENRY BUSSE** opened October 12th at Vogue Terrace, Pittsburgh.

**JIMMY PALMER'S** date at the Vogue Terrace ended October 11th.

**AL POSTAL** opened the fall season at the Biltmore Ballroom, Brooklyn, September 22nd.

### Mid-West Madcaps

**HARRY COOL'S** date at the Blackhawk Cafe, Chicago, has been extended until late December, which will make it a six-month run.

**HAL McINTYRE'S** orchestra has just finished a two-week vacation as an aftermath to its strenuous four-month trek in the European Theatre of Operations. Its first booking will be at the Circle Theatre, Indianapolis, November 1st.

**BILLY ECKSTINE** will open a three-week date at the Club Riviera, St. Louis, on October 19th.

**NICK LUCAS** and his men swung into the Sky-Vu Gardens, Dallas, October 4th.

### Touring Teams

**BENNY GOODMAN** began a tour of one-nighters September 26th with an engagement at the Auditorium Dance Gardens in Kitchener, Ontario.

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**JIMMIE LUNCEFORD** will play the week of October 19th at the Royal Theatre, Baltimore, Maryland, the week of November 2nd at the Paradise Theatre, Detroit, and the week of November 15th at the National Theatre, Louisville, Kentucky.

**JOE LIGGINS** is taking one-nighters in the southern states during October.

**Now We Can Tell It**

**L**AST Spring, Al Trace's orchestra, during a tour of Southern Army Camps and Naval bases, was called to a place of which he had never heard, in the hills of Tennessee. After a seemingly endless journey the band suddenly came upon a boom town right in the middle of nowhere, equipped with theatres, churches, power plants, blocks of homes and a huge recreation center. Before playing, Trace and the men were beckoned to one side and told by an FBI agent, "We want to welcome you. Now that you are here, we want you to forget you ever were here. Under no condition are you to leave this building, nor can you tell anybody what you have seen here, until after the war's end. We can't tell you why, but if our work is successful, it may end the war". The spot, you see, was Oak Ridge, home of the Atomic Bomb.

**California Carousel**

**TONO EL NEGRO** (known as the "Cab Calloway of Mexico") opened September 18th at Club Brazil, Los Angeles.

**DEL COURTNEY'S** band is taking an indefinite date at the Palace Hotel, San Francisco.



**DEL COURTNEY**

**ARTIE SHAW** started, September 28th, a weekly four-night stand schedule at the Meadowbrook (formerly Casa Manana) in Los Angeles.

**SANDY SANDERS** leased Union Hall, North Hollywood, and leads his own band, the Rough Riders, there two nights a week.

**CAMILLO LENTINI** and his Latin-American orchestra were heard at the Central America Independence Ball on the 14th of September at the Hollywood Roosevelt Hotel.

**XAVIER CUGAT** and his band are taking one-nighters along the California coast before beginning their long date at Slapsy Maxie's October 23rd.

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All that serves labor serves the nation. All that harms labor is treason to America. No line can be drawn between these two. If any man tells you he loves America yet hates labor, he is a fool. There is no America without labor.  
— ANONYMOUS  
(Attributed to Abraham Lincoln).

## Employers All

**N**EARLY every adult in the world is a worker. Nearly every adult in the world is also an employer. For the world's real employers are not the ones issuing the pay checks and dictating the orders. They are the people who buy the products, use the transportation facilities, rent the houses, burn the fuel. Those men sitting behind their glass-top desks are only middle-men, go-betweens for capital (money in pockets) and labor.

By the same token musicians' "bosses" are not the hotel or theatre managers who employ the bands, nor yet the conductors or musical directors who lead the orchestras. Their bosses are people everywhere who like to hear music. These are the ones who must be pleased. Paraphrasing a famous statement, "To have great musicians, there must be great audiences, too."

Labor's complaint against "capital", as embodied in the high-powered executive, is that he often forgets he is just another employee, bound to please that vast purchasing public, and rather sets up as a potentate. Yes, he remembers that the customer must be satisfied. But to his mind this is an end to be attained through sacrifices made by the workers, never, never by himself. This type of executive makes the price cheaper through making the worker put in longer hours; he raises the quality through ordering skilled labor to work at a lower scale; he has the gadget turned out in record time, often through making his men work in overcrowded and badly ventilated buildings. He insists price increases are the inevitable accompaniment of wage increases, and skims over the fact that workers with more money in their pockets will buy more articles and thus return more money to his coffers. Of course, he intends to please the customer, but only so long as this can be done with no inconvenience to himself.

This state of affairs would be irremediable but for one small fact: the buying public and the mass of workers are one. After work, and during their lunch hours, factory employees are the men and women who finger over the goods at the counters of the nation. Their weekly salaries are distributed, via their wives, in the cash registers of stores throughout the country, and from thence go back to the factories. Thus employees, in their role as a nation's purchasers, have a right to make terms with the producers of goods. And to enforce these terms they have most efficient weapons in the Union Trade Label, and the picket line. By resolving not to purchase any goods but those made under union standards and bearing the union label, and by avoiding shops which do not observe union conditions, purchasers become setters of styles, dictators of trends, formulators of rules and enforcers of justice.

The musician must consider this state of affairs from a particular angle. His employment in future days is exactly dependent on the number of persons willing to pay money to hear him, for these, as we have noted, are his real employers. This presupposes not only that thousands who may never become professional musicians

a desire to hear music, but also that thousands must be inculcated in that prime doctrine of unions, namely, that "the laborer is worthy of his hire". When they have grasped this fact, and realized that it holds good whether the results of such labors be heard in concert hall, recorded on discs, or broadcast over the radio, then, and only then, with an aware and appreciative public his employers, the musician will become secure in his employment.

## Honoring the Concert Master

**I**N publishing a series of biographical articles on the concert masters of our major symphony orchestras (see page 5 of the present issue), we desire to pay tribute in so far as lies within our power to these artists who in their organization hold so special a place. Grove's definition gives a clear picture of their role: "The concert master is the leader, that is, the first of the first violins in an orchestra, who sits next to the conductor and transmits his wishes to the band. He is, as far as any one player can be, responsible for the attack, the tempo, the nuances of the playing".

The duties of the concert master at an earlier period extended to his being spokesman for the orchestra members in the matter of disputes arising between leader and orchestra. This position as representative of the orchestra in negotiations with conductor or management stemmed from an even earlier time when the role of conducting an orchestra actually fell to its first violinist. That is, during one era in the growth of the symphony orchestra, the director controlled his forces by playing the leading part on the violin or by beating time with his bow. Sometimes pianist and violinist jointly directed the orchestra's men. For instance, Haydn on his trips to England in 1791 and 1794 kept the London Philharmonic together by himself directing from the piano while his impresario, the famous violinist, Salomon, assisted by means of his violin.

Thus it can be seen that the concert master comes by his title and prerogatives through perfectly legitimate channels. It may be due to this fact that he frequently occupies in our American orchestras the triple role of concert master, associate conductor and soloist. Certainly he stands as the symbol of the orchestra—witness the conductor's handshake when an interpretation has been unusually apt—and is as well to a degree setter of pace and indicator of dynamics. For this reason and for the further reason that concert masters of our own major organizations are invariably masters of their instruments, a series such as the present one will be, we trust, both informative and appropriate.

## Symphony Symposium

**T**HE recent list of symphony orchestras, published in the May, 1945, issue of THE INTERNATIONAL MUSICIAN, has aroused widespread interest and called forth a most heartening response. It is the aim of your Editor to obtain as complete a list of symphony orchestras throughout the United States and Canada as possible. He would like to be apprised of all plans connected with the organization and development of these orchestras, the steps taken in their formation, the membership, the arrangements made with the locals of the A. F. of M.

Each town faces problems a discussion of which would no doubt benefit towns similarly in the throes of symphonic organization. To this end we would welcome data regarding your symphony orchestras, as well as biographical material regarding their conductors and lists of their members. Photographs of both the orchestra and the conductor should also be in our files in readiness for possible use.

Nor do orchestras of symphonic proportions alone interest your editor. We should like to hear of bands and other musical groups which your community is fostering.

The President's office has recently sent out to all locals a rather comprehensive questionnaire, "Symphony Orchestra Survey". This should of course be filled out minutely for purposes of statistics, and returned to that office. The data requested by our editorial offices is rather in the nature of a running commentary on the developments of your symphonic and other musical groups and will be used each month in our various departments in THE INTERNATIONAL MUSICIAN. The publishing deadline is the 24th of each month, and material to be included in the subsequent month should be in our hands by then.

Remember, the problem in your own particular locality is the problem of orchestras all over America, and its solution will point to solutions in other communities, too. Address all information to Leo Cluesmann, Editor and Publisher, The International Musician, 39 Division Street, Newark 2, New Jersey.

## Financing for Peace

**B**EGINNING October 29th and ending December 8th will be the last, the very last, of the war loans. We have our men in the Service, as well as the workers in the factories and offices on the home front, to thank for the fact that this final drive will be called "The Victory Loan". We believe our readers will be glad to lend their money to help pay our debts to the men who fought our

of the wounded, the care of families of men killed, and the rehabilitation of veterans are causes which will appeal to all.

The Treasury is asking for eleven billion dollars for: (1) *Care of the wounded and rehabilitation of veterans.* This job is going to be one of the nation's biggest expenses for years to come. Mustering-out pay, education, loans, and general administration of the G.I. Bill of Rights must be added to care of the wounded.

(2) *Cancellation and termination of war contracts.* Huge sums are still required to pay for war materials which were ordered, produced and delivered months ago. Where contracts are cancelled, payment must be made to contractors for losses suffered. This will make it possible for factories to reconvert, and to reemploy workers. Companies drop out of the excess profits bracket and taxes go down, thus decreasing Federal tax receipts. Our bonds must cover this depletion.

(3) *Inflation.* While unemployment may rise during the reconversion period, the big bulk of American wage earners will have more money accumulated than they have had in years. Present figures indicate that the "inflationary gap"—the difference between purchasable goods and services and income—will be about forty billion dollars this year. In addition, Americans have accumulated about one hundred billion dollars in savings since Pearl Harbor.

If this extra money is converted into bonds it can provide a backlog of buying power and a steadying influence for years to come. Conversely, if people should try to spend it now before many consumer goods are available, chaos can result.

(4) *Bringing men home.* It's just as expensive as sending them over, and the process will go on for an indefinite period.

(5) *Maintaining armies of occupation.* Housing, feeding, giving medical care to at least two armies abroad is a costly business which will go on for some time.

Here are the facts. We know you will ponder them well. We know you will respond heartily. There is to be a new denomination bond in this drive, a \$200 Roosevelt bond. Will it not be a good way to put the final period on your contribution to the war and to victory by buying at least one of these? Remember, they finished the job. Let's finish ours!

## A Fitting Tribute

**I**F this war's termination has not been the "go" sign for the erection of innumerable war memorials in various cities and towns throughout the United States, human nature must have changed drastically since the post-war era some twenty-five years ago. It is a natural instinct, this need for establishing some tangible evidence of having survived a period of fervor, sacrifice and grief, and we see no reason why folk should forego this satisfaction. The dead, of course, cannot be more honored than they already are through their deeds, but the erection of some enduring symbol will be a means of expressing the gratitude of those who survive and partake of the hard-won gains.

What form should these memorials to our honored dead take? What structure, what creation, can best symbolize the sacrifice they made and the future we, through them, may bring about? On this point we must ponder deeply and decide wisely.

Certainly we must agree that those monstrosities of post-Civil War and post-World War I days must not be duplicated. Cobalt, Maine, may have its pyramid of cannon balls on the village green, and Menault, Missouri, may have its stony doughboy forever taking aim before the Town Hall, but surely we do not want to multiply such outmoded memorials. Rather we want to express in so far as we can in stone and steel the ideals for which those young men fought and died.

The memorial for the late Ernie Pyle is to be a library with a special "Ernie Pyle Room", this to be erected in Dana, Indiana. Here is a monument that that friend of service men might himself have chosen, could he have anticipated his fate. Some service men who have given their lives have indeed made their voices heard even in death. We have in mind the service man killed in action who had willed several thousand dollars for "a charitable purpose", another who had asked to have his legacy devoted to "the cause of art", still another who endowed an orphans' home.

To our mind no more fitting memorial to our soldier dead could be erected than the concert hall or band shell in which audiences in the home town, year after year, decade after decade, could be inspired and strengthened by the great music of all ages. Moreover, such a project, in bringing the folk of the town together in an endeavor wholly constructive, would be free of factional disputes arising from activities of a narrower scope. At the recent meeting of the Executive Board, it was decided that a suggestion be made to the locals that they use their influence in furthering the building of such memorials.

Remember, these projects would not become outmoded as statues and arches and other non-utilitarian objects have a way of becoming. A concert hall or band shell, as long as it stands at all, will be for the members of its community a living monument to those who strove

# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## DISTANCE—THE ENCHANTRESS

The sails we see upon the ocean  
Are as white as white can be,  
But never one in the harbor  
As white as the sails at sea.

And the clouds that crown the mountain  
With purple and gold delight,  
Turn to cold gray mist and vapor  
Before we can reach its height.

Stately and fair the vessel  
That comes not near our beach;  
Loftly and grand the mountain  
Whose height we may never reach.

Oh, Distance, thou dear enchantress,  
Still hold in thy magic veil  
The glory of far-off mountains,  
The gleam of the far-off sail.

—Author Unknown.

**H**ANG onto your hats! A Republican—who has not hesitated to vote for a Democrat now and then—is speaking, or rather writing.

Prairie breezes are blowing and imparting their health-giving tang. The unseen currents of the air, pulsating with life, are also tremulous with the sound of music, not alone the music of instrumentalities which turn the deep rich western soil; or of the whirring harvester sickle; or of the grinding old mill wheel; or of the iron horse which annihilates the far-flung spaces between here and there.

Piano music which whiled away the morning hours, enlivened the noon-tide period, or charmed the evening twilight of a modest Independence, Missouri, home, has been transplanted from the western environs of the "Show-Me State" to the White House in Washington, D. C. President Harry S. Truman is a piano player. Of this fact the general public has for some time been aware. It occurs to us that this is a matter which should be deemed of peculiar interest to the American Federation of Musicians.

We wrote to Mr. Charles G. Ross, secretary to the President, for any specific information he might be able to give concerning the President's musical predilections, and received a prompt and courteous reply in which he said,

"I wish I could be of help to you, but I fear I cannot give you a great deal beyond what has been quite generally published. The President does play the piano for his own entertainment and recreation, and has an instrument in his study in the White House."

History does not seem to shed much light on what, if any, talent or taste for music characterized the thirty-two Presidents running the range between Washington and Truman. There is a tradition that Washington was partial to the flute, and that a specimen of that instrument has been seen suspended from one of the walls in the Mount Vernon home.

It is well known that President Thomas Jefferson played the violin; took lessons of a distinguished virtuoso; and was not averse to scraping the sensitive catgut for the delectation of the Virginia colonials who loved to congregate from time to time within the hospitable walls of his Monticello home.

Whether Andrew Jackson was musically inclined, we have no clear record. But when we read of what he thought of John C. Calhoun and Henry Clay, the impression obtains that if there was much music in his soul he would have utilized a virulent brand of jazz to voice the sentiments of his rugged personality.

As an earnest of the loyalty which President Truman has ever exemplified toward his home state he has now and then undoubtedly tickled the ivory keyboard with the melodic "Missouri Waltz", and toyed with a jazzphobia "St. Louis Blues". But, glory be! he displays a far more expanding artistic perimeter than these ephemeral tid-bits would signify. It is claimed that a Beethoven concerto, a Liszt rhapsody, or a Strauss waltz flows from his metacarpus technique with equal felicity. To paraphrase Oscar Wilde, slightly:

His graceful hands, on the ivory keys,  
Strayed in a fitful fantasy;  
Like the silver gleam when the poplar trees,  
Rattle their pale leaves listlessly,  
Or the drifting foam of a restless sea,  
When the waves show their teeth in the flying breeze.

"What is the big idea?" someone may ask. If the powers that be permit the holding of another national convention

(and we now have that assurance), and some delegate from the convention forum should move that President Harry S. Truman be made an honorary member of the American Federation of Musicians, we think there would be a vociferous chorus clamoring for recognition from the chair, "I second the motion!"

British dispatches report that Winston Churchill has refused initiation into the Order of the Garter. The American Order of Bobby Soxers will doubtless look upon the act as a fine gesture of endorsement.

Many, many thanks for a fine picture card from Erwin J. (Doc) Sartell, showing his American Division Band, the location on the globe of course not being revealed. But we can depend upon it, the band is making real music somewhere. Personally, we shall feel relieved if in a short time we receive another card or letter with the post-mark, Janesville, Wisconsin. And we think the members of Local 328 must be in a similar frame of mind.

In our humble opinion General MacArthur is doing a good job in the far-flung Pacific. No Washington brass hat has thus far lifted head above the horizon who is better qualified for that tremendous task.

That beautiful one-world picture seems to be fading.

The Illinois Conference of Musicians held a two-day session at the Orlando Hotel, in Decatur, September 15-16. The preliminary day, Saturday, had not been formally included, but the delegates evidenced their interest in the cause in large number, and several hours of evening were devoted to matters of special interest. This display of energy was a helpful prelude to the day following, and was the idea of President Percy Snow, who does not believe in wasting time.

The Conference was composed of forty delegates from the following locals: Belleville, Champaign, Chicago, Collinsville, Decatur, East St. Louis, Edwardsville, Jacksonville, Joliet, Lincoln, Mattoon, Peoria, Springfield, Washington, Coal City, Waukegan and Bend.

It was plain that the delegates appreciated the proper function of these conferences, and the dominant theme was, "What can be done to kindle the spark of enthusiasm which will fire other locals whose ardor has not yet been adequately stirred?" Talk was translated into concrete action by delegating certain live locals to make it a special mission to contact other nearby locals, the Conference animation of which still remains at a low ebb. All realized that the maladjusted conditions of the times have been a handicap to many, and belief was expressed that with bureaucratic restrictions being eased, and gasoline more easy to obtain for travel purposes, there would soon be a revival in Conference interest throughout the state.

Local 89 did a fine job of welcoming and entertaining the Conference. President Clarence Seip extended greetings in behalf of Local 89 and then introduced Mayor James Hedrick, who paid musicians a high tribute as public benefactors and expatiated upon the harmonious relationship existing between the city government and Decatur musicians.

The noon-day banquet tendered the delegates and twenty-five lady visitors was a wholesome repast which was enjoyed to the music of Frank Hoffman's fine orchestra.

The Illinois Conference evidently believes in the old-time tradition, "Let well enough alone", when it comes to naming an official staff. Certain it is, the Conference would not seem natural without Percy Snow as Presiding Officer and George W. Pritchard as Secretary, both from Waukegan. Other Conference officials re-elected were: Treasurer, J. S. Simpson, of Joliet; Board of Trustees—William Schmidt, of East St. Louis; Clarence Seip, of Decatur; E. C. Wascher, of Champaign; A. T. McCormick, of Peoria, and J. R. Basso, of Bend.

Local 89 has a membership of 162, with 58 in the Armed Service. During the summer season just closed, forty-two band concerts were played during June, July and August, with an instrumental personnel of from 35 to 40 players in each concert. The city authorities maintain a band budget of \$16,000 for the year. This is a fine gesture for a city of 85,000 population. The local is officered by President Clarence Seip, Vice-President Victor Ford, Secretary-Treasurer George E. Weatherby, Trustees Elmer Dresser, John Moreland, Andrew White, Richard Ar-

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noid and Harry Barber, Sergeant-at-Arms Glen Click.

The next Conference session is scheduled for Collinsville, the third Sunday in April, 1946.

The writer wishes to record his deep appreciation for the cordial reception which he received as an official visitor.

Appreciation for the fine entertainment provided by Local 89 was adopted in an appropriate resolution, after which the following expression of sentiment was made a matter of record by a rising vote:

"Be It Resolved, That in the closing hours of this twenty-seventh gathering of the Illinois Conference of the American Federation of Musicians, we extend a message of greeting to our National President, James C. Petrillo.

"Since his election to office in 1940 he has been tried as by fire. He is emerging from the crucible without the scent of flame upon his official garments. He has been loyal to our interests; has been true to the ideals which for nearly half a century have led us on; and he faces the future with determination undiminished, and he can be assured of our confidence in fullest degree.

"That his health and strength may be spared for the trying days ahead is the hope and prayer of his abiding friends herein assembled."

Recent dispatches announce that Shostakovich has just completed his Ninth Symphony, just equaling the Beethoven symphonic output in quantity. As to the

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element of quality, music lovers and critics are evidently expected to draw their own conclusions.

Autumnal beauty is October's own;  
'Neath Nature's golden touch she stands alone;  
Upon her loom she gleams the falling leaves,  
And, Oh! What wondrous tapestry she weaves!

Many a man behind the gun,  
Regards those days do lose,  
When he can have a heap of fun,  
By simply hunting ducks.

Post-war reflections are thicker than the autumn leaves now falling to the bosom of Mother Earth. One statistical analyzer observes: "The United States has been spending at the rate of 154 million dollars a day; six and one-half mil-

lion dollars an hour; and more than 100 thousand dollars a minute." How faded, out-moded and passé seems the one-time familiar expression, "spending money like a drunken sailor". However, we have known those who could wildly dilate the spendthrift currents who were never within telescopic distance of the briny deep.

"The good that men do lives after them." This truism includes the inspirational melodies which are born in human souls and eventually wing their harmonic way to the uttermost parts of the earth. For example: At the Pacific was wind-up in far-off Japan in August, after the momentous documents had been signed, the band played "Stars and Stripes Forever." So baffling is our conception of what lies beyond the mystic border-line, and yet, as we listened to the radio report, we could not help wondering if the great John Phillip Sousa, somehow or somewhere, could be cognizant of the immortal touch which had come to one of the crowning triumphs of his musical and compositional career. Perhaps it was with a similar line of reflection on the part of Horace, who uttered the words, "Plato, thou reasonest well; else whence this pleasing hope, this fond desire, this longing after immortality!"

Hollywood is said to be getting shy of picture material. Why not undertake a Reno try-out? She reported 810 matrimonial splits during the month of August.

"Grim-visaged war hath smoothed his wrinkled front."

—Shakespeare.

Yes, but how long before, once again, "the angry spot doth glow on Caesar's brow"?

—Also Shakespeare.

The more we hear about the treatment accorded our boys incarcerated in Japan hell-hole prisons, the more completely reconciled do we become to the atomic bomb.

Statistics are traditionally dry. Sometimes, however, they are provocative of reflections, "too deep for tears". For a case in point: From a recent report from the Office of War Information we are told that three years and nine months following Pearl Harbor, accidental deaths here at home aggregated 298,000, compared with 250,000 deaths on the far-flung war front. Those injured here at home reached the astounding figure of 30,000,000—as compared with 817,000 wounded, missing and taken prisoners during the war. Among industrial workers alone last year over 15,000 were killed on the job, and many thousands off the job. Also 2,200,000 were injured on the job in 1944, and thousands of them were permanent disabilities. The figures seem to add additional emphasis to the words of the inspired writer, "For what is your life? It is even a vapor, that appeareth for a little time, and then vanisheth away." The scriptural utterance leads to the observation made by the Bard of Avon in "The Tempest", "We are such stuff as dreams are made of; and our little life is rounded with a sleep!" Of course we are all familiar with the laconic reminder, "accidents will happen". Can American industry lay the flattering unction to its soul that the workman is always surrounded with all the safeguards that a wise precaution would suggest? These statistics certainly come within the category, "Food For Thought".

Whisky distillers are badly in need of corn.—Newspaper headline.

Give to the wind thy fears. The Iowa corn harvest, under hot weather impetus, is reaching toward the stars, and eventually to a golden and abounding harvest.

We are in receipt of a breezy publication known as the "Local 641 News", issued under the auspices of the colored local in Wilmington, Delaware. It reveals a membership of eighty-eight; while on another page appear the names of twenty-seven new members. Fifteen members are in war uniform. The paper consists of fifteen pages, all filled with an interesting variety of reading matter. The local is off-

Vice-President, William E. Smith; Secretary, Wilmer T. Allen; Treasurer, Delsart L. Simpser; Sergeant-at-Arms, William A. Matthews; Business Agent, William Tilghman. The local has sponsored a series of summer concerts, which give promise of most creditable entertainment in days to come. We congratulate the local on the showing made and appreciate the sending of their newsy publication.

We are called upon to record the passing of Staff Sergeant Charles Jesse Perkins of San Francisco, who was killed in action July 25th of the current year while his plane was saving the life of a downed fighter plane in Tokyo Bay. Sergeant Perkins was a former member of Santa Rosa Local and played many months in San Francisco with the Martinson and Wilkinson bands. He played in an Air Corps band at Scott Field and was taught the art of drumming by his father, E. G. Perkins. Before enlisting in the Army Air Corps young Perkins played in the P. T. and T. Company orchestra, after which his father took his place while awaiting the son's return, which the fates of war have decreed can never be. Sergeant Perkins' mother is a talented pianist and formerly played in the Delmar Theatre in St. Louis. The Perkins family and Owen Miller, former secretary of the A. F. of M., were close friends for many years. Of the subject of this sketch it

can also be said, "He gave the last full measure of devotion to the cause of home and native land."

As though anxious to forget the vicissitudes incidental to world-wide war, summer concerts from one end of the country to the other have drawn immense crowds. As one example the "Cleveland Musician" (Local 4) reports, "The Cleveland Summer Orchestra concluded its most successful season with a record-breaking run of ten weeks." With this flattering public manifestation of appreciation, it adds: "The seventh consecutive pop concert season brought a total of 112,836 persons to the garden setting in Public Hall for the twenty concerts which started early in June." Cleveland has long been one of the notable musical centers of the nation and the passing years show no diminution of popular interest.

As an illustration of the fine fruitage harvest which intelligent persistence can eventually garner, look what Local 193, Waukesha, Wisconsin, is able to record: "Under the insistent marshaling of Secretary Frank Hayek the season has brought six fine band concerts. The city fathers, encrusted with conservatism, and with a few streaks of pessimism ingrained therein, were difficult to handle, but finally surrendered for a summer's experiment. The adventure was a flattering success. The band was composed of forty

men, including French horns, oboes, bassoons, and everything. The municipal authorities have caught the spirit; have agreed to enlarge the budget for next season. And now there is talk of having a few concerts in the winter time. We heartily congratulate all concerned. Fred Spertl was the musical director; the Trade and Labor Council cooperated beautifully and the press was generous with paper and ink. It is wonderful what unity of community spirit can accomplish."

The Springfield (Illinois) Musicians' Association, Local 19, celebrated the forty-eighth anniversary of its founding on September 30th. The festivities were held in Washington. There was a fine dinner served and plenty of music to enliven the occasion. We appreciate the invitation to attend and regret the impossibility to accept.

"The Los Angeles Overture" (Local 47) tells the following interesting story on our old friend, widely known in Federation circles:

While traveling in Arizona recently Al Greenbaum (Traveling Representative for the A. F. of M.'s eleven western states), we are told, spied an Indian chief lolling indolently at the door of his tepee. "Chief", remonstrated Al, "why don't you get yourself a job?" "Why?" grunted the chief. "Well, you could earn a lot of money. Maybe 30 or 40 dollars a week."

(Continued on Page Eighteen)

WOODY HERMAN is mighty pleased about Chubby's new 5 string Key. "A great improvement to the rhythm section," says Woody

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## Our Service Men Make Music

**S**OLDIERS awaiting their discharge on lonely middle Pacific atolls—and there are still thousands of such service men, remember—are finding out that music can be produced from instruments compounded only from American inventiveness and a few contributions from the local junkpile, a variety of music, moreover, which, if primitive, still brings comfort and joy.

A typical example of the make-it-yourself instrument is the contraption turned out by Sgt. Hubert N. Hiatt. This Marion, Indiana, soldier, when he found time hanging heavy on his hands, once the fighting on Okinawa had dwindled to scattered patrol action, discovered a fifty-five gallon oil drum in a rear area stockpile, nailed a board to it, attached a tent rope and—presto!—a bass viol emerged. Other G.I.s construct musical instruments not only from the old standbys like tissue-covered pocket combs and gallon jugs, but from bamboo stalks, notched and fitted with reeds (Pan's pipes are heard in these hills again), from brass shells of expended artillery and from small arms ammunition. Conch shells provide a low mournful note that gives a new tremor to the blues. Seashells rattle inside coconut shells to add the rhythm of the rumba. Drums are plentiful in native

clares an article in the September issue of *Coronet* magazine. It pays tribute to Rodger Young's selfless heroism in the fight for New Georgia Island.

Rodger Young, whose story the ballad tells, was a real doughboy, a member of the 148th Regiment of the 37th Infantry Division, unspectacular but characterized by a determination that could become grim when the situation warranted it. He won the Medal of Honor by giving his life for his comrades in the fighting on New Georgia in the Solomons. T/Sgt. Walter T. Rigby in *Coronet* gives his eyewitness account of the gallantry for which the nation's highest award was posthumously bestowed.

"Our outfit was cut off at the time, and we'd been ordered to withdraw", writes Rigby, "and as platoon leader, I had to pass the order along to my men. Few of us would have come out alive if it hadn't been for 'Fuzz' Young. He spotted the machine gun that had us covered and set out for it with his rifle and a pocketful of grenades, though he must have known that no matter how good a shot he was—and he was the best we had—he didn't have one chance in a thousand of getting that gun without its getting him, too.

"I watched him flinch when the first machine gun slug bit into him as he



LONGIE SIMMONS AND HIS SEXTETTE

villages and traps consist of everything from tin cans to temple gongs.

If a soldier is in a strumming mood, he takes a cigar box, persuades the Signal Corps to part with a few strands of wire, whips out a pocket knife, and—lo—a ukulele. Or, it might be a violin, if there is a handy Cavalry horse around which can spare a few tail hairs.

When Johnny comes marching home, keep a wary eye on the plumbing fixtures. A few spare moments and he may be playing lullabies on the water pipes.

### Hawaiian Happies

One of the liveliest bands ever to hit the Hawaiian shores is the Navy ensemble of Lonnie Simmons and his Sextette. Not only have they entertained both crew and officers aboard aircraft carriers and transports but have played on outlying islands and have broadcast regularly from stations KGU and KGMB.

The success of the group—and enthusiasm for it has spread throughout the islands—is attributed both to the fine novel arrangements plus the pleasing personality and showmanship of their leader, who fronted his own combination at the famous Downbeat Room in Chicago before entering the Navy, and to the fact that its members have previously played under such top-flight leaders as Jimmie Lunceford, Fats Waller, Fletcher Henderson, Lucky Millinder and the Bama State Collegians.

Left to right in the accompanying photograph of the band are Lonnie Simmons, its leader and alto saxophone; Nelson Peterson, tenor saxophone; David Young, tenor saxophone; Harlan Floyd, trombone; "Pewee" Jackson, trumpet; Eugene Gilbeaux, vibraharp and piano, and Ozzie Johnson, drums.

### America Hymns a Hero

"The Ballad of Rodger Young" won the heart of listening America at its first performance and is bidding for a permanent place among the nation's folk songs.

crawled forward alone. He kept crawling forward. I watched him flinch again when the second burst of fire caught him. The machine gun was concentrating on him, but he still kept advancing. I watched him move in on that enemy gun, inching along painfully until he was within grenade range. And then he let his grenades go right into the position—just as a third and final burst cut him down for good. He wasn't thinking of any medals then. He was thinking of all the rest of us, and none of us will ever stop thinking of him as long as we live.

"There's been a lot of talk lately about Rodger's hearing. He'd had trouble with it ever since he got hurt in a basketball game back in Green Springs, and a few days before we attacked on New Georgia he had voluntarily asked to be reduced from his rank of sergeant to buck private. It was because he was afraid he might not hear some order he would have to pass along to the men in his squad and that as a result he might endanger their lives. That was typical of Rodger. He'd rather be busted than take a chance on hurting anyone else.

"It's hard to believe that Rodger's name has become a household word. He was the kind of guy who always kept himself in the background, and, like most infantrymen, he'd have been embarrassed to be called a hero. But he was a hero if I ever saw one. I don't mean just because he got the Congressional Medal of Honor for what he did. You measure them by what you've seen on your right and left. I've seen a lot of bravery, and my standards are pretty exacting. I saw about as much of Rodger Young in action as any man who's alive today, and it didn't take the song to tell me he was a hero."

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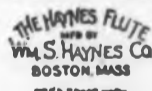
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# The Closing Chord

## PHILIP J. DAHLBERG

Local 42, Racine, Wisconsin, notifies us that Philip J. (Ole) Dahlberg passed away on September 11th at the age of sixty, his death due to a heart attack. Brother Dahlberg had been prominent in musical circles in Racine for many years and had been a member of Local 42's Executive Board since July 1, 1935. He also served as financial secretary to that local. At the time of his death he was alderman of the eleventh ward in Racine.

Brother Dahlberg was born in Chicago March 6, 1885, and began his career there as a drummer at an early age. Later he pursued his musical activities in Peoria, Rockford and Waukegan, Illinois, in the latter city playing in the theatre pit with Jack Benny, then a struggling young violinist. He joined Local 42 in 1912, and for the past eleven years had been the drum instructor for the Boy Scout Drum and Bugle Corps of Racine. He was also

the drum instructor for the American Legion Drum Corps, Post 76, which won first place in national competitions for four successive years.

As a genial and kind-hearted friend, Brother Dahlberg will be missed greatly by his fellow-members and fellow-citizens.

## H. G. SLOAN

H. G. Sloan, who was secretary of Local 320, Lima, Ohio, for nineteen years, passed away in that city on August 2, 1945. Born at Westfield, Illinois, in 1874, he first joined the Federation in 1901 and was a member at Kansas City for a number of years. For ten years he travelled with Ringling Brothers' Circus and for three years with Barnum and Bailey, playing the clarinet. He went to Lima in the early twenties and played for years in theatres there. He was held in deep regard by the members of Local 320 and his loyal service will be long remembered.

# » » 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.

### Music Foundation Created

A new non-profit organization, "The Foundation for Music, Inc.," has recently been chartered by its founders, men in the musical instrument business. This agency is conceived as "a living Foundation dedicated to promote music in every phase of human endeavor and human relationships regardless of race or creed". It will encourage "a more democratic and therefore more widespread use of music." Executive Secretary of the Foundation for Music, Inc., the temporary address of which is 527 Fifth Avenue, New York 17, N. Y., is Wm. C. Mayfarth, who was formerly head of the Musical Instrument Division of the WPB.

### Upswing in Music Business

The prediction made by Mrs. H. N. White, president of The H. N. White Company, Cleveland, that after the war music business will experience the greatest upward trend in its history is based on three factors:

1. Curtailment of band instrument manufacturing during the war.
2. The public's constantly increasing music consciousness, which will open broad new sales fields.
3. Radical improvements in the design and tone qualities of instruments, due to scientific research, electronics, and other processes of manufacture developed during the war.

Mrs. White is so sure of this coming upsurge that she is investing hundreds of thousands of dollars in the modernization of her present plant and in an extensive program of expansion.

### New Plastic Trombone

More lip comfort for the trombonist is provided by new instrument mouthpieces now being moulded of "Lucite" methyl methacrylate resin by William R. Gratz Company of 251 Fourth Avenue, New York City. The plastic tips are less expensive than the metal ones and their warmth and feel to the lips are improvements over metal, particularly in cold weather.

### Books for Prospects

As part of its extensive promotion campaign, C. G. Conn, Ltd., of Elkhart, Indiana, is sending out the two books, "Fun and Popularity through Music" and "Music, the Emotional Outlet for Youth" for distribution free to their prospects. These books, according to H. W. Schwartz, Conn's general advertising manager, "represent our most ambitious attempt to tell youngsters and parents about the pleasures and benefits of learning to play a musical instrument. We believe wide distribution of the books will be highly beneficial to the whole music business."

### Shortage a Thing of the Past

Mario Maccaferri, head of the French American Reeds Manufacturing Company, is passing around word to its potential buying public that the shortage in reeds that has been prevalent during the war is soon to be past history, since two and a half million more reeds have been produced in the past twelve months than in the previous twelve months, and more are soon to be produced.

### Five-String Bass

Chubby Jackson, star bass with Woody Herman, has decided to do something about "those arrangers who make bass players stretch into the high register like contortionists". He has added an extra string to the treble side giving the new bass viol twenty-five per cent greater playing range. Five-string Chubby Jackson model bass viols are scheduled to appear on the market soon, reports Kay Musical Instrument Company.

### Publishers' Notes

Carl Fischer, Inc., announces that Carl F. Mueller, well-known organist, composer and choral director, has joined its staff of consultants as special adviser on sacred choral music.

The Big Three Music Corporation has been designated as exclusive distributors for Jacobs Brothers, Inc., and Variety Music, Inc. Jacobs' catalogue is well known for its great number of excellent band compositions.

# Fundamental FACTS and Simple SECRETS

## For PROPER Wind Instrument Playing

Copyright, 1945

While my September ad refers to undeniable material which covers all wind instruments, including the human voice, this ad is intended to create a better degree of honest understanding in the business of teaching.

The advancing pace of the musical industry has been answered with faith-destroying endorsements and unpractical overstuffed theories. Harsh criticism is the only practical medicine that may relieve the disease and promote healthy teaching competition.

It is not necessary for teachers (private or conservatory) to elaborate or prolong instruction material which can be purchased in book methods for a few dollars. Fingering, positions, phrasing, transposition, practical harmony, etc., are well explained in low-priced methods that can be studied at home.

"Under cover" promises of jobs have not nearly fulfilled the profession's demand for outstanding players.

I can also include endorsements by outstanding radio names controlled by unscrupulous song publishers who have no right to be associated with the business of teaching.

With a certain amount of respect for an old teacher of mine, I quote that teaching institutions should have exposed this condition years ago. Poor business ethics in teaching must make room for truths.

What can be expected in a SINGLE private lesson from teachers who sell their methods for a few dollars? Self-complexed teachers who claim ORIGINAL methods, need outstanding endorsements as urgently as these ethical conservatories need musical politicians in their cooperative plan for "milking" the student from all angles. I can expect ONLY "UNDER COVER" propaganda from these ego-complexed misrepresentors and just plain unethical misrepresentors.

Talent needs more substantial people to deal with, therefore I offer (with enclosed letter of promise to clarify any material or statement made in the booklet without further cost) 6 very valuable lessons on receipt of a \$20.00 money order.

Certainly this may seem like a high price for a small booklet (which, for substantial reasons, has been increased since its introductory price), but if you REALLY MEAN to prepare yourself for the profession's lucrative offerings, then this booklet is worth any price within reason.

I am interested in some decent out-of-town dealers.

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New York City 151 West 48th St., N. Y. C.

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

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WITH PIANO ACCOMPANIMENT

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ALWAYS

★  
BLUE SKIES

★  
MARIE

★  
WHAT'LL I DO

★  
ALEXANDER'S  
RAGTIME  
BAND

"Five Star Tunes" are published for Bb Trumpet, Eb Alto Saxophone, Bb Tenor Saxophone and for Trombone or Cello with piano accompaniment. These arrangements can be used in many ways . . . for solos, duets and in any combination of the above instruments.

Each copy in this Instrumental Series contains "Always", "Blue Skies", "What'll I Do", "Marie" and "Alexander's Ragtime Band" arranged for one instrument with piano accompaniment.

Price 50c per copy in U.S.A.

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STATE \_\_\_\_\_ Bb TENOR SAXOPHONE  
TROMBONE OR CELLO

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## REPORT OF THE TREASURER

### FINES PAID DURING SEPTEMBER, 1945

Alexander, Mike	\$ 15.00
Bruner, Cliff	230.00
Blizard, Bertron	50.00
Brooks, Joseph	20.00
Burns, Ralph	25.00
Bahr, Ray	200.00
Brown, Wesley	50.00
Casey, Garfield	10.00
Clark, Ray L.	15.00
DeLybovi, Amedeo (Dell Bovva)	25.00
Driscoll, Wm. H.	5.00
Davis, Harry E.	50.00
Eby, Jack	25.00
Farris, Harold	25.00
Floyd, Olive	25.00
Fehrenbach, Wm.	10.00
Franklin, Harry	25.00
Fabrikant, George	25.00
Grandy, Earl	10.00
Gee, Eddie	50.00
Gabor, Wm.	50.00
Higgins, John	10.00
Hulsey, Oral C.	25.00
Henry, W. S.	10.00
Hill, Howard	4.81
Hollander, Arthur	10.00
Johnson, Ray	50.00
Jackson, James (Skeets)	25.00
Krupka, Al	25.00
Ladden, James C.	25.00
Lopez, Sergio Teddy	15.00
Mellor, Joe V.	10.00
Mallory, Vern	5.00
Miller, Albert F.	10.00
McCarthy, Edw. (Red)	10.00
Norberg, Warren E.	25.00
Orsini, Louis	100.00
Polikoff, Herman	10.00
Pedi, Frank	5.00
Price, Ernest	25.00
Rude, Harry W.	10.00
Stangler, Edward	25.00
Sisall, Angelo	25.00
Sarazen, Anthony A.	25.00
San Miguel	20.00
Szelligo, Frederick	25.00
Upchurch, Joe Lee	50.00
Valentine, Raymond	5.00
Valenta, Phil F.	50.00
Washington, Al	5.00
Yance, Eddie	30.00
Zelinski, Frank	100.00
<b>Total</b>	<b>\$1,759.81</b>

### CLAIMS PAID DURING SEPTEMBER, 1945

Bash, Phil	\$ 200.00
Bimbo, Arthur	25.00
Barton, James	15.00
Bond, Angie	50.00
Casa Manana	500.00
Castagna, Sam	10.00
Elliott, Jack	43.00
Flashnick, Sam B.	25.00
Fisk, Howard	9.00
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Garber, Jan	2,500.00
Gray, Howard	50.00
Gordon, Gray	200.00
Glover, Cornelius	50.00
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Harrison, Wm. Criss	50.00
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Lentle, Lew	20.00
Martin, Andy	55.00
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Potts, James F.	25.00
Russell, A. L.	660.00
Raffell, Rodd	18.00
Rock, Charles B.	42.50
Roam, H. Jack	25.00
Rogers, Billie	10.00
Taylor, Don	40.00
Travers, Vincent	30.00
Towne, George	56.95
Teagarden, Jack	99.88
Uncle Tom's Cabin	820.00
Walker, Kirby	45.00
Williams, Robert Lee	50.00
Whitehead, Jack	9.00
<b>Total</b>	<b>\$5,985.45</b>

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

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## BOOKS OF THE DAY

By HOPE STODDARD

**HARVARD DICTIONARY OF MUSIC**, by Willi Apel. 824 pages. Harvard University Press. \$6.00.

A comprehensive dictionary of musical terms and articles defining musical subjects with the accent on American music would be welcome as an indispensable even if it were as dry as dust and as cold-cut as ice. But a dictionary which combines with its factual wealth a style limpid, and subject-matter up-to-the-minute must turn reviewers into salesmen and prospects into purchasers. For, an art prone to be blurred in the process of "definition", music is here blessed with simple clarification. We challenge anyone, for instance, to give a definition of the common mouth organ even approaching in serviceableness the following: "This instrument, widely used for popular music making, consists of a small flat box with a number of channels on the oblong side, each of which leads to a metal reed inside the box. The instrument is placed against the lips and

moved in one direction or the other, according to the notes desired. Alternating notes of the scale can be obtained by blowing or by suction." Or let anyone compose a definition for the "scale" and compare it for conciseness with the following: "The term, which properly means 'ladder', denotes the tonal material of music arranged according to rising pitches."

Besides being clear the volume is up-to-date, such modern terms as "theremin", "Hammond organ" and "Novachord" coming in for technically sound definition.

**THE MUSICAL SCENE**, by Virgil Thomson. Published by Alfred A. Knopf, Inc. \$3.00.

At rare intervals the world of music has been stimulated—or harassed, however one chooses to look at it—by a musical genius who is also a journalist of parts. Robert Schumann was such, succeeding through this double endowment not only in recognizing immortals-to-be but in launching them on their laurel-strewn paths. Carl Maria von Weber was another who extended impartial criticism to friends and unknowns alike. And now we have Virgil Thomson, one of the liveli-

est figures ever to stride the literary-musical field, making musical life in America, if not richer and deeper, at least more intriguing and provocative. The furor created by his "Four Saints in Three Acts" has hardly subsided today more than a decade after its premiere, and his extremely individualistic appraisals of Jascha Heifetz, the French style, Sibelius and Tchaikovsky are good for a verbal battle in any artistic circle.

The present critiques culled from four years of column-writing in the New York Herald-Tribune not only are pungently witty and cannily observant, but lead each one of them to problems of the genre—instrumentalists, singers, composers—and to basic ideas of the art of music itself. But come right down to it, it is his manner of getting his ideas across,

his figures of speech, his rare word combinations, that make his book readable: "the themes are immobilized, like flies in amber" . . . "one had the impression of being present at the take-off of some new and powerful airplane" . . . "his justly remunerated mastery of the musical marshmallow" . . . "music both mountainous and mouselike" . . . "as devastating as the remarks of a child" . . . "the rhythm pops like champagne" . . . "his face in explosion and all his molars exposed" . . . "her dead pan is utterly beautiful and terrifying". Such descriptive nuggets gleam from every page, leading the reader unerringly to the artist under discussion. One should not miss this outlook on musical life in America glimpsed through the eyes of a virtuoso in the art of observation.

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ARMSTRONG Flutes are the product of pre-war specialization enhanced by wartime experience in precision manufacture; of men who devote all their skill and energy to the creation of quality flutes, and of facilities specifically designed for flute production.

While we are doing everything possible to speed production, it will be some time before the supply of ARMSTRONGS will catch up with demand. Wouldn't it be wise to establish your priority by visiting your dealer now and making your reservation—subject, of course, to an inspection and demonstration of the first flute your dealer receives? The ARMSTRONG line (all silver plated) includes the No. 100, with a sterling silver head joint; the No. 102—high quality in the medium-price field, and the No. 104—an exceptional value in the low-price field.



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## OURS and THE NATION'S LOSS

A. F. of M. Members Who Have Made the Supreme Sacrifice While in the Service of Their Country.

### Local 4, Cleveland, Ohio:

Sgt. James Vagl.

Previously reported missing over Germany since June 21, 1944, Sgt. James Vagl has been presumed killed in action on that date, according to word received by his wife, Eleanor. A gunner in the Army Air Force, Sgt. Vagl, only twenty-eight years old, was a graduate of South High School and had been in service since January, 1942, and overseas since April, 1944.

### Local 8, Milwaukee, Wisconsin:

David Corrigan, piano.

### Local 24, Akron, Ohio:

Sgt. Edwin Cochran lost his life in a vehicle accident in Italy on the eve of his homecoming, after serving thirty-seven months in England, North Africa and southern Europe. Sgt. Cochran was serving as a mail clerk and drummer in the 15th Air Force Band.

### Local 143, Worcester, Massachusetts:

Nathan Gurwitz.

### Local 195, Manitowoc, Wisconsin:

Elwood Krueger.  
Joseph Zahorik.

### Local 292, Santa Rosa, California:

S/Sgt. Charles Jesse Perkins.

(See obituary in "Over Federation Field".)

### Local 802, New York, N. Y.:

Marvin H. Fish.  
Stanley Krejci.  
Norman H. Pelsner.

## Over Federation Field

(Continued from Page Fourteen)

"Why?" insisted the chief.  
"Oh, if you worked hard and saved your money you'd soon have a bank account. Wouldn't you like that?"  
"Why?" again asked the chief.  
"For gosh sakes," shouted the exasperated Al. "With a big bank account you could retire and then you wouldn't have to work any more."  
"Why? Not working now", grunted the Indian.

The story recalls the well-known lines of Pope,

*Lo, the poor Indian, whose untutored mind,  
Sees God in clouds, and hears Him in the wind.*

Poor Lo—does not change much with the passing of the years.

Yes, there are "melodies" all around us, in the mountain rill which comes rushing down from its lofty source, in the rustling leaves of countless acres of growing corn, and in the diapason thunder of the approaching storm. Also in the poetic fashion as told by the rippling Louise Hajek poetic pen:

*There is music, lovely music,  
In the rustling of the leaves.  
There is music in the raindrops  
As they dance upon the eaves.*

*There is music, happy music,  
In the children at their play.  
There is music as two lovers  
Pass enraptured on their way.*

*There is music, tender music,  
In a mother's lullaby.  
There is music in the twilight  
As the day sounds softly die.*

*There is music, lovely music,  
Everywhere the eye can see,  
If the heart will only listen  
It will hear the melody.*

## Local Reports

### LOCAL NO. 4, CLEVELAND, OHIO

New members: Jack Christopher, Bertram L. Carpenter, Mafalda Collacciani, Hale Johnson, Richard Kwiatkowski, Rudolph J. Pernic, Peter J. Soska, James L. Testa, Teresa Testa, Theodore Vitale.

Transfer member: Joseph Knitzer.  
Transfers issued: Harry McHenry, Jerome Blumenthal, James J. Adams, Virgil Overshiner, George Alderman, Geza Duna, Robert Rimer, Albert LaCava, Hyman Schandler, Carl Graver, Mendon F. Foye, Ernie B. King, Nathalie Clair, Arval J. Myrtle (Lucky Myrtle), Harry Levine, Chas. Shelton (Cholly Wayne), Kalman A. Duna, John Begovatz (Berg).

Transfers deposited: Albert Barry, Carolyn Feid (Dale), Fred Sharp, Joe Sullivan, Robert R. Orpin, Louis Richko, George Hnida, Anthony Talerico, Sebastian Dondiego, Adrian Rollini, all 802; Buggie Kanac, 8; Archie L. Long, 551; Carmen D. Prinzo, 24; Ruth Gay Daisey, 419; Rothwell R. Fluke, 60; John Kapono, Walter Kekoa Forsythe, both 8; John Kuczmarzski, 545; Moe Parhan (Joy Paige), 10; Amedeo J. Orest, 13; Don P. Ruppertsberg.

Transfers withdrawn: Charles Adams, 802; Joan J. Coldren (Price), 60; Carol E. Lowe, 30; Edw. Murphy, 2; George Hnida, Albert Barry, Sebastian Dondiego, Adrian



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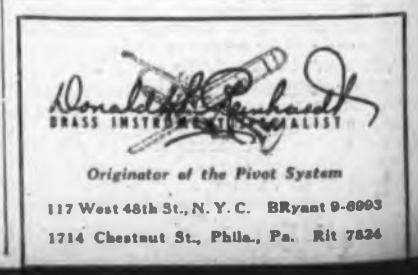
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| <input type="checkbox"/> Public School Music—Advanced | <input type="checkbox"/> Public School Music—Advanced Composition | <input type="checkbox"/> Harmony              |
| <input type="checkbox"/> History of Music             | <input type="checkbox"/> Ear Training and Sight Singing           | <input type="checkbox"/> Clarinet             |
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EXPERIENCE \_\_\_\_\_













# Unfair List

**OHIO**

**ALLIANCE:**  
Dante Alighieri Society

**OKLAHOMA**

**OKLAHOMA CITY:**  
Orwig, William, Booking Agent

**PENNSYLVANIA**

**BRADDOCK:**  
Corse's Sportsmen's Bar

**ELLWOOD CITY:**  
Sons of Italy

**GREENSBURG:**  
General Green Lodge,  
Fraternal Order of Police.

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

**READING:**  
Hanpden Veterans' Volunteer Assn.

**SOUTH CAROLINA**

**COLUMBIA:**  
University of South Carolina

**TEXAS**

**CORPUS CHRISTI:**  
Continental Club

**PORT ARTHUR:**  
DeGrasse, Leone

**UTAH**

**NORTH OGDEN:**  
Chic-Chick Night Club,  
Wayne Barker, Prop.

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flopp" Thompson and  
Louise Rusk, Opers.

**WISCONSIN**

**APPLETON:**  
Appleton Legion Hall

**COTTAGE GROVE:**  
Cottage Grove Town Hall,  
John Galvia, Oper.

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

**NEW LONDON:**  
Norris Spencer Post, 263,  
American Legion.

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Star Duet Club, Frank Moore, Prop.

**CANADA**

**ONTARIO**

**HAMILTON:**  
Hamilton Arena,  
Percy Thompson, Mgr.

**POST STANLEY:**  
Casino-on-the-Lake Daore Floor

**MISCELLANEOUS**

Davis, Oscar

**THEATRES AND PICTURE HOUSES**

**MARYLAND**

**BALTIMORE:**  
State Theatre

**MISSOURI**

**ST. LOUIS:**  
Fox Theatre

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Fort Cralo Band & Drum Corps,  
Rensselaer, N. Y.



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**WANTED TO BUY**—Set of "A" and "Bb" Clarinets, plain Boehm System; Selmer or Buffet; must be of symphonic calibre. R. W. Repkay, 4844 48th St., Woodside, L. I., N. Y.

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**WANTED**—Haynes or Powell French Model silver Flute, C pitch, closed G; also wood Piccolo; send full particulars. Box B, International Musician, 39 Division St., Newark 2, N. J.

**WANTED TO BUY**—Paramount Artists' Supreme Tenor Banjo in excellent condition. Joseph Ruthstein, 83 Franklin St., Somerville, N. J.

**WANTED**—Fine 3/4-size String Bass, swell back. Frank Robyns, Taft Hotel, Detroit 1, Mich.

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

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