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FEDERATION REACHES FIFTIETH MILESTONE

Developments During Half-Century Prove That "In Union There is Strength"

(Second of Two Articles on the Founding and Development of the American Federation of Musicians.)

ON OCTOBER 19, 1896, thirty-one musicians assembled in Parlor 35 of the Hotel English in Indianapolis, Indiana, to form a union, its premise that "all men and women playing musical instruments and receiving pay therefor from the public must, in order to get just wages and decent working conditions, form a labor organization." Since members of the soon-to-be-defunct National League of Musicians, who believed that musicians were "artists", above having truck with "common laborers", were wont to appear at their meetings decked out in Prince Albert coats, silk hats and patent leather boots, delegates to this first Convention of the American Federation of Musicians saw to it that in their gathering these signs of classification were conspicuous by their absence. Instead, to indicate their whole-hearted affiliation with labor, they came, most of them, dressed in sober work-a-day clothes. The few who wore tall hats and frock coats—C. H. William Ruhe, delegate from the League, was probably one of these—wore them ostentatiously, as a badge of reaction.

Facing Realities

The men as they filed in—Ahbe, Beisenbers, Hahn, Kennedy, Kiefer, Koch, Koehler, Landgraf, Masten, Miller, Meurer, Moore, Mueller, Mullen, Ostendorf, Rauth, Ruhe, Schmalz, Schoen, Schweikert, Wade, Wood and others—all musicians in an era when to be a member of this profession connoted the ability to withstand the slings and arrows of a particularly outrageous fortune—squared their jaws and set their shoulders as for a siege. Even they, however, could not have foreseen all the difficulties that this union of their creation was to encounter before it was to reach its fiftieth milestone. As they listened to fervid addresses by Samuel Gompers, President of the A. F. of L., "in the interest of men who earn their livelihood as musicians, as well as in the interest of all who are earnestly engaged in the great work of thorough and complete organization . . .", by the Mayor of Indianapolis wishing them success in their deliberations, and by the Governor of the State "extending a hearty Hoosier welcome"—they probably connected the speakers' words—as do any individuals preoccupied with personal concerns—with events then transpiring in their own localities.

Charles F. Hahn, delegate from Chicago, was no doubt applying the problems of labor in general to the woes of meagerly paid members of the great Theodore Thomas Orchest-

Schneider, to restore to St. Louis its symphony orchestra and the discouraging symptoms, already in evidence, of its demise.

Every delegate had in the back of his head, it cannot be doubted, some such problem. A fitting wall poster for Parlor 35 that day would have been the words spoken only a few years before by Theodore Thomas: "New York is the only city in America in which the orchestral player can make a living, and even there he



JOHN CORIGLIANO
Concert Master of the New York Philharmonic-Symphony Orchestra

tra then functioning in his city. Jacob J. Schmalz of Cincinnati was inwardly vowing to do something about the hand-to-mouth existence most of the men in the newly organized Cincinnati Symphony were forced to lead. Karl Hodge of Cleveland was cogitating on the influx of out-of-town military bands into his territory. Robert A. Mullen of New York was brooding on the ill-fated attempt of that earnest musician, Sam Franko, at founding in his city two years earlier an orchestra composed "exclusively of Americans". Judge I. L. Schoen of St. Louis was thinking of the current endeavor of a certain co-citizen of his, Karl

must give lessons or play at balls and parties."

In view of such a state, we can well imagine how solemnly the officers, elected at this first Convention, pledged, on acceptance: "I, in the presence of the delegates here assembled, do solemnly and sincerely promise and swear to fulfill the duties of the office to which I have been elected to the best of my ability and to see that all the laws of this body are duly enforced. Amen." Owep Miller was our organization's first President, Jacob Schmalz its Secretary. Subsequent presidents were to be Joseph N. Weber, Frank
(Continued on Page Thirteen)

JOHN CORIGLIANO

(Fifth in the Series of Articles on the Concert Masters of our Great Symphony Orchestras.)

By CARL JOHN

THE DARK-HAIRED, bright-eyed five-year-old leaning out of the window of the little house on Sullivan Street in Greenwich Village in lower New York, back in 1906 (he had been born there on August 28, 1901) was not watching the game of handball in the busy street below, nor yet hearing the excited chatter of gesticulating women surrounding the fruit carts. His eyes were riveted on that small dark object just turning the corner, the hurdy-gurdy man, and his ears were straining for that tune he had heard every morning for a month, its phrases like flowers dancing on the hillside. John Corigliano was still leaning out of the window a half-hour later when the hurdy-gurdy man was only a gray blur disappearing down the other end of the street.

But though the hurdy-gurdy music was gone, the tune was still with him, its every phrase ringing in his ears, joggling to get out, to get played. He tiptoed back to the little closet where he kept his most precious possession, an old mandolin, legacy of an older brother, and began softly to strum its strings. There he had caught a phrase—and there another! It was like having flowers grow at one's feet. And there was another phrase. Now if only he could play them one after another just as he had heard them! Intently, solemnly, the little boy bent over the mandolin, urging the strings to speech. His mother paused in her work and listened, and in the evening when the father came home told him about this boy of theirs who could play a whole aria from "Rigoletto" without even being taught his notes.

Incidents such as this occurred so often during these years that finally a friend of the family—an artist living down the street—was called in to listen and pass judgment. He was emphatic in his assertions that the boy had talent and should be given the best instruction available. After that there was no question: John was destined for a musical career. The teachers chosen were the best: successively Giacomo Quintano, Alois Trnka and Leopold Auer.

Debut With Developments

When he was eighteen, John Corigliano had already perfected himself sufficiently for his debut, which took place in Aeolian Hall, New York. Two years later he made his first solo appearance with the New York Philharmonic. In 1926, 1927 and 1928 he made several coast-to-coast tours as assisting artist with Maria Jeritsa and Feodor Chaliapin. Followed solo appearances with the symphony orchestras of St. Louis, Cleveland and New York, and radio performances. In the Spring of 1935 Toscanini heard him play over the Columbia Broadcasting System, recognized outstanding qualities and recommended him for the post of assistant concert master of the Philharmonic Symphony. Then, at the beginning of that first season, when the orchestra's regular concert master became ill, Corigliano for six weeks successfully filled his place, this under the direction of Otto Klemperer. During this period he also appeared as soloist both with the Philharmonic at Carnegie Hall and, during the summer season, at the Lewisohn Stadium. In 1943 he was appointed the orchestra's concert master.

With such seeming ease has Corigliano attained this position that one might be tempted to put it down as a mere succession of lucky chances—until one realizes, that is, the painstaking care, the infinite pains he puts into every practice hour, into every rehearsal. He must get every phrase, get them in proper relation to each other, get them fully. Each must be recreated exactly as it lives in his imagination. The child who struggled until the

(Continued on Page Six)

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IT is with special satisfaction that we record the inclusion of American works on various symphonic programs, as well as the occasional all-American concert. For this is the one way in which music lovers in this country may become conscious of their own culture and by that very token assume a sense of responsibility in regard to it. Our American composers cannot continue to create without this regard. Even if their physical wants are provided for through some source apart from their music, they need the sympathy and enthusiasm of their own people to make them realize they are composing to some purpose, not just talking—as into a disconnected telephone line—before an unaware and uncaring public. May our audiences do their share to make our artists feel their genius is a necessary ingredient in both national and communal life.

Boston

VAUGHAN WILLIAMS' "Job" was included in the second of three concerts (January 19th, 26th and February 2nd) under the baton of Sir Adrian Boult who was invited as guest-conductor of the Boston Symphony Orchestra by its regular conductor, Serge Koussevitzky. The Williams suite, first performed in concert form at the Norwich (England) Festival in 1930, is based on the illustrations for the Book of Job by William Blake.

At the orchestra's concert on February 12th, at Carnegie Hall, New York, to aid the Rachmaninoff Fund, Inc., Vladimir Horowitz was the piano soloist and Melvyn Douglas was narrator in the presentation of Aaron Copland's "A Lincoln Portrait". Serge Koussevitzky conducted.

During the past year members of the Boston Symphony Orchestra have presented 500 concerts in the Army and Navy hospitals around Boston. The total audience, consisting of service men confined to hospitals, has numbered around 24,000. The concerts were organized as part of the Army Rehabilitation and Army and Navy Recreation programs.

New York

AS guest composer-conductor of the New York Philharmonic-Symphony Orchestra on January 17th, 18th, 19th and 20th, Howard Hanson presented at two of the concerts an all-American program and at the other two a half-American program.



HOWARD HANSON

Most effective of these offerings were Charles Martin Loeffler's "Pagan Poem" and Hanson's "Romantic" Symphony. The latter comes in for this special mention mainly because it shows an American writing without artifice or self-consciousness, "just as he pleases." The piece frankly lived up to its title.

Igor Stravinsky was guest composer-conductor for the concerts given January 24th, 25th, 26th and 27th. Highlight of the programs was his new Symphony in Three Movements. Stravinsky explains the fact of his making his home at present in Hollywood with, "The only way to escape Hollywood is to live there."

The directors of the Philharmonic-Symphony Society announce the receipt of a gift of \$13,000 from Bartlett Arkell, the proceeds of which are to be used for the purchase of tickets at reduced rates for

the use of students in the public schools of New York.

The New York City Symphony has found in Leonard Bernstein a worthy conductor who is giving that city's audiences a taste of the more modern music modernly rendered. At the January 31st concert, Igor Stravinsky's "Symphony of Psalms", and the three variations from the conductor's own "Fancy Free", as brash as a sailor on shore leave", showed him the interpreter of many moods. It is clear that he has won his way into the warm regard of his audiences.

Toronto

ON January 22nd, the Toronto Symphony Orchestra had as guest conductor Hans Kindler, regular director of the National Symphony Orchestra.

The Toronto organization, it appears, has reached that plane of dignity where it can enjoy an occasional let-down, in the shape of a concert on the satirical note. On one such occasion, we are told, Maslov's "Iron Foundry" was performed, the orchestra and conductor (Sir Ernest Macmillan) appearing in overalls, and Sir Ernest "starting the machinery" with a big switch. A hoisting tackle, lowering Massey Hall's organ pipes to the floor, and a pneumatic drill figured in the proceedings. At the close of the work, the orchestra took out lunch pails and settled down for the intermission period. Another successful number of this nature was "Unravelling Ravel", or the "Bolero to end all Boleros", which opened with a typewriter solo and ended with the entire orchestra performing as a percussion section.

Philadelphia

IN its first all-Wagner program of the season, on January 25th and 26th, the Philadelphia Orchestra enjoyed the assistance of the Women's Glee Club of the University of Pennsylvania, in the presentation of the Overture and Venusberg music from "Tannhäuser". The remainder of the program included excerpts from "Die Meistersinger", "Tristan und Isolde", "Siegfried" and "Die Walküre". Alexander Sved was soloist.

Also on the 26th, at the children's concert in the afternoon, the young audience was treated to the songs of a Chinese children's choir. Alexander Hillsberg conducted this event which included also Mendelssohn's Nocturne from his music to "A Midsummer Night's Dream", the Bach Aria from Suite No. 3, in D major, and the "Dance of the Russian Sailors" from "The Red Poppy".

At the second of four concerts in the "Great Masters Festival Cycle" held on January 31st in Philadelphia under the auspices of the Bach Society a chorus of 400 singers and an orchestra of ninety instrumentalists led by James Allan Dani featured compositions by Mozart and Beethoven with the latter's "Choral" Symphony No. 9 as the crowning work. Assisting soloists were Alexander Kipnis, Jan Smeternin, Doris Doree, Donald Dame, and Nan Merriman.

Washington, D. C.

ANDRES SEGOVIA, Spanish-born guitarist, was soloist with the National Symphony Orchestra at its concert January 27th, in Ponce's "Concierto del Sur", a work written especially for him.

Baltimore

THE Department of Municipal Music of Baltimore is presenting twenty civic-sponsored concerts in the current season. The department is sponsoring special Sunday morning concerts for children and Sunday evening concerts for the general public. Reginald Stewart is the orchestra's conductor.

Miami, Florida

LADY BETTY HUMBY BEECHAM was soloist in the Delius Piano Concerto given by the University of Miami Symphony Orchestra January 20th and 21st under the direction of Sir Thomas Beecham.

Indianapolis

SIR ERNEST MACMILLAN, regular conductor of the Toronto Symphony Orchestra, took over the baton of the Indianapolis Symphony Orchestra on February 2nd and 3rd in a program of works



SIR ERNEST MACMILLAN

by Benjamin, Vaughan Williams, Dvorak, and Brahms.

During January the orchestra played, under the direction of Fabien Sevitky, in cities of Illinois, Indiana, Wisconsin, Maine, Ohio, Pennsylvania, New York, Massachusetts, New Hampshire, Rhode Island, and New Jersey.

Cleveland

AN interesting program which included the works of two Englishmen (Fantasia on "Greensleeves" by Vaughan Williams and "The Walk to the Paradise Garden" by Delius) and of one American ("Cripple Creek" by Stringfield) was that of January 27th played by the Cleveland Orchestra under the baton of Rudolph Ringwall.

Erich Leinsdorf conducted the orchestra on February 3rd in "An Afternoon at the Opera".

George Szell has been appointed Musical Director and Conductor of the Cleveland Orchestra for the next three years, beginning with 1946-47.

Detroit

A "SPECIAL EVENT" in the Detroit Symphony Orchestra season was the all-Beethoven evening on January 24th, in which Josef Gingold, concertmaster of the orchestra, made a solo appearance, playing the Beethoven Violin Concerto. A concert version of Strauss' opera "Elektra" was presented on January 31st, with Marjorie Lawrence as the Elektra, Enid Szatho as Clytemnestra, Irene Jessner as Chrysothemis, Frederick Jagel as Aegisthus, and Herbert Janssen as Orestes. A tale of murder and consuming hatred, "Elektra" tells the story of the daughter of Agamemnon whose overwhelming passion is one for revenge upon her mother, Clytemnestra, and her mother's lover, Aegisthus, who together caused the death of the girl's father that they might rule the country and enjoy their love unmolested. The one-act opera was presented in uncut form by the orchestra's conductor, Karl Krueger.

Kalamazoo

THE Kalamazoo (Michigan) Symphony Orchestra is celebrating its twenty-fifth anniversary this season. Herman Felber is the conductor.

Chicago

DESIRE DEFAUW conducted the Chicago Symphony Orchestra at its concert February 12th in the two French works, "L'Ouverture de Fete" by Ibert, and Symphony No. 1 by Bizet. The post-intermission offering was Beethoven's Piano Concerto No. 4, played by Artur Schnabel.

Kansas City

THE Kansas City Philharmonic Orchestra again appeared in the "Orchestra of the Nations" series, January 26th, in a concert which was also an event in honor of Efrem Kurtz's twenty-fifth anniversary as a conductor.



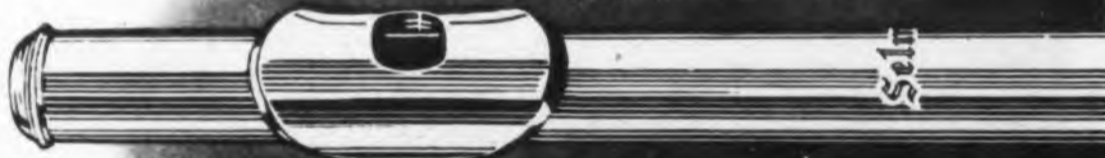
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Dallas

WILLIAM KAPEL, twenty-one-year-old New York pianist, was soloist with the Dallas Symphony Orchestra at its concert of February 3rd. Soloists for the February 17th and February 24th concerts will be respectively Zino Francescatti, violinist, and Alexander Kipnis, bass-baritone.

Los Angeles

THE Janssen Symphony of Los Angeles performed on January 20th the Concerto for Piano and Orchestra with Johana Harris as soloist. The orchestra's conductor is Werner Janssen.

Seattle

A NATION-WIDE BROADCAST of the Seattle Symphony Orchestra is to be an event of Washington's Birthday. Carl Bricken is the orchestra's musical director.

News Nuggets

GEORGE KLEINSINGER'S "The Brooklyn Cantata" is to be published by Leeds Music Corporation.

Sam Morgenstern's "Warsaw Ghetto" was presented February 10th at the concert of the American Youth Orchestra (New York), conducted by Dean Dixon, with Martin Wolfson as narrator.

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Airborne Artistry

THE Los Angeles Philharmonic Orchestra under the direction of Alfred Wallenstein is featuring a series of "Symphonies for Youth" presented over the American Broadcasting Company's network each Saturday. A typical program is that of February 23rd, which will include works by Rossini, Delibes, Mendelssohn, Kanitz and Tchaikovsky.

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JOHN CORIGLIANO

(Continued from Page One)

burdy-gurdy tunes came out roundly and smoothly on the old mandolin is now the man who labors unceasingly until every note in the score is exactly as it should be. His solicitude extends to his entire orchestral section. In helping with the rehearsals he puts forth every effort to clear up difficult passages and to work out technical problems. Bowing must sometimes be readjusted in difficult passages, if a tempo change is indicated, and Corigliano has been given this responsibility, one he fulfills so expertly that he has earned the respect and admiration of his colleagues. In spite of all these duties, he still has time to prepare with artistic finesse for his solo appearances, one of which, with the New York Philharmonic Symphony, occurred on the 14th and 15th of February, when he played the rarely heard Karl Szymanowski Concerto for Violin and Orchestra, Op. 35.

Possession and Pastime

Mr. Corigliano is the proud possessor of a Giovanni Battista Guadagnini violin, fashioned in Milan in 1775. He is perhaps most happy when he is playing quartet music on this violin with three of his close friends, re-creating the wonders of Beethoven, Schumann, Brahms or others of the masters old and new. Corigliano's relaxations are in a way as strenuous as his duties. He is a good tennis player and an ardent mountain climber. He plays a breath-taking game of handball that would be dangerous for his fingers were it not his custom to wear a pair of stout gloves or wield a paddle.

Mr. Corigliano has a desire which he expresses with gentle insistence: "It is only that I want to have a little house in the country", he says, "where I can live out-of-doors in the summer and work in a vegetable garden". His eyes take on a distant focus. "A couple of acres of my own. My orchestra work takes eight

months of the year, but four months I could be there, live near the earth, have my friends there, so that we could play quartets together". He sits silently, contemplating, and behind the contemplation one can see him rejoicing in the flower gardens of which the hurdy-gurdy sang, the serenity of a Beethoven "Pastoral", the miracle of communion through chamber music.

Such communion with other human beings, which he feels is so definite a need for all human-kind, leads him on to describe, a bit hesitantly, since his is a habit of modest reticence, a vision he has for the future. It is not anything he cares to label with such high-sounding titles as "philosophy" or "political conviction". It is the simple concern that men learn to live and work together. He points out that, in the Philharmonic Symphony, men of different nationalities and races work as a team. It is his urgent desire to see this spirit of harmony spread throughout the world.

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Metropolitan Musings

A MEMORABLE performance by the Metropolitan on January 26th was that tragedy of young love, "Romeo and Juliet". The youth and vibrancy of Patrice Munsel as Juliet, the excellent singing of all the members of the cast, and the skilled conducting of Emil Cooper helped to throw an aura of reality about the plot. Interestingly enough, the members of the cast—Hayward, Cehanovsky, Valentino, Munsel, Singher, Kaskas, Jobin, D'Angelo, Moscona, Greer, Hawkins and Manning— hail respectively from Kansas City, St. Petersburg, New York, Spokane, Oloron-St-Marie (France), Hartford, Quebec, Naples, Athens, Piggott (Arkansas), Phenix (Alabama) and London. Practically a United Nations' nucleus in themselves!

Wilfred Pelletier conducted the performance of Offenbach's "Tales of Hoffmann" presented February 1st. This outstanding director was at fifteen engagements



WILFRED PELLETIER

as chorus master of the Montreal Opera, won the Prix d'Europe of the Province of Quebec at sixteen, studied in Paris and was engaged by the Metropolitan as assistant conductor at twenty.

On February 2nd occurred the first performance in the current season of "Tristan and Isolde", that ageless story of the Irish princess who forced the knight of Cornwall to be false to his king. It served not only to introduce Fritz Busch as director of this opera but the Swedish baritone, Joel Berglund, in the role of Kurvenal. His appearance on this occasion substantiated the Metropolitan audiences' previous opinion of him: "an artist of distinction and a first-class Wagnerian baritone." The title roles were sung by Laurits Melchior and Helen Traubel.

Chicago

DURING its one-week engagement in Chicago, May 6th to 11th, the Metropolitan Opera Association will present seven operas: "Tannhäuser" (Fritz Busch conducting), "Mme. Butterfly" (Cesare Sodero), "La Gioconda" (Emile Cooper), "The Magic Flute" (Bruno Walter), "Die Walküre" (Paul Breisach), "Der Rosenkavalier" (George Szell), and "The Masked Ball" (Bruno Walter).

The Chicago Symphony Orchestra, in its first concert-opera program in years, presented the first act of "Die Walküre" at Orchestra Hall early in January. Ella Fiesch was the Sieglinde, Emery Darcy the Sigmund, and James Pease, the Hunding. Mr. Pease, 1943 winner of the Metropolitan Auditions, who put in the last several years as a Flying Fortress pilot in the AAF training command, possesses a voice with the necessary sonority and timbre for the role. Désiré

Defauw also conducted orchestral excerpts from "Die Gotterdammerung", "Siegfried" and "Das Rheingold".

Half-Century Repeat

TOSCANINI, who conducted the premiere of "La Bohème" in Turin, Italy, fifty years ago (February 1, 1896), directed a concert performance of it on February 3rd and 10th on the General Motors Symphony of the Air program. The cast included six members of the Metropolitan: Albanese as Mimì, Pearce as Rodolfo, Valentino as Marcel, Moscona as Colline, Merrill as Schaunard, Baccaloni, both as Benoit and as Alcide. The single non-member of the Metropolitan chosen was Anne McKnight who sang the part of Musette. Miss McKnight was born in Aurora, Illinois. At Frances Shimer Junior College she was encouraged to study for a professional career. When Toscanini was auditioning for the role, she was studying under the noted baritone and teacher, Evan Evans, and had sung in the opera class at Juilliard, where Wilfred Pelletier conducts. Pelletier who knew that Toscanini was looking for a new soprano suggested that he hear Miss McKnight and the maestro decided here was the voice he had been looking for.

Curtain Calls

IN its current trip to Broadway, "Show Boat" has proved itself the immortal favorite its earlier popularity indicated. Kenneth Spencer as Joe ranks well with both Jules Bledsoe of the first production and Paul Robeson of the former revival. Carol Bruce follows the late Helen Morgan as Julie. Jan Clayton takes the parts of Magnolia and Magnolia's daughter, Kim. The other major parts are played by Charles Fredericks as Gaylord, Ralph Dumke as Captain Andy, Ethel Owen as Parthy Ann Hawks.

The distinct success of Benjamin Britten's opera, "Peter Grimes", in London, has led to its being scheduled for theatres in Stockholm, Basle, Zurich and Antwerp in Europe and at the Berkshire Festival at Tanglewood here in the United States.

Pietro Cimara, a conductor of the Metropolitan Opera Association, and his wife, Clara, received their final citizenship papers on January 22nd.

Marking the twentieth anniversary of Laurits Melchior as a member of the Metropolitan Opera Company the Wagnerian program which will be presented on February 17th will include the first act of "Die Walküre" with Lotte Lehmann as Sieglinde and Emanuel List as Hunding; the second act of "Tristan and Isolde" with Astrid Varnay as Isolde, Kerstin Thorborg as Brangäne and Mr. List as King Mark, and the third act of "Lohengrin" with Irene Jessner as Elsa, Miss Varnay as Ortrud and Norman Gordon as King Henry. Mr. Melchior will appear as Sigmund, Tristan and Lohengrin.

Max Koenigsberg, one of the founders and for twenty-five years a director of the St. Louis Municipal Opera, has been named managing director of Pittsburgh's new Civic Light Opera Association, which will present a series of popular operettas this summer at the University of Pittsburgh stadium.

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A music stand that can be raised or lowered with one hand has just been announced by Norwood. It involves a (patented) push-button principle, and is finished in bright nickel plate.

David F. Boyer, who served as assistant purchasing agent, priorities division, with C. G. Conn, Ltd., during the war, has been appointed sales manager of the Leedy Manufacturing Company, of Elkhart, Indiana. On assuming his new position Mr. Boyer said: "During the last half century the Leedy trade-mark has meant the world's finest drummers' instruments. We shall see that it does not lose that meaning in the next half century. Our immediate goal is to smash the remaining bottlenecks to full production and push output to the limit to satisfy tremendous customer demands."

Harry Greenberg has become the vice-president and treasurer of the well-known firm of H. Endswieg and Son, Inc.

The following organization changes are announced in connection with Selmer's post-war program:

Jack Feddersen, executive vice-president, is returning to the main office at Elkhart as general sales manager and will coordinate sales and advertising activities of all divisions of the firm. C. N. "Spot" Light will continue at Elkhart as Selmer sales manager, while L. A. "Slim" Knowles, Jesse French Division sales manager, will move his office to Elkhart about January 1st. L. C. Michaud has joined the Selmer advertising staff.

At the Jesse French Division, New Castle, Owen S. Parrish has been appointed general manager, Harry Bedford, production manager.

Expanding its facilities to meet the demand for increased recording discs, the Duotone Company has begun the erection of a new factory on Long Island. Of brick and block construction, the building is to be so located that it can be expanded harmoniously as additional floor space is needed. Through a generous use of windows, workers will have the advantage of using natural light on normally bright days, but when natural lighting is inadequate a thorough system of fluorescent lighting will be installed. In addition to the landscaping of the grounds, a large space will be devoted to recreational accommodations for the employees.

Publishers' Notes

Herbert E. Marks has been elected president of the firm bearing the name of his father, the late Edward B. Marks. Mr. Herbert Marks, who has recently observed his twentieth anniversary with the Edward B. Marks Music Corporation, states that he has definite plans for expansion in many different directions in the future, though he plans no immediate changes in policy, personnel or administration. Associated with him respectively as vice-president and secretary of the firm are his uncles, Max B. and Mitchell B. Marks.

Here is the tale of music for small orchestra combinations, as told by Jimmy Dale: "It was ten years ago when I first tried to sell music publishers the idea of a small orchestration strictly for the small combinations such as orchestras, octets, mini-orks. After some time I finally sold the idea to Jack Mills and arranged a dozen or so from his catalogue. For a while nothing happened. Then along came the war and smaller orchestras began to spring up. My orchestrations began to sell like wild-fire. Nat Tannen of Keys Music, Inc., one of the largest outlets for the small orchestrations, tells me that my arrangement of Chopin's Polonaise should shortly hit the ten thousand mark. Credit is due Jack Mills for believing in my idea from the beginning."

Arthur A. Hauser, vice-president and sales manager of Carl Fischer, Inc., announces the appointment of Vincent Shallow as advertising manager.

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Here Comes Heaven Again	Robbins Music Co.
How Deep Is the Ocean?	Irving Berlin Music Co.
I can't Believe You're In Love With Me	Mills Music Co.
If I Had a Dozen Hearts	Paramount
I'm Always Chasing Rainbows	Miller Music Co.
In the Middle of May	Crawford Music Corp.
If I Had a Wishing Ring	Melrose Music Corp.
Harriet	Broadway Music
Just a Little Fond Affection	Shapiro Bernstein
Let It Snow, Let It Snow, Let It Snow	E. H. Morris & Co.
Lily Belle	Martin Music Co.
Love Me	Famous Music
My Guy's Come Back	Shapiro Bernstein
Put That Ring On My Finger	Bourne
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Symphony	Chappell & Co.
Wait and See	Feist Music
You're Nobody Till Somebody Loves You	Southern Music
You Won't Be Satisfied	Mutual Music

Top-Flight Bands

IN this department it is our policy to announce succinctly and partially the current and future doings of top-flight leaders and their bands throughout the country. However, this month we depart momentarily from our custom to salute with every mark of respect the leader Duke Ellington for his unquestioned musicianship, his outstanding achievements in the field of music, and his unequivocal attitude toward his art. During the past month he has to his credit a third Carnegie Hall concert, two concerts at the Opera House in Chicago, the publication of his biography, and a "Duke Ellington" week celebrated throughout the United States and Canada.

California Capers

LAWRENCE WELK is currently playing a six-week date at the Aragon Ballroom, Ocean Park.

JOE LIGGINS and his "Honeydrippers" played at the Plantation Club, Los Angeles, from January 5th to February 8th.

BUDDY JOHNSON is set for two weeks at Club Plantation, Los Angeles, beginning February 22nd.

AL DONAHUE'S orchestra went into the Trianon Ballroom, Southgate, February 12th for a six-week date.

BENNY GOODMAN and his orchestra will have a date at the Mission Beach Ballroom in San Diego on February 8th, 9th and 10th. Then, after a series of one-nighters, he will open at the Paramount, New York, February 27th.

MEL POWELL, pianist, has joined the Benny Goodman orchestra.

THE KING COLE TRIO opened at the Trocadero, Los Angeles, February 7th.

Date With Disaster

SHARON ROGERS and her eleven-girl orchestra were rescued from the sea by Japanese fishermen January 22nd after the transport plane on which they were returning to Japan from Korea crashed off the southern tip of Kyushu Island. Though the plane struck the water about fifty feet from an ammunition barge and sank within twelve minutes, everyone on board was saved. Miss Rogers' dance band had just concluded a three-month tour of Korea and Japan.

Proud Record

PHIL BENNETT and his orchestra, with the closing of the New York Stage Door Canteen late last year, concluded a period of two years and ten months during which they entertained regularly for thousands of service men from all over the world. The orchestra averaged four nights weekly between the two canteens which were sponsored in that city by the American Theatre Wing. Mr. Bennett also entertained during the war at the Ellis Island Hospital for disabled members of the Merchant Marine, at the Weequahic Park Hospital, Newark, at Halloran Hospital, Staten Island, at the American Women's Hospital Reserve Corps, New York, and at the Institute for Crippled and Disabled in that city.

Service Notes

DICK JURGENS, who has been serving in the Marine Corps for two years, is now in line for a discharge and plans to be back leading his band within forty days.

PAUL NERO, violinist, recently discharged from the United States Navy, his assignment leading the United States Navy Dance Orchestra in Washington, D. C., is now preparing for his Town Hall recital on March 9th, when he will give an entire program in the jazz idiom, including his own "Concerto for Hot Fiddle".

Esquire's Winners

THE list of the jazzmen of the year picked as recipients of Esquire's 1946 Gold "Eakys" are:

Cootie Williams, trumpet.
Bill Harris, trombone.
Benny Carter, alto saxophone.
Coleman Hawkins, tenor saxophone.
Benny Goodman, clarinet.
King Cole, piano.
Oscar Moore, guitar.
Dave Tough, drums.
Chubby Jackson, string bass.
Red Norvo, vibraharp.
Duke Ellington, arranger.
Duke Ellington, band.
Louis Armstrong, male vocalist.
Ella Fitzgerald and
Mildred Bailey, tied—female vocalist.

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DUKE ELLINGTON

Manhattan Melody

RAY MCKINLEY'S new orchestra now at the Commodore Hotel contains two former members of the late Major Glenn Miller's Air Force orchestra.

LIONEL HAMPTON has been signed for a four-week run at the Aquarium Restaurant, opening March 4th.

GENE KRUPA is to open at the 400 Club April 15th for a four-week date.

TED LEWIS is booked into the Latin Quarter June 30th for six weeks with options.

THE GLENN MILLER ORCHESTRA with Tex Beneke and thirty-five ex-service men opened at the Capitol Theatre January 24th.

ART MOONEY'S band is scheduled for the Strand February 22nd.

WOODY HERMAN was part of the stage attraction at the Paramount in January.

East Coast Caravan

CHARLIE SPIVAK'S orchestra played for the main event honoring late President Franklin D. Roosevelt's birthday January 30th, at Uline's Arena, Washington.

JOE DURA and his orchestra finished their week's date at the Rose Room in Newark, New Jersey, January 27th.

CLYDE MCCOY, from February 15th to March 1st, will hold forth at Bill Green's, Pittsburgh, and from March 11th to 24th at the Latin Quarter, Detroit. Between these two dates he will play a series of one-nighters.

Mid-West Madcaps

ERNIE HECKSCHER, recently discharged from service in the Army Air Forces, is at this writing holding forth at the Mayfair Room of Chicago's Blackstone Hotel. During his Army service he was in charge of dance music at Randolph Field, Texas, where he organized and directed four different dance orchestras.

INA RAY HUTTON, after a silence of two years, began a two-week date at the Oriental, Chicago, February 7th.

RAY ANTHONY is scheduled to open at the Chase Hotel, St. Louis, this month. **JIMMIE LUNCEFORD** will go into Club Riviera, St. Louis, for three weeks beginning February 22nd.

CHARLIE AGNEW will wind up a four-week date at the Plantation, Houston, Texas, February 19th.

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MUSIC IN THE SERVICE

EDWIN FRANKO GOLDMAN, recently returned from a tour of the Pacific Occupation Zone under the auspices of U. S. O.-Camp Shows, has sent us a most interesting resume of his journey. Space forbids our mentioning any of the non-musical aspects of the trip—though these were also absorbing—but the following excerpts may serve to describe in general the musical background of this area. Writing from Manila, Dr. Goldman says, "At four P. M. I rehearsed the Filipino Band of ninety musicians. This is a fine organization. . . . At eight P. M. I attended a concert given by the Manila Symphony Orchestra at the Chinese Theatre. . . . Before the doors opened the street was lined for blocks with G.I.'s and officers, waiting to get into the theatre. During the bombardment, the music and instruments were practically all destroyed. Many of the instruments had no cases and were just wrapped up in cloth and

ued with string. It was rather pitiful to see. The orchestra played a Vivaldi Concerto for strings; Mendelssohn's Italian Symphony; Liszt's "Les Preludes" and other numbers. There were men and women in the orchestra and even a very young boy among the first violins."

Later Dr. Goldman speaks of conducting the Filipino Band in another camp about eight miles from Manila: "At this place there was a really fine stage, built by the G.I.'s. The mud was something terrific and our machine got stuck in it and had to be hauled out by a jeep. These jeeps are really something. Thousands of G.I.'s listened to the concert and sat in the mud and yelled, whistled and applauded after each number, especially "On the Mall" which they demanded three times. . . . Soon after the start it began to rain and before we got very far there was a really terrific downpour. This made little or no difference to the audience.

They sat through the downpour and la- as I have never heard any crowd do"

To Wake the Dead

Dr. Goldman's visit to the Chinese Cemetery in Manila has musical overtones too unusual to omit: "There were three funerals in session", he writes. "One of them had a band of about twenty Filipinos. They wore various uniforms and played without music, in various keys at the same time. I never saw or heard anything quite so funny. They all seemed to improvise as they went along. After playing a few bars, some of the players would smoke cigars and then join in again. Others would walk away and return. The music was so terrible that it was actually funny. When the men got tired of blowing, they would rest, and the E-flat clarinet would keep on squeaking all alone, or perhaps the tuba. I thought perhaps the music was a test to find out if the party in the coffin was really dead or not."

In Tokio, Dr. Goldman had occasion to attend a concert given by that city's Philharmonic Orchestra, conducted jointly by Masashi Ueda and Hideo Saito and including works by Mendelssohn, Bach and Nicolai. "I was really thrilled with the playing of this orchestra", he states, "and, if they had played only half as well as they did, I would have been greatly surprised. They had a complete organization and, while it is not a Boston Symphony or a New York Philharmonic, it is a fine body of players. . . . The stage curtain is not raised until the conductor is ready to appear. A long and loud bell announces the time to start. The hall seats 2,800 and practically all seats were filled. I was anxious to see and get the reaction of the audience. They were very enthusiastic and responsive. They do not applaud between the movements of a symphony. They were especially enthusiastic about the Bach music. The audience is very quiet and attentive and no one is seated during the playing. A lady sitting directly in front of me had a baby strapped to her back. Even the baby did not utter a sound. During the intermission the curtain is rung down again."

"Renaissance"

A FURTHER source of information regarding the Manila Symphony Orchestra is Sgt. G. W. Stowe who informs us that, while its regular conductor is Herbert Zipper, the guest leaders at a recent concert were Lieut. Antonio Buenaventura of the Philippine Army and Sgt. Robert Weiskopf of the United States Army. Sergeant Weiskopf, who is incidentally a graduate of the Eastman School of Music and a former conducting student of Koussevitzky, introduced a new work, "Renaissance Symphony", by Dai-Keong Lee, a Hawaiian-American, who wrote the score when he was serving as a member of the United States Army in the jungles of New Guinea. The Manila Symphony Orchestra, like that city's National Opera Company, is sponsored by the United States Army's Base Athletic and Recreation Section. The audience are practically all G.I.

In Far-Flung Fields

THE sending overseas of stage shows for the entertainment of our occupation-bound armed forces is being maintained at a level equal to that of any period during actual combat months according to a statement made by USO-Camp Shows. Ready for shipment at this writing are "Rosolinda", "The Chocolate Soldier", "Irene", "Dear Ruth", "George Washington Slept Here", "Kempy", "Melody Magic", "Park Your Troubles" and "Comedy Caravan". At least three of these units are scheduled for the European theatre of occupation.

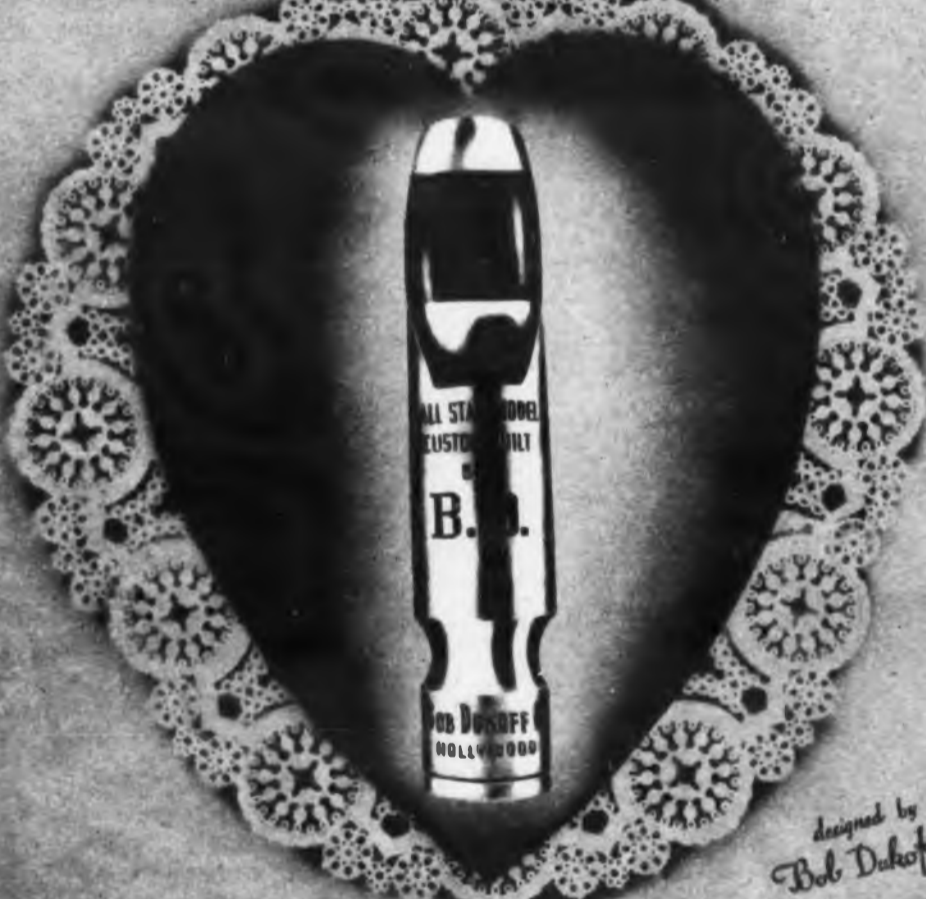
The concerts division of the USO-Camp Shows, according to Gino A. Baldini, its director, averaged forty-five concerts a month in the Second Service Command, with 2,579,990 service men and women entertained in nearby camps in one year. Notable was the appreciation of G.I. audiences for fine music. Many of the men, incidentally, were thus enabled to hear "live entertainment" for the first time.

The 222nd Infantry Regiment Glee Club of the 42nd ("Rainbow") Division has won acclaim not only in Vienna but also in the communities it visited during a recent tour, including Lins, Hallein, Zell am See and Salzburg. The proceeds of the Salzburg concert are going toward the restoration fund of the cathedral.

John Bitter, former conductor of the Miami Symphony Orchestra, received an ovation after conducting, on January 21st, the 100-piece Berlin Philharmonic Orchestra in a two-hour concert for Allied troops in Titania Palace. The audience consisted of 1,500 officers, G.I.'s, and German civilians. It was his first appearance in this capacity.

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Federation Reaches Fiftieth Milestone

(Continued from Page One)

Carothers and James C. Petrillo, subsequent secretaries, Owen Miller (he transferred to this post in 1900), William J. Kerngood, Fred W. Birnbach and Leo Ciesmann.

These early years needed all the energy, courage and consecration of which human beings are capable. At least three problems had to be faced from the start. First, the exclusiveness of certain locals that still sought to bar some musicians as "inferior" or "amateurish" had to be dealt with. Musicians could not—dare not—be "classified" if they were to attain benefits as a group. If there was to be any protection for any one musician it was necessary to unionize every musician throughout the country who received pay from the public for his services. Otherwise contractors and employers would use competition between organized and unorganized musicians to break down or hinder the establishment of a standard wage. The last few years of the Nineteenth Century, as well as the first few years of the Twentieth, were thus devoted to enrolling everybody who was in competition with union musicians for employment.

Total Membership Drives

Another situation limiting Federation membership and scope was the aloofness of certain locals from any Federation affiliation. Many of the largest locals (formed as city organizations long before 1896) refused to align with the Federation, fearing that national affiliation would curtail rather than increase the employment opportunities of their members. They reasoned that, standing alone, they could refuse work to any non-member musician, a prerogative they feared would be denied them if they joined the Federation. The infinite advantages of national organization, even if they entailed certain temporary inconveniences, had to be demonstrated to them. Membership drives developed. The officers of the Federation were constantly "on the road", visiting recalcitrant locals, persuading them of the benefits of national unionism, pointing out the impossibility of the continuance of isolated locals in uncontrolled competition with each other. The results were such that at the second convention fifty-one locals were represented, at the third, seventy-seven, and by 1902 the original group of twenty-six locals had been increased to 197 with a membership of 17,500.

Thus, President Weiler was able to state, in his report at the Ninth Convention of the Federation, in June, 1904, "We musicians are again assembled for deliberation. At this Ninth Annual Convention, we notice with delight and satisfaction a condition which to attain was heretofore our aim and purpose. At last a united profession is no more mere speculation, but an accomplished fact. We have joined hands, North, South, East and West combining. No handicap, only an endeavor to better our condition, to defend our rights and to enforce entitled recognition is evident everywhere. Our battle cry need no longer be, "Musicians unite". It is an accomplished fact. The foundation is laid. Let us finish the edifice. To perform this work in a careful manner, lest a mistake in construction may endanger its durability, is now our duty."

This immense increase in the number of Federation locals—until they covered in 1905 every community of any importance in the United States and Canada—came principally through the evolution of a "transfer system" which, by permitting a member of one local under certain conditions, to transfer to another local, made it possible for musicians to accept employment wherever it was offered them. With this transfer system thousands of traveling musicians who had remained outside the Federation as long as it confined its benefits to those seeking a livelihood within their own jurisdictions now were glad to join; and locals which had hung back, fearing detriment to their "home trade", likewise became affiliated.

Another means of clearing up the complexities caused by a union consisting partly of static and partly of ambulatory elements was the law insisting that traveling orchestras receive a rate of pay above the local's scale through the addition of a ten per cent tax, of which four per cent was to go into the treasury of the local of the visited town, three per cent into the national treasury and three per cent back into the pockets of the musicians, on the termination of their engagement.

Canada Joins the Federation

A further widening of the Federation's scope and a consolidation of its powers occurred in 1900 when Canadian musicians became associated with it. From that time on, the full name of our organization has been "The American Federation of Musicians of the United States and Canada", and the name of its publication "The International Musician" rather than the earlier title, "The American Musician".

In its early years the Federation received into its fold most of the memberships of our great symphony orchestras. The exception for many years was the Boston Symphony Orchestra, officials of which unfortunately felt that permitting the members of the orchestra to join the Federation would interfere with the free employment of musicians. When President Petrillo took office he had numerous conferences with these officials and was able to convince them that membership in the Federation would be a distinct advantage. In December, 1942, the orchestra joined the Federation, and subsequent events have shown that the step was mutually advantageous. Now all symphonic players in the United States and Canada are, to a man, union members, and all are likewise citizens of the United States or Canada, or in process of becoming such.

This latter circumstance was made possible through the Federation launching in 1905 a drive to prevent importation of foreign musicians for positions with the great symphony orchestras, an effort which within a few years was almost completely successful. The danger was finally overcome in 1932 when Congress passed and President Hoover signed an amendment to the Alien Contract Labor Law, in which a specific definition of a "musical artist" made it impossible for orchestra and band musicians to enter the country under the "artist's" exemption clause of those laws.

Artists Affiliated

Another hurdle had to be taken by the Federation due to a situation which arose in 1940, when it became apparent that instrumental concert artists who had remained non-unionized for many years as "non-competitive members" of our craft were in process of affiliating themselves with another union. President Petrillo—he had been elected to this office this very year—went at the problem with his usual thoroughness. "Did you imagine", he protested, in his annual address to the delegates at the National Convention, "that the time would come when you and I would be placed in a position where we would have to argue with an employer, or a musician, as to what organization an instrumentalist who calls himself an artist (and I do not deny that they are artists!) should belong? But as a matter of fact are not most of our symphony conductors, orchestra leaders and piano accompanists also artists in their own lines, and have we not many hundreds of musicians who are soloists on their particular instruments? Then would they not also have the right to say that they are artists and for that reason will no longer belong to the American Federation of Musicians, but will join some other organization? This would obviously, in my opinion, mean destruction for the instrumental musicians of the United States and Canada."

The various artists themselves soon realized the inconsistency of their affiliation and Albert Spalding set an example when on March 1, 1941, he became a member of the Federation. Harold Bauer, who applied for membership about the same time, declared, "As long as there is a musicians' union, every professional musician should join." It was not long before the membership among our concert instrumentalists was universal.

Mechanized Music

Perhaps the knottiest problem with which the Federation has ever had to cope was that brought on by the invention and widespread use of devices for the recording and transmission of music, such as the phonograph, radio, juke boxes, Musak and sound films. President Petrillo again presented the situation tersely: "The canned music situation is nothing new to the delegates attending our conventions. It has always been the first matter to be considered by the delegates, and in my opinion, rightfully so. If the public does not want music, then, of course, we are out of business. But in our case, it is not a question of the public not wanting music; it is a question of what kind of music the public is getting. In ninety per cent of the cases where our men are displaced, they are substituted by canned music."

In June, 1942, the Annual Convention of the Federation decided that after August 1, 1942, no more records would be made by members of the Federation until

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(5).....	(11).....	(17).....	(23).....	
(6).....	(12).....	(18).....		

some workable agreement could be reached whereby the records would become not competitive but auxiliary to the musical profession. This ban on recording lasted until November 11, 1944, when a settlement was evolved whereby the recording industry was to bear part of the burden of unemployment created by the use of mechanical devices by providing for direct payment to the Federation of money, the amount of which was to be gauged by the number of records sold. This is of course a method unique in the annals of labor organizations, and is so because the musicians' situation was unique, namely that of their manufacturing the very instruments that were causing their slow death. This competitive nature of the projections of their own talents having been put under partial control by the Federation, this body is again in a position to look forward to an era of fruitfulness and expansion, confident in being able to continue to improve the economic as well as the social standing of its members.

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Concert Bands

FEBRUARY may be a bit early to speak of summer band concerts in point of temperature but certainly not in point of preparation. Those cities which are planning really good concert series should by now have matters pretty well in hand as regards the bands to be engaged, the funds to be raised, the pavilions and bandstands to be used and the publicity to be distributed.

Baltimore sends us in a little booklet describing comprehensively the summer band concert season in that city in 1945. The Department of Municipal Music presented 146 band concerts, conductors of which were Osmar P. Steinwald, Edward Prettyman, Robert V. Lansinger, Harry Carpenter, and W. Llewellyn Wilson. We would appreciate receiving plans for the coming season from this band and from any others which have a summer schedule already formulated.

County-Sponsored

WE are indebted to K. J. Shugart, Public Relations Director of Local 47, Los Angeles, for the following interesting data.
Unusual in that it is sponsored by a

county of more than three million people, the Los Angeles County Band in California is heard, under the direction of the well-known CBS conductor, Arthur Babich, in parks, over radio and at special events. Back in 1940 the Los Angeles County Board of Supervisors experimented with the popularity and utilitarian value of a county band. It soon became the hub of every successful event in behalf of the war, in fact, proved indispensable to the



ARTHUR BABICH
Conducting Los Angeles County Band

people of Los Angeles County. In 1946 the County Board increased its budget to \$50,000. Through the years it has made constant progress in entertaining citizens of this, the Nation's largest county.

For special programs, such as parades and Hollywood Bowl events, for which a larger band becomes necessary, the number of musicians is increased to form an eighty to ninety piece organization. Vocal soloist with the band is Mark Cook, recently discharged from the Air Technical Service Command, Wright Field, Dayton, Ohio. Instrumental soloists are also always included on the County Band's program.

Due credit for this venture in county-supported band music must go to Local 47, its president, J. K. "Spike" Wallace, and its vice-president, John te Green.

Los Angeles County, it might be added, is proud of two other highly respected and traditionally famous bands: the Long Beach Municipal Band, directed by John Richards, and the Santa Monica Municipal Band, under the baton of Pete Canelli. These two bands are sponsored by the cities from which they derive their titles.

Record of Service

THE New Ulm Pioneer Band is proud of the fine musical service it has rendered New Ulm, Minnesota, and environs throughout the years. Its first director was John Adelbert who conducted it in 1879, the year of its organization, when it was known as the Adelbert Band. In 1882 B. Gruenfelder took over, conducting it as the City Band until 1896 when it transferred to the baton of Joseph C. Hofmeister with the title changed to "Great Western Band". In 1899 it was known as the 2nd Regiment Band, National Guard.

Bandmaster Hofmeister was still in charge in 1923 with A. P. Boock co-conductor, the latter taking over when it became, late that year, the 205th Infantry Band. In 1930, B. A. Kitzberger became Warrant Officer, and, in 1933, Raymond M. Meidl, who held that position until 1941. Then the band, called the 215th Anti-Aircraft Band, went into training at Camp Hann, California, Warrant Officer Raymond Laway taking charge. After this it served in Kodiak, Alaska, two and a half years. The New Ulm Pioneer Band, a home-town organization, was meanwhile playing for local parades, concerts and fairs. In January, 1946, the band tax went into effect, since which time the band has been designated "The Municipal Band".

Raymond M. Meidl, president of Local 513, New Ulm, is the present director of the band.

The following members of the band have outstanding records, having served for the period of time indicated.

- John Henle, bass: 1879-1946.
- C. G. Reim, bass: 1882-1946.
- George Gag, cornet: 1886-1946.
- Peter Kitzberger, flute and piccolo: 1899-1946.
- Albert D. Flor, clarinet: 1902-1946.
- Max Hoehne, clarinet: 1902-1946.

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I say in relation to the principle that all men are
created equal, let it be as nearly reached as we can.
If we cannot give freedom to every creature, let us
do nothing that will impose slavery upon any other
creature.
—AMERICAN LEAGUE.

Free Enterprise—Where To?

A PHRASE that is being used as often and as carelessly as "free enterprise" should, we think, be given the protective coating of a full and explicit definition. For, what with being bandied about from tongue to tongue, broadcast over airways in and out of season, spread over the printed page without regard to context, called in for emergency service in court rooms, congresses and conventions, it is likely to get so battered that it comes out something quite different from what was originally intended—like the milk container turned unexpectedly into a sieve, or the piece of ice transformed, en route to the pitcher, into a damp spot on the hand.

As for the word, "enterprise", it holds its own comparatively well even under rough treatment; "an activity, an endeavor, an undertaking, some piece of work one engages in to a particular end." Or, for a second meaning: "the state of mind that makes possible such activity, i. e., boldness, energy, ambition, resourcefulness." It is the attribute displayed by the scientist branching off on his own experiments, the child climbing to the fifth shelf for jam, the farmer using an entirely new kind of fertilizer. As the illustrations suggest, it may be good or bad, beneficial or deleterious depending on the soundness of a person's reasoning and on the purity of his motives.

If "enterprise" stands up well under hard usage, the word "free" is as changeable as the wind. "Free" is rushing into the open air after a day of driving work. "Free" is getting back to the laboratory for study on a pet project after an enforced vacation. "Free" is to be in a position to do anything from climbing the Matterhorn to bashing someone over the head. "Free", in short, is to be unbound by prejudices, ethical precepts, tyranny, laws, or social conventions. It is to be unhampered by restrictions, physical, government or moral. In the phrase, "free love", it has an immoral connotation, in the phrase, "free press", a moral one. To be "free", then, is good or bad according to what one tramples on in the process of becoming free.

By putting this variable word, "free", alongside the precise word, "enterprise", the modern world has concocted (and the National Association of Manufacturers publicized) a phrase which can be described only as extremely dangerous. For "enterprise", which may be good or bad depending on the motive and understanding of the enterpriser, is qualified by a word which gives full reign without regard to moral or social considerations to a person's activities. Engaged in "free" enterprise a person—or rather his business, in many cases backed by unlimited capital—has full scope to build bridges, cut down forests, tunnel mountains, manufacture a million nylons or phonograph records—at the cost of as many principles, hopes or lives as rampant ambition may require and uncontrolled exploitation decree.

Not that the advocates of "free enterprise" want us to become aware of any such connotation. They are in

fact most careful to accompany the phrase, in their own frequent uses of it, with definitions warranted to allay fears and soothe troubled consciences. Says F. C. Crawford, National Association of Manufacturers' Executive Committee chairman, "Perhaps the time has come to restate to our people some fundamental principles, to define the American way that has led the world in productivity. Free enterprise is not a system. It is simply human nature left free to express itself." A half-definition of this sort without a red-lighting of the bloody path "human nature" often takes when it is "left free to express itself" is quite as vicious as the act of the wily German peasant who removed the "This field is mined—beware!" sign from a section near one of our army camps in the occupation zone.

For, remember, "free enterprise—human nature expressing itself"—built the mine at Pineville, Kentucky, where thirty-one men were buried, twenty-three never to see the light of day again—a mine whose management, according to United States reports, had a notorious record and had been repeatedly warned by inspectors. "Free enterprise" collected rents from roomers in a Chinatown, New York, tenement, after it had been declared unsafe—did so until it finally collapsed with loss of many lives. "Free enterprise" is behind the slums in our large cities, the gangster methods of Big Business, the cartel arrangements that put the wealth of a few before world peace.

A Bill Maudlin cartoon—which, incidentally, was rejected by the 190 newspapers for which that artist regularly draws—shows two burglars breaking open a safe, a caption underneath referring to their "free" enterprise. And we all have had a taste of the "free enterprise" of radio stations which use exclusively recordings of musicians, dismissing without a moment's thought of their welfare, the live talent which made the recordings possible.

So, before we use glibly the phrase "free enterprise", let us search out well its inner inflections, then name it good only if the "enterprise" is wise and just, only if the "free" indicates release from unnecessary hamstringing, but be just as careful to name it bad if the "enterprise" is greed fortified by capital and the "free" connotes a discarding of proper controls safeguarding the rights of others.

Perfecting the Employer

AS we have pointed out often before, the musicians' employer is the public. Hotel managers, night club proprietors, orchestra directors, entrepreneurs, agents, contractors, impresarios—these are but middle men, bent on assembling such material as will please the ultimate consumer, the public. This being so, musicians, though they may travel from town to town, appear before a variety of audiences, play for dance, concert and operatic events, still—unless they tour abroad—remain permanently and irrevocably the employees of the same "concern", that is, the American public.

Since musicians are not given an option in employers as are most other workers, they have two courses open to them, if for one reason or another their position becomes untenable. One, they may adjust their own attitude and habits to meet the situation, and, two, they may cause their employers' attitude and habits to become so adjusted. The first remedy—training themselves to fit their job—has engaged their energies these many years and should of course continue so to do. They have used and should continue to use every method, every aid, toward increasing their musical skill, advancing their musical perception, mastering compositions which are "popular", perfecting themselves in whatever type of playing is currently in vogue. But there remains always the likelihood that, with every muscle, nerve and impulse functioning at the peak of efficiency, there will still be failure because of the public's limitations.

Then for the second recourse. How can the musician effect a change in the public to his own advantage? If the musician had his way, every citizen to a man would of course be a music lover. Each person would be able to appreciate music at its best and fullest. Each man and woman would be keen to the value of the musician in the community. However, this change, desirable as it would be, would not go far enough toward making the public the perfect employer. The reason is apparent. Though willing, the public would still be lacking in the power adequately to employ. Ardent for music, it would still be hampered by that little matter of money. For, one must face the fact that music, poets to the contrary notwithstanding, is not wind in trees, bird on bough, tinkle of waterfall, but the product of human sweat, blood and tears, and as such is bound up in man's economy just as surely as are washing machines, refrigerators and automobiles. The phrase, "entertainment industry", crass though it seems, is a true description of music as it follows the economic curve, responds to the laws of supply and demand, reacts to booms and depressions, is made available or scarce as its makers are well or poorly paid. Thus, the musician, in shaping his public to his heart's desire, must make it reasonably secure in its financial

status. In doing so, he must look to the entire economic structure, with the end in view that each member of the public—the residents in that block of houses, the passengers in that rush-hour bus, the pedestrians at that busy intersection—be allowed a wage which not only will keep his stomach from gnawing and his bones from shivering, but will also allow him that leisure and ease of mind conducive to spending money—not a luxury of mink coats and yachts, mind you, but the simple necessity of that healthful recreation, the weekly concert. The public, if it is to pay musicians adequate wages, must be itself granted wages which allow for entertainment.

It is to the musician's interest, therefore, to promote any legislation conducive to higher wages and shorter hours. For only in a country where citizens are both aesthetically minded and financially secure can the arts flourish and music be sure of steady and wide favor.

Measure for Musicians

ONE of these days we would like to formulate a "musician's test" along the lines of those "psychological" tests published by various monthly digests, in which, simply by adding up one's "score", one discovers the extent of one's intelligence, the breadth of one's sympathies, the fibre of one's disposition and the probability of one's attaining marital bliss. Ours would be a test by which one could exactly measure musicianship. It would not ask the reader, who wrote the "poem of Ecstasy", or "Sirenes", or "Hyperprism"; it would not tell him to fill in the date of Handel's birth or the year of the composition of Beethoven's "Fifth"; nor yet would it inquire who initiated the "romantic movement" or brought to a close the "classical era". It would not ask for a definition of *embouchure* or *lieder* or *tetrachord*, and it would not call for a statement as to the reason certain symphonies are called the "pastoral", "pathetic" or "unfinished". Most assuredly it would not inquire which composer read musical scores by moonlight, danced to keep warm, or cursed a thunderstorm.

In seeking a true gauge of musical ability and appreciation we would instead ask some such questions as:

1. Do you go to opera to hear the whole production as an entity or do you go to see whether the soprano can reach that high note, whether the tenor can make love convincingly, or whether Mrs. Smith is wearing her sables?
2. Do you consider the soloists the sole attraction of a symphonic program or does the orchestra come in for some share of your attention?
3. Do you condemn the whole output of a composer ("I don't like Wagner" . . . "I don't like Debussy"), even if you have not yet heard many of that composer's works?
4. Do you judge a conductor by the gestures he makes and the haberdasher he patronizes, or by the type of performances his orchestra turns out?
5. Do you make the incidence of the composer's birthplace ("I love French music" . . . "I think English music is dull" . . . "I can't abide American music") a criterion by which to judge his compositions?
6. Do you consider all music written after the turn of the Twentieth Century as not worth the hearing or do you have the firm belief that beauty and individuals who can create it are endemic to every age?
7. Finally, do you listen to relayed music—radio, recordings, sound films—day in and day out yet never have a desire to hear it produced by living players before your eyes in the concert hall or in your own home?

Such a quiz would need no "turn to page so-and-so" to estimate one's score. It would need no pencil and paper to jot down the percentages. A sincere pondering of such queries would give once and for all the answer to the question, "Am I a true musician or only a musical bluff?"

Re Foreign Broadcasts

IN view of the extent to which the American public has been bombarded, via press and radio, regarding the stand taken by the Federation in regard to English broadcasts, we believe it would be well to present the opinion of those musicians in England who, it is to be presumed, are to be most directly affected by this prohibition.

According to a dispatch from the Musicians' Union of Great Britain, published in this country by means of the Associated Press, the ban put on foreign musical broadcasts by the Federation has been described as "a sound, necessary and justifiable step". The executive committee of the British union, which includes the 350 musicians regularly employed by the British Broadcasting Corporation, voted to approve the prohibition, "which we do not regard as being in opposition to British or other non-Americans".

Here is the considered conclusion arrived at by those who realize fully the implications of the ruling and have full knowledge of what they stand to gain or lose by it.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

WINGS OF WINTER

Brave little vagabonds out in the cold;
There is snow in the air, and the rock-a-
bye bough
That sheltered wee nestlings ere summer
grew old
Is lashed by the gales; there's no tenantry
now.

Blown like the leaves, they are tumbled
along;
Bright eyes alert for a morsel of bread—
Skies hold no echo of rattling song,
Portlorn on the doorstep they beg to be fed.

I spread them a table beneath the elm tree,
Where they nested and sang all the bright
summer through;
O, yes, those were robins and wrens, I'll
agree,
But these tiny sparrows need sustenance,
too.

How they flock to the feast! How they
chatter and "sing."
In praise that is warm and endearing to
me—
Then off like a flash they're again on the
wing
(Cold must be their comfort on hilltop or
lea).

"He cares for the sparrows." Cannot you
and I
Spare food, in our mercy for all helpless
things?
And bird-song again will cascade down the
sky.
When Springtime returns on the beat of
their wings!

—Dixie of Dwight.

MAJOR GEORGE W. LANDERS,
"Iowa's Grand Old Man of Music",
reached his eighty-sixth milestone on
the thirteenth day of last month. He still
operates a music store at Clarinda. He



Chauncey Weaver

is widely known as the author of the Iowa Band Law, copies of which we have been glad, on request, to supply to many of the States of the Union. He has had thirty-three years as an Army bandmaster. He was a distinguished leader in the Spanish-American War. He is the author and protagonist of the proposal, "International Peace Through the Medium of Band Music". He admits that the tumult now raging over land and sea is a great present-day obstacle to the realization of his happy dream; but with an eye of faith he penetrates the cloudy veil, and believes a better day is coming. The Seattle A. F. of M. Convention endorsed his contemplated program. Buoyancy of spirit seems to be for him an elixir of life. In his lengthening eventide may it be always light!

Was the Detroit Keynote (official organ of Local 5) seeking to feature a startling intermezzo or something in its current issue? We opened its pages with eager zest, as we always do, and there we beheld the cherubic countenance of Secretary George V. Clancy, coupled with the holiday greeting, "Merry Christmas and a Happy New Year to All My Friends", signed Jack Ferents. In another location was the classic phiz of President Jack Ferents exhaling the sentiment, "Sincere Holiday Greetings to All Federation Members", signed George V. Clancy. Wonderful reports of various kinds are a daily output in the home of the Ford; but what kind of a system of ledgerdom has Local 5 adopted whereby original cognomens can be thus switched with bewildering abandon. When we meet Jack and George at the next national convention we trust that nomenclature confusion, almost worst confounded, will be clarified beneath the radiant smile which on each physiognomy is so happily familiar.

In a four-column contribution to the Los Angeles Overture (Local 47), President J. K. Wallace reviews the historic evolution of the organization as a prelude to the announcement that a new home— to cost not less than \$40,000—is a cherished dream, the fulfillment of which is now entering the realm of concrete tangibilities. Energetic and progressive committees are already in the preliminary plan-making; the local is a strong and growing concern and the project will now make rapid strides toward completion and formal dedication. The building spirit is evidently going to be a distinc-

tive type of 1946 animation; and we doubt not the approaching Local 47 home will be a thing of beauty, a house of practical utility, and a joy for generations now-living and in the years to come. May the Oliver Wendell Holmes poetic appeal, "Build Three More Stately Mansions", be translated into glorious and permanent fruition.

Harmony is not a "lost chord" in Local 284, Waukegan, Illinois. When the day arrived recently for the election of officers, the local, by unanimous vote elected all the old officers—and to a term of three years. That included Snow, Stockstill, Pritchard, Henninen, Callanan, Erickson, Karjala and Russell, covering president, vice-president, secretary-treasurer, sergeant-at-arms and executive board. Congratulations!

No, Bobby-Sock, dear, this is not leap year.

February brings to annual notice that three Presidents of the United States were born in that month. George Washington, born February 22, 1732, died December 14, 1799; William Henry Harrison, born February 9, 1773, died April 4, 1841, just one month after his inauguration; Abraham Lincoln, born February 12, 1809, died April 15, 1865, assassinated one month and eleven days following his second inauguration. John Quincy Adams and Woodrow Wilson were the two Presidents who died during the month of February. We cannot afford to be forgetful of interesting data of our own national history.

Articles on musical therapy are frequently appearing in the public prints. The effect upon animals is quite astounding. The story is told of the Texas farmer who installed a radio in his cow-barn as a possible inducement to the lacteal flow. When "Livery Stable Blues" was produced the cows kicked over the milk pails. When a change was made to "Midsummer Night's Dream", the milk nearly inundated the stable floor. The moral and the fundamental to this story will not be lost upon the thrifty owner of milch quadrupeds.

The dispatches carry the harrowing tidings that the Navy Department has issued orders that there shall be "no more kissing" among members of that beautiful armed force contingent known as "The Order of Waves". For what are rosy cheeks, and honeysuckle lips designed, if it is not to inspire contact in mutual cohesion now and then?

To have an occupation,
Which prohibits occlusion,
Is a tragedy of which no Wave had ever
dreamed!

To be denied a luscious kiss,
(Golden Acre of perfect bliss),
'Gainst that Order how those damsels must
have screamed!

Well, now the war is over;
And the Waves will be in clover,
As they travel toward their homeland beaten
shore;

With a welcome sweetly vocal,
From every duke and yokel,
They will say to war-time Waving—"Never-
more!"

Lord Haw Haw has now ceased to laugh out of either corner of his mouth. That rope necktie brought a complete cessation of abnormal cacklination.

We are glad to know that the tireless Charley Weeks, secretary of Local 111, Canton, Ohio, is not weaker but stronger. Watch your step, Charles! You are too good an official to unduly sacrifice your own health and vitality.

Ground Hog Day would seem to have been an appropriate occasion for ending the meat shortage.

When from some over-hanging bough,
A bird is heard to sing,
We inwardly chortle joyously—
"The first glad note of Spring!"

February sometimes acts as though little complaint would be made if even shorter than now specified.

The potency of the atomic bomb is being discussed as a cure for cancer. There would be no question about the complete deracination of the cancer. Furthermore the employment of an under-

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Elkhart, Indiana

taker would doubtless be wholly unnecessary. There would be nothing left to enter.

From certain signs, I now discern,
The approach of coming Spring;
Of such news I am glad to learn—
And thus I am moved to sing:

Nineteen Hundred and Forty-six should be a good convention year.

Will we ever see the international sky without a single war-cloud?

Who can blame the G.I. boys for wanting to come home?

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BOOKS OF THE DAY

By HOPE STODDARD

LEGEND OF A MUSICAL CITY. by Max Graf. 302 pages. Philosophical Library. \$3.00.

No biographical or historical approach, however authentic and vivid, will ever match for convincingness that of the personal reminiscence—"I used to meet him at the cafe", and the "I'll never forget that evening's discussion." The present volume on Vienna is full of such reminiscence by a critic who knew personally Bruckner, Brahms, Goldmark, Wolf, Strauss and other great musicians who have made that city their home during the past fifty years. The individualities stand clearly outlined against a Vienna clearer than the most elaborate movie flash. The spirit of the town—its gaiety, its spontaneity, its passion for life, its tolerance—he shows as coloring the works of even the most rugged and uncompromising composers. However, we feel—it may be because we ourselves have never been exposed to that city's charm and suavity—that Graf, himself a Viennese, lets tolerance deteriorate sometimes into over-indulgence. His narration of a Richard Strauss compromising his genius in the face of domesticity and even of Nazism is a case in point.

We must admit, withal, that for the very reason such laxity has become "dated" in a world grown sadly wise, it serves well to delineate a city whose light has been extinguished exactly because of its indifference in matters on which it should have taken a firm stand. A city of the past described in terms of the past.

MUSICAL INSTRUMENTS: Their History in Western Culture from the Stone Age to the Present. by Karl Geiringer. Comprehensively illustrated. Oxford University Press. \$4.00.

Perhaps no man-made things—gadgets, tools, toys, art-works, conveyances, structures or clothes—have through the ages mirrored human evolution and development as illuminatingly as have musical instruments. For these have been illustrative not only of man's gradually increasing mastery of his environment—bringing into conformity with laws of physics, chemistry and biology objects of his manufacture—but also of the widening of his scope in the ideological field, his ability to "express himself" as a thinking and feeling human being.

The author of the present volume does not miss this parallel between musical instruments and the men who have played them. In speaking of prehistoric instruments he points out, "No aesthetic effect . . . was achieved or even desired. Their sound was . . . to induce fear and terror, not only in men but also and above all in evil spirits. . . . This struggle for the furtherance, preservation and propagation of life stood at the very heart of every act of ritual performed by the men of the stone age. . . ."

Then, in discussing the organistrum, one of the most popular instruments of the early Middle Ages, whose several

strings sounded always simultaneously and in set chord intervals, the author presents its technical and expressional peculiarities as an exact reflection of the tendencies of this era: "The early medieval ideal of music was almost perfectly realized by this instrument", he says. "All subjectivity in expression was excluded . . . the melody could never free itself from the embrace of the other voices." And in speaking of the shawm . . . "Any suggestion of personal expression was avoided, and the sound of the instrument had all the power and astringent vigor demanded by the age. . . . The same tendency to avoid personal expression explains the popularity of the bagpipe in the Middle Ages."

Discerningly demonstrating that "generally speaking the main line of development was in the direction of the free expression of the performer's personality", he shows that the late Middle Ages underlined individuality in music, and gives as an illustration the fact that the unvarying sound of the drones was relegated to the background.

With the rising appreciation of chords (harmony) during the Renaissance (could this not have been a direct result of man's coming to terms with his universe?) came the popularity of the lute, and with greater expressiveness, that of the church organ.

As an instance of the "tendency toward expressiveness and tenderness" in the seventeenth century came increased means toward delicate shadings in tone and dynamics, in both wind and string instruments. Wind instruments are by this time held, not as heretofore with the complete end in the mouth, but between the lips; viols rest not on the lap but under the chin; bows are grasped not in a hand-clutch but gently between thumb and fingers.

Finally, with the modern age comes technical perfection, with consequent heightened means of expression and a stronger sense of tone-color. This situation the author illustrates through developments in members of the violin, clarinet, trumpet, trombone, bassoon, organ and percussion families. He finds a clear relationship between the impressionist movement and the manufacture and use of such instruments as the xylophone, celeste, tubular bells, castanets and rattle. Indicative of the age, he believes, is composers' "avoidance of the romantic, a preference for sobriety and objectivity."

Many authors let the thread of their stories slip from their fingers with the end of their books. As far as they are concerned, progress stops there. Not so Mr. Geiringer. His last paragraph gives a hopeful and expectant view of a day to come: "Great possibilities are available", he opines, "in this direction (of electric instruments), and a positive revolution in our traditional and rather petrified system of sound colors does not seem at all impracticable."

In short, a highly intricate and broad subject has been handled herein in a clear and profound manner.

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The Closing Chord

NEWTON L. BALL

Local 536, Boston, reports the passing of their president, Newton L. Ball. Brother Ball was born in Cambridge, Massachusetts, February 14th, 1900, became a musician early in life and subsequently joined Local 536. He was elected to the Board of Directors in 1933, and to the office of vice-president from 1937 to 1941. Owing to the illness of the late president, John H. Barkley, Brother Ball acted as president of the local from 1942 to 1943, then

was elected to that post, in which capacity he served until his death on December 23rd, 1945.

IN THEIR COUNTRY'S CAUSE

Local 17, Erie, Pennsylvania:

Sgt. George C. Shay, in a German prison camp in March from malnutrition and pneumonia.

Local 114, Sioux Falls, South Dakota:

Charles Brewster.
Dave Dedrick.
William Emmers.
Merle Ostgaard.
Blaine Trickett.

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FREER BREATHING FOR MUSICIANS

By WALDEMAR SCHWEISHEIMER, M.D.

An oboe player went to see the doctor. He complained that he could not breathe freely through the nose. He had this trouble mainly while he was playing his instrument, but he felt it even when he climbed the stairs. He slept with open mouth at night, and as a consequence, in the morning his throat felt dry and rough. Also, he had the habit of snoring.

Medical inspection with the aid of proper instruments showed that there was a certain deviation of the nasal septum within the nose.

Some minor irregularity of the nasal septum is, incidentally, extremely common; in fact, a symmetrical septum is hardly ever encountered. It is only when the deformity is sufficient to cause nasal obstruction or other definite symptoms, that treatment becomes necessary.

The cause of the deviation of the oblique septum could not be found. There was no doubt that the deformity was of long standing; possibly it had been produced by a fall or a hit on the nose during early childhood. Some trouble in breathing had been felt before. But now catarrh had caused additional nasal obstruction through the swellings of the mucosa. In this particular case, after disappearance of the catarrh, some small surgical measures had to be performed to restore free air-passage through the nose (submucous resection).

This treatment cured the musician completely of his affliction in a short time. It is obvious that players of the oboe and of all other wind and brass instruments as well as singers must have a free air-passage through the nose. Any slight degree of mechanical obstruction of the nose is extremely unpleasant for musicians and singers who need air and free breathing even more than other people.

Performance Postponed

What a nasal obstruction means to a singer may be seen by a semi-tragic incident which the tenor, Tamagno, met with and which has been amusingly described by Giulio Gatti-Casazza, the late director of the Metropolitan Opera Company of New York. Tamagno had agreed to sing five times at LaScala, in Milan, in "William Tell". On the morning of the day when the première was to take place, Gatti-Casazza who, at that time, was director of LaScala, was informed that the tenor was suffering from a severe cold. Immediately he went to see Tamagno and found him in a little room, seated on a little low bed, quite broken up and almost in tears.

"See here!" he said to the director. "See what ill luck! My nose is stopped up. How it all happened I don't know. But one must have patience. When my nose is not open, wide open, I can't sustain a tone. I'm very sorry. You must excuse me, but the performance must be postponed. Confound my nose!" Actually the performance had to be postponed for several days.

Obstruction of the nose may be caused also by swellings of the mucous membranes or by nasal polypi. There is no danger of choking, as the patients resort to mouth breathing. But nose breathing is important to warm the air and to free it from dirt or bacteria. The air, in normal nose-breathing, is saturated with moisture, so that organic ingredients, bacteria and such, can be expelled. This is a protection, too, in avoiding catarrhs of

the tonsils and the larynx. Musicians, at any rate, need both air passages for inhaling and exhaling. In the majority of cases, by comparatively simple methods of treatment, the changes in the nasal mucosa can be corrected.

Another nasal obstruction may be caused by adenoids. This is a growth (hyperplasia) of the normal lymphatic tissue which lies behind the palate at the rear opening of the nose. In children adenoids are frequent, but they are no rare occurrence in adults, especially in younger adults. They are of no importance to the individual in many professions—except where they exist to a high degree—but wind and brass players or singers may be very unfavorably affected.

Nose and Throat

There are close connections between ear and throat, for a small duct leads from the middle ear to the throat, ending near the adenoid tissues. A trombone player used to suffer from severe earache every time he had a cold of the nose or throat; each time he had an *otitis media*. After removal of his adenoids these ear symptoms disappeared permanently.

Free air passage through the nose is of great importance to every active musician, especially to wind and brass players. There is a standing joke in musical circles that oboe and bassoon players are sometimes peculiar fellows; musicians are inclined to see a relation between their supposed psychologic peculiarities and the effect of blood congestions in the head produced by their professional work. Open nose and free air passages will undoubtedly contribute to a large extent to a freer and more thorough flowing off of the blood from the congested brain, and relieve in this way an inclination to explosive tempers.

STRING QUARTET

By J. CLARENCE COOK

Respectfully Inscribed to
Elizabeth Sprague Coolidge

An unpretentious stage is there,
Four chairs, four racks, the rest is bare;
Four men of sober mien await
Until the last sound shall abate.

A moment longer to make sure
The rapt attention will endure;
A creaking chair, a rustling sheet,
A last arrival's hurried feet;

Then quietly the house lights dim,
Except the stage line's outer rim,
Four bows are raised with one accord,
And now shall come the rich reward.

At first in notes of silver sheen
The introduction, slow, serene,
Begins with violins alone,
A limpid sadness they intone;

As if of Life they would inquire
The reason for its smoke and fire;
As if to hope they might restrain
The rushing tide of fear and pain.

Now 'cello and viola lend
Their solid strength, Ah, they portend
A coming world of faith and joy,
And all the arts men should employ.

Diminuendo, slowly now,
All join as if in sacred vow;
The movement, largo, softly closes,
Like odors from forgotten roses.

Enough of doubt, enough of fear!
A strong *allegro* now breaks clear,
With theme of simple frankness, bold,
Its stirring message to unfold.

First stated in the violin,
It weaves around, without, within,
From stand to stand 'midst chords close-knit,
And well-timed counterpoint to fit.

Now passages grotesque and strange,
From top to bottom of their range,
Shriek from the strings, *appassionata*,
In this supremely wrought sonata,
Oh, Life, so full, so rich, so real!
In Music's thoughts we learn to feel
That far beneath your troubled tide
There lurks a meaning, deep and wide;

A meaning words have never caught,
Though scribes and poets all have sought
To catch its fleeting rendezvous
And bring it forth to human view.

But Music's potent language brings
That meaning closer, as she sings
In matchless measure, sweet, divine,
And hidden chords with chords combine.

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SOL BABITZ

WITH the June, 1944, issue of "The International Musician" the regular appearances of the Violin Department came to an end for the war period, material exigencies of the times having prevented its publication. In resuming the column I would like to gather the loose ends which were left dangling almost two years ago and publish the names of the winners and runners-up in the contest which Joseph Szigeti contributed to this column.

The basis of the contest was two passages, presented without identification and without fingerings. Contestants were asked to supply what they considered the most violinist fingerings as well as give their opinion of the stylistic periods of the excerpts. In examining the many entries, Mr. Szigeti found several which he judged excellent from both the musical and mechanical point of view. He was unwilling to select those of a single contributor as the "best" and therefore decided to combine the best aspects of several fingerings. The excerpts, so fingered, follow:

Logato

Bach

Those fingerings from which the selections were made were contributed by the following:

Henri Brunet and Noel Brunet, Montreal, Canada; C. S. Kersten, Chicago; Helen Hesse, Chicago; Jane Hazelrigg, Evansville, Indiana; L. E. Wittell, Lancaster, Pennsylvania; L. C. Bryant, La Grande, Oregon; Joseph Amen, Pittsburgh, Pennsylvania.

Of the remainder, the following were selected for special mention:

Paul Nero, Washington, D. C.; H. C. Merle, New York City; E. Eldred, Chicago; Edna G. Dundon, Altadena, California; Karl Stiska, Hollywood, California; Wenzel Albrecht, Stevens Point, Wisconsin; John W. Schutte, Woodridge, New Jersey; Lucien Gouchman, Los Angeles, California; Miriam Wood, Chicago; J. Roessler, Venice, California; M. Spiegel, Los Angeles; Jenö Sevely, New York City; Philip Galati, Richmond, Virginia; Salvador Gomez, El Paso, Texas.

In guessing the stylistic period of the excerpts, the readers had some difficulty. Only one contestant guessed the composer and composition in the case of the first excerpt, Helen Hesse, of Chicago. Several, however, guessed the composers or the period: C. S. Kirstin, L. E. Wittell, Jane Hazelrigg and Philip Galati.

"I may be accused of perpetrating a trick upon the readers," said Mr. Szigeti, "because neither excerpt comes from the violin repertoire proper. The first is from the piano part of the Cesar Franck Violin Sonata, the second is from the Bach Piano Concerto in A Minor."

I believe that the choice of such music for a fingering contest is an excellent idea. It is precisely in "unviolinistic" passages that the test of a violinist is to be found.

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IMPROVISATION

ONE of the primary requirements for a trumpet player who expects to be successful in radio broadcasting or recording is the ability to improvise. Many occasions will arise when the trumpet player will be called upon to "fake" or improvise: to "noodle" behind a singer, to play an obbligato, to *ad lib* an introduction, to modulate, to fill in empty spots in arrangements, to play "gag" choruses. Improvisation is the backbone of Dixieland, hot or jazz music and gives to each its distinctive character. Oftentimes a conductor will require a certain interpretation of the music which cannot be written but which will depend, largely, upon the skill of the musician in improvising.

Two elements condition a musician's ability to improvise, namely, a knowledge of harmony and counterpoint and what is known as a "good ear". The musician with a "good ear" and no musical education will "fake" in the true sense of the word. He may not be able to analyze what he is playing technically, but by instinct he plays the right chords. He will be able, however, to increase the variety of his inventions if he studies chords and modulations and learns to recognize the structure of the harmony he produces. Without the "good ear" the trumpet player will have to approach improvisation scientifically, almost mathematically, through the application of harmonic principles. He may have to write out every invention until the improvised melodic line begins to form itself automatically as he plays. He has the more difficult job of training his ear to react to what he knows intellectually as fact.

There are, however, some short-cuts in the study of improvisation. It is not necessary to exhaust the study of harmony and counterpoint in order to improvise correctly. Some basic knowledge is indispensable, none the less. One must know the construction and names of all types of chords; how to use the added 6th, 7th, 9th and 11th; how to modulate; the auxiliary, neighboring and passing notes. With this information, improvisation can be understood and practiced immediately. These facts are found in any elementary harmony textbook; the student need not concern himself with connecting chords, writing counterpoint, originating modulations, for instance.

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To show how an improvisation is developed, we will use the first eight bars of "I Got Rhythm" as arranged by George Baseman.

Analyze the chords in the piano part, as shown in this excerpt. Above each chord in the piano part write its name. Next, transpose each chord to one tone higher, the correct key for the trumpet. Now, label each chord with its proper name in the trumpet part. At the start do not try to use too many polytonalities, that is, do not use the 7th, 9th and 11th chords indiscriminately. Instead use the chordal, auxiliary, neighboring and passing tones. In the first measure you will notice a B-flat (6) concert or C concert trumpet key. This chord is composed of C, E, G, A, for the trumpet. (From now on, all chords which are referred to will be the trumpet chords.) The melody notes as written, are G and A. Therefore, there are two additional notes, C and E, which may be used in the improvisation. Follow this procedure throughout the succeeding seven measures. Experiment with different combinations of these, avoiding the use of too many notes at first. Start with the simplest phrases.

Notice that in the above improvisation, chordal tones are used predominantly. In the second and fourth measures anticipation is used; in the sixth measure there is a lowered fifth (A-flat), and a neighboring tone in the same measure (C). This is a simple but effective variation. It will be apparent that a very familiar tune was chosen as an example, because any digression from the melody is permissible in such cases. However, it is understood that the variations follow establishment of the melody in its original form. Before proceeding with an improvisation it is important to check the piano part, as most arrangers today change the original harmony. With new tunes or less familiar tunes, the improvisation must not digress too radically from the original melody. Unless the melody is inferred in the hearer's mind, improvisation is out of place. With an unfamiliar melody, changing the rhythmic pattern may suffice for an improvisation. The method demonstrated in Figure 2, is the safest, since no part of the improvisation conflicts with the given chords.

For the man with the "good ear" no limitations need be imposed, when the occasion calls for polytonal effects. As a matter of fact, in the so-called jazz clubs, or in jam sessions, ultra-polytonality is the order of the day. Extreme improvisations, however, will usually be out of place in the soberer field of radio or recording, particularly of transcriptions.

Analyze example 3 for yourself, measure by measure. You will notice that because the accompaniment is written in the lower register chords can be changed with less fear of creating excessive dissonance than if the accompaniment and improvisation fell in the same, or very close, register.

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HERE, THERE AND EVERYWHERE

Sixtieth Anniversary

DURING the present month Local 78, Syracuse, is celebrating its sixtieth anniversary, a crowning event of the festivities being an anniversary ball, held in Hotel Syracuse. On this occasion six dance orchestras will furnish music for dancing and entertainment in the several ballrooms of the hotel, with added floor shows and other entertainment.

The Syracuse Musical Union was organized on February 11, 1886, when a few musicians met in a small shop. A little over two years later this organization became affiliated with the National League of Musicians of the United States as Local 18, and then in 1899 was reorganized as Local 78 of the American Federation of Musicians.

In Step With the Times

SUCH a historical event as the Syracuse anniversary leads us on to tell of the birth of Local 47 of Los Angeles. From

1882 to 1893, the musicians of Los Angeles were wont to meet daily, usually around the noon hour, at the cigar store of W. F. "Billy" Ball at 110 North Spring Street. Anton Birklein had long made the place headquarters for the Douglas band, and his method of engaging men was unique. Just inside the door was secured an ordinary slate with a slate pencil attached. When an engagement was secured he wrote down at the top of the slate the time and place of the function with such instruction about uniforms, stands, and other matters as were necessary, following this information with a list of names. The men so designated would signify their acceptance by marking a cross after their respective names. If a man on the list could not accept the work he made a note to that effect and another name was substituted. The slate continued to do duty until Birklein retired from business fifteen years or more thereafter.

Local 47 had its origin on the afternoon of August 30, 1894, in the Republican

Club rooms of the Rawson Building. Thereafter through the years they met in various locations until, on May 22, 1926, they assembled at the Union League Building and marched to their present headquarters, 1417 Georgia Street, in a parade preceded by a platoon of police and an immense band.

At the general meeting of the local on October 22, 1945, a motion was approved to appoint and authorize a committee to investigate the matter of acquiring new quarters. Now plans are in process of formulation for a fine new home for the local. Thus does Local 47 keep pace with a changing world.

In this anniversary year of the Federation we welcome reminiscences of the early meetings and affairs of the various locals.—EDITOR'S NOTE.

Eleven Years President

GEORGE HYDER was recently re-elected president of Local 274, Philadelphia, the eleventh consecutive year he has held this office. At the same time Harry Monroe was re-elected vice-president and Frankie Fairfax, secretary.

Note From the White House

PRESIDENT TRUMAN has been accorded life membership in the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. The one requirement for admission is that the member have "a desire to sing".

Local 259 Celebrates

THE annual get-togethers of Local 259, Parkersburg, West Virginia, were stag affairs around the turn of the century, and were held in the old Citizens' Band practice rooms at Third and Julian streets. In this, its forty-third year, however, the local, now with a membership of 135, enjoyed a brilliant banquet given for both the members and their wives, and climaxed with an "open house" and evening of music at the local's quarters. Many of the fifty members of the local who were in uniform during the war were present to receive special recognition. Carl Loose, president of the local, opened the proceedings with a welcoming address. Honored with places at the speakers' table were W. H. Theis, soon to be ninety-four years old and one of the finest bass players of his day, and Dan E. Mercer, "Uncle Dan", who has served the local as secretary "for too many years for him to remember."

It was agreed by all that the 1946 banquet was by far the biggest and finest ever given.

Deserving of Patronage

IN recent months we have welcomed to our columns many new advertisers, both among instrument manufacturers and music publishers. Much to our regret, however, we have been forced to grant them space according to a staggered system, since war-time scarcity of paper precluded our admitting all of them to our pages in any one month.

As soon as we have been given additional allotments of paper we hope to see all such restrictions eliminated.

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Transfers deposited: Moses Allen, 533; Alvin Aron, 746; Wm. J. Ashworth, 500; Hellmut Baerwald, 746; Norman Bank, 43; LaVern Barker, 627; Jos. Barufaldi, 281; Norman Bates, 6; A. Harry Battista, 138; Mary Becker, 10; Clifton Best, 274; Casimir Berk, 151; Earl Branch, 10; Mifflin Brantford, 274; Paul L. Brown, 814; Stanley A. Burda, 151; Edw. Burke, 208; Andrew Covino, 234; Stanford Cuttler, 77; Tarleb Daawold, 540; Claude Danson, 493; Alfred Fioer, 177; John Fisher, 73; James Forester, 197; Stanley Freeman, 400; Everett Gaines, 20; Ora Gamble, 733; J. Genucka, 77; Michael A. Gestile, Albert Gibson, both 9; Jos. R. Gibbons, 472; James Glover, 5; Ray Goodwin, 484; Joseph Gorner, 10; Leonard Graham, 627; Bernard Green, 5; LaVerne Gustafson, 1; Herman Hand, 151; Lewis Haney, 66; Lawrence Hatlen, 208; Robert Higgins, 47; Robert Higgins, 47; Daniel Hard, 372; John Jackson, 627; Chas. H. Jones, Jr., 168; John Kane, 661; Stanley V. Karpenia, 198; Benedict Kaufman, Cond.; Andy Kirk, 627; Henry Lapdus, 526; Mimi Larocca, 248; Harry Lawson, 627; Joseph Leavitt, 9; Lewis Less, 151; Ir. Ar Levin, 77; Ernest Levy, 9; Elliot C. Lewis, 9; Salvatore Libero, 234; Bernard Lotstein, 77; Thomas Lucas, 103; John Lynch, 274; Phil Marach, 486; Kelly Martin 5; Robert Merrill, 208; Arnold Miller, 10; Robert Miller, 47; Everette Ministers, 9; Jack Morreck, 526; Edw. A. Morsicette, 228; Roliver Murray, 471; Lester Nichols, 197; Paul O'Connor, 136; Carl Overt, 138; Ruben Phillips, 455; Ernest Price, 208; Paul Basa, 240; Lawrence Richardson, 133; Donald Rigney, 526; Herbert Ruth, 4; Charles Ruuse, 710; Anna Hars Scott, 6; Dick Shanahan, 594; Harvey P. Sheppard, 143; Floyd G. Smith, 197; Joseph Soido, 16; Lou Stern, 47; John Taylor, 5; Joseph Telasco, 566; Robert Rolby, 77; Anna L. Tracy, 8; John F. Tucker, 73; John Tutini, 248; LaVerne Tuttle, 47; Arnold Vogt, 463; Elbert W. Walters, 9; John Wari-anka, Michael Warianka, both 151; Franklin Woodbury, 144; Jay Young, 16; Freeman A. Yount, 450; B. Zepstein, 599; Howard Zipp, 248; James Zito, 10.

Transfers withdrawn: Hugh Backenstone, 47; Ima Barbarini, 496; Ted Bergen, 47; John Bergstrom, 14; H. I. Brooks, 466; Jack Chan, 150; J. I. Ceruti, 526; Steve Cole, 661; Tarleb Daawold, 540; Eddie DeSano, 198; Jos. Duranic, 66; Paul Edensfield, 123; Talmadge Ter-nor, 33; James Forrester, 197; Michael Franz, 407; Urban Green, 407; Bernard Greene, 5; Vance Gregory, 310; Herbert Harper, 532; Ray Haynes, 535; Lyle Henderson, 47; Arturo Henriquez, 202; Walter C. James, 61; Bob Jensen, 10; Charles Jones, Jr., 168; Andy Kirk, Harry Lawson, both 627; Edw. Lucas, 151; Anthony Mack, 10; Andy Martin, 743; Kelly Martin, 5; James McCoy, 318; James Mitchell, 168; Willie Moore, 5; W. A. Mullins, 273; Ray Nance, 208; Ralph Nicholas, 157; Arthur Per-man, 52; Ruben Phillips, 455; Max Suter, 447; Ben Thigpen, 627; Emery Thompson, 490; Irving Trembit, 73; Wm. Unwe, 60; F. E. Vale, 400; Rufus Webster, 197; Glenn Williams, 40; Mitchell Zaremba, 4.

Transfers revoked: Wm. Cervantes, 10; Norman Gil-ford, 134; Wm. C. Gooden, 5; Dave Mathews, 147; Sam Montclair, 144; James-Mover, 9; John Plunkett, 6; Aaron Shifrin, 655.

Resigned: Ernest Goldner Gold, Jeane Bergtein Hennis-son.

Memberships terminated: Neal McCaffrey, Ray O'Hara, Vincent Uregla.

Erased: David Morton Fishman, Ellis Larkins.

Local Reports

LOCAL NO. 625, ANN ARBOR, MICH.
Change in officers: J. John Houdek.

LOCAL NO. 629, WAUPACA, WIS.
Change in officers: E. C. Enz, secretary-treasurer.

LOCAL NO. 696, RAPID CITY, S. D.
Officers: Lewis Bishop, president; Elzy McClennan, vice-president; E. L. Ingvallson, secretary-treasurer; Lawrence Waterson, Karl Meier, Glenn Nolah, Executive Board.

LOCAL NO. 695, RICHMOND, VA.
Traveling members: Count Basie, Theodore M. Donnelly, Ed Lewis, all 627; Harry Edison, 197; Fred Green, 802; Joseph D. Newman, 496; James T. Powell, 802; Rodney Richardson, 767; Eli Robinson, 802; Elman Rutherford, 24; George Tate, 558; Wm. C. Wells, Rossiere Wilson, both 802; Preston Love, 558; Illinois Jaquet, 767; Eugene Young, 589; James J. Johnson, 3; Cora Ann Moore, James Rushing; Snookum Russell, 288; Thomas T. Wilson, 698; Joe Harris, 471; Raymond M. Brown, Jr., 471; Larry Griffin, 632; William Boone, 802; Walter Mays, 462; Fred Keiger, 632; Thomas Turentine, 471; Herman Twines, 53; Duke Hyde, 936; John Ware, 455; Walter Smith, 808; Victor Thomas, William Denis, both 808; Andy Kirk, 627; Joe Evans, 802; John Taylor, 5; Eddie Davis, 802; Reuben Phillips, 455; Jimmy Forrester, 197; Harry Lawson, 627; John Lynch, 274; Claude Dunson, 493; Eddie Glover, 274; Robert Murray, 471; Wayman Richardson, 802; Sam Moore, 587; Ben Thigpen, 627; Laverne Barker, 627; Herbert Jones, 5; Floyd Smith, 627; Joseph C. Liggins, Eddie A. Davis, James E. Jackson, Willie E. Jackson, Jr., Preston Prince, Frank Pasley, all 767.

LOCAL NO. 698, ASHEVILLE, N. C.
New members: James W. Webb, Edgar L. Johnson, James W. Webb.

LOCAL NO. 708, ATLANTIC CITY, N. J.
Officers: President, Joseph Jacobs; Vice-President, George Allen; Secretary-Treasurer, Thomas Gill, Sr.; Delegate-Sergeant-at-Arms, Ruppert Chase; Executive Board: James Evans, Wilbur Rusz, Charles A. Jones, James D. Elbert, Howard Perry.

LOCAL NO. 717, EAST ST. LOUIS, ILL.
Officers: President, Louis F. Bierck; Vice-President, Arthur Zeiss; Recording Secretary, Walter Striker; Finan-cial Secretary, John E. Bauchens; Treasurer, Henry Fein; Sergeant-at-Arms, Joseph Stein; Business Representative, Charles Peterson; Trustees, Zeme Gerzera, Richard Zeiss, Pete Korobey; Executive Board, Art Dippel, Jule Holten.

New member: James C. Stinnett.

Transfers issued: Dorothy Zillen, Virginia Orahood.

Transfer deposited: Olive Sanderl, 2.

Transfer withdrawn: Jean R. LaVerne.

Transfers returned: Agnes Urbanek, Clayton LaSautier.

LOCAL NO. 734, WATERTOWN, N. Y.
New members: Charles Lintrath, Clare Alexander, Charles W. Briggs, William H. Yolton, A. Henry Gouet-mont, Edmund J. Blackner, Donald E. Jacoby, Eleanor H. Shaughnessy.

Resigned: Theodore Calver, Miss Mildred Utter, Raymond A. Towne.

In service: Gordon Sholette.

Returned from service: Robert W. McEvoy, Jack Barnett, Richard Longale, Robert Thibault, Jr., Joseph A. Alford, Gordon Sholette, Bernard L. Oury, Rupert H. Williams.

LOCAL NO. 761, WILLIAMSPORT, PA.
Officers: President, William L. Uchil; Vice-President, Fred DeCasio; Secretary, John H. Schell; Treasurer, L. C. Philipe; Sergeant-at-Arms, Harry W. Motter.

LOCAL NO. 3, INDIANAPOLIS, IND.
New members: Clayton F. Crappeau, Richard A. Ferguson, Ralph W. Hamer, Robert Herald, Joseph W. Zintan, Essie Hayden, Don H. Holzhausen, Glenn Flick, Alas Ho-flick, Earl W. Redford, Marvin D. Graves, Eliza K. Lawrence, David F. Battiron.

Resigned: Transfers deposited: Jeanne Brandenberg, Roy C. Carman, Charles Carman, D. R. Clifton, Paul Hozent, Paul R. Coleman, George Nicoloi.

Transfer deposited: Johney Willia, Harold Stober, John C. Jordan, Horace Herndon.

Traveling members: Warner Ruhl Orchestra, Allen Paul, Coleridge Davis, Paul Pearson, Eddie Camden, Clyd Trask, Will Hauser Orchestra, Al Lucy Trio, Iule Ellington, Bob Woodford, Gaylen Goodwin, Del Shermman Hayes, Frankie Masters, Orren Tucker, Oliver, Eroll Grandy, Roland Drayer, Mike George, C. Knevsky Frank Grammonce, E. Werts, L. Kross, Irl Wolf, Irving Achtmann, R. DeBoeder, Harry Lewis, J. Hoffman, Mike Licu, Howard Warren, K. Cofy, V. Guterson, D. Bach, A. Reinwald, L. Spielman, M. Lindis.

LOCAL NO. 4, CLEVELAND, OHIO
New members: Joe Arment, William Arvey, Glen E. Blackley, Nick Brazner, Jr., Roy W. Casaron, Donald J. (Doo) Cirelli, George B. Duda, Herbert Field, Jr., Chester S. Gorski, Don W. Haynes, Robert F. Kueby, Robert Frank A. Konyas, Edward Kruck, John A. Kueby, Robert McTaggart, Alfonso G. Mancuso (Al Marcus), Stanley T. Molinski (Stanley Budner), Harold F. Moore, Harry Nersis-

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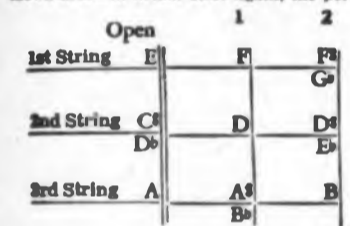
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ment is represented by the staff (treble and bass clef) with string number appearing at left of staff. The up-and-down lines represent the frets of the instrument, which are numbered consecutively; the number of frets on the chart vary according to the instrument for which the chart is written; notes are played at fret directly to the right and are in direct pitch with piano music — after learning fingerboard from these charts, you can play from piano music.

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pendicular lines represent the frets. These diagrams are very useful in studying position of various chords.

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Transfers from: Francis Niles Parker, Account closed; Henry Kirkwood (Kirk Wood).

In service: Robert Armour Hart, Robert M. Shap.

Changed name: Edmund Dembowski to Edward Denis. Transfers issued: James Wilder, Harry DeMarco, Joe DiLella, Arthur Kostik, W. C. Smith (Lex Allen), Tony Cipriano, Edith J. Baker, Ray Reichert (Hank Lawson), Stanley P. Kindlich, Neil Kercher, James Hunter Yuill, III, Angelo Danabas, John P. Meninger (Singer), Sonny Brooks, Esther Iscanadi, Pearl Forzang, Wm. Masao, Izzy George, Arthur Hitchcock, Shirley Fenne Maswach, George Kiefer, William O'Kelly, Raymond F. Ludwig, Blanche Simon, Arthur Luckey, Virgil Overhiner, Ernest S. Bacon, Jr., Albert Stillo, Victor J. Reach, Steve J. Kowalski, Nick Drago, Robert Peck, Albert Ripperi (Al Peppi), Erwin R. Walker, Rita M. Wolf, Laddie P. Tomasech, Lawson Bismiller, Pasquale Appietto, Lester M. Goodman, Rudy Bundy, Kenneth O. Dokken, Frank N. Piccirillo, Wm. Berman.

Transfers deposited: Madeline Bramer, 66; Matty Cortese, 248; Rena M. Esterbrooks, Stanley D. Hasty, both 802; Kenneth Luteman, 573; Rita Ray, 146; Arthur S. Wadsworth, 802; John B. Brundage, 407; John J. Dow, 103; Angelo Grandinetti, 16; Joe Kluge, 166; Jerry Mann, 67; Melvin Stefan, 596; Peter Chan, 111; Tommy Deanzoso, 523; Fred Harnack, Karl Lamp, Harry Van Haam, all 802; Mario Puglio (Ray Auburn), 9.

Transfers withdrawn: Peter Chan, 111; Sandy Guinta, 134; Rosalie Kolmer, 5; Rita Ray, 146; Carlos Cortez, 5; Belford D. Holmes, 47; Lillian (Gay) Mintz, 802; Tommy Tizanbasoff, 523; Konnie Kersten, 32; Mez Parhan (Joy Paige), 10.

Returned from service: Robert Albert, Robert Amus, Ernest S. Bacon, Jr., Joseph Barone, Ray W. Berger, Wm. Berman, Wm. H. Booth, Niles Parker, Earl C. Chatham, Burkhard, Lee Burns, Seth Artson, Earl C. Chatham, Anthony Cipriano, Winton Concaer, Peter L. Francis, Robert E. Garrow, Al Gush, Arthur S. Hitchcock (Budd Sanders), Phillip June, Arthur F. Lund, Harold B. Lynn, Thomas McCormick, William G. Mahafey, Jules Marks, Frank May, Richard Motylinski, Anthony L. Musca, Louis M. Natulin, William O'Kelly, Anthony P. Parisi, Jack Pollack, Ralph Prichard, Leland Schmidt (Lee Smith), J. Glenn Sears, Paul L. Schneider, Ralph Shank, Edward Slejko, Lester Stark, Henry Stoelcker, Ernest J. Straub, Jerry Sullivan, Ray L. Sullivan, Alex Szuhay, Billy Thomson, Edwin Walker, Ben Wenzel, Howard Mahlon Westover, Louis H. Whittier, Jimmy Yuill.

Traveling members: Clyde Lucas Band, Tony Pastor Band.

LOCAL NO. 5, DETROIT, MICH.

New members: Paul Backhaus, Harold J. Bertrand, Raymond A. Cady, Alex (Archie) Chonka, Sylvester J. Chopp, Jesse Correa, Carl F. Demek, Blair Dwellie, John Ferrer, Wadje Tohuja Gallant, John Gentile, Daniel Greenberg, John Joseph Gimik, Robert G. Graham, Nathan Greenberg (Nelson Green), Corinne Willa Mae Holmes (Corinne Campbell Holmes), Ernest E. Jackman, Lawrence H. Jackson, Walter G. Johnson, Jr., Abe Levine, II, Robert W. Liedtke, Robert G. Lovill, Joseph C. Lutz, Russell Meredith, George J. Molnar, Robert E. Monroe, Eric Nicol, Frank G. Oddo, Paul L. Panharon, George F. Parker, Alfred L. (Pat) Patterson, Robert Richardson, James E. Rivard, Frank P. Rizzo, Tony Rossi, Joseph Sapia, William J. Shandor, Marvin Smith, Dorothy Anna Steger, George Sylva, Antonio C. Valladares, John Elmer (Jack) Voelker, George A. Ward, John Wichorek (John Wick), Norbert Joseph Wittstock (Bert Stone), William W. Wood, Milford H. Woods, Cesar Ybarra, Richard Zimmerman.

Transfers from: Fred R. Blackwell, Robert C. Jones, Stephen J. I. Krupar, Charles R. Talkington, Thomas B. Murphy, James J. Tamburini, Haig Oganoff (Haig Oganoff), Stanley L. Teachout.

Membership cancelled: Julius Rosenthal.

Resigned: Lew B. Fidler, Arthur W. Geithe, William Tomaha.

In service: David Jones.

Transfers deposited: Robert (Bobby) Byrne, 47; James W. Tamore, Charles F. Weldon, Jr., both 802; Anthony Barbero, 526; Stanley Weiss, Anthony Ronzo, Russ (Monty) Montagno, Alfred DeRisi, Seymour Cohen, George H. Wall, Frank J. Banko, Raymond Masaso, all 802; Mahlon W. Conner, 349; Salvatore Gioranetti, 400; Gagar Cannavaro (Chris Gross), Harry Berg, Emile Charling, Arthur S. Friedman, all 802; Dal Billings, 2; Charles Cox, 265; Theodore Goldstein, Harry E. Gander, both 8; Ralph Santangelo, 375; Lou Sussman, 47; Bryan Walker, 40; Si Gordon, 802; Dean Billings, Ethel C. Carroll, both 2; Arthur G. Fleischer, 47; Tiny Harris, 5; Walter Lutzak, 802; Alfonso G. Mancuso (Al Marcus), 4; Frank E. Nagy, 771; Jack Teagarden, 802; Frank Harrington, 47; Pincie Caceres, 644; James Hearn, 306; Charles S. Smith, 325; Wallace Wells, 47; Daniel J. O. Holloran, 86; Andrew Marchese, 377; Vernell Williamson, 99; Nyle C. Davis, 153; Eugene Redmond, 47; Leo Marchionni, 82; Dale M. Jolley, 47; Bert L. Noah, 353; Wm. Miller, 137; Kenneth Schmidt, 802; Leonard Schwartz, 375; Weyman Hunt, 306; Gilbert Teagarden, 693; George P. Trook, 25.

Transfers withdrawn: Robert (Bobby) Byrne, 47; James W. Tamore, Charles F. Weldon, Jr., both 802; Anthony Barbero, 526; Stanley Weiss, Anthony Ronzo, Russ (Monty) Montagno, Alfred DeRisi, Seymour Cohen, George H. Wall, Frank J. Banko, Raymond Masaso, all 802; Mahlon W. Conner, 349; Salvatore Gioranetti, 400; Maurice Gitter, 802; Homer Lauzon, 249; Daniel C. Price, 562; Christopher Story, Jr., 16; Roosevelt Sykes, 208.

Transfers issued: Marshall McGraw, Arthur J. Lyons, Earl Wit, Ralph C. Hayward, Robert Hall, Dick Brinza, Willie Wells, Willie Moore, Herb Waddell, Alva C. (Jack) Russell, Jesse Anstul, Ben M. Kanter, Robert D. Baldwin, Bob Otto, J. H. Franck, Milton J. Steinberg, Roger Davis, Selma Klein, Wm. S. Bagwell, Ed. Ritten, Joseph R. Strahle, Henry Wrona, Dave Schwartz, Jesse Green, Carmen LeFave, Wilfred Freddie Martin, Larry Luke Saggese, Louis Popp, Wm. C. Gooden, Aaron Elkind, Pierce M. Robinson, Emmet C. Mitchell, James D. Walbert, Campbell Nahman, Samuel K. Dunahue, Wm. J. Holyoke, Ted Magnuson, Wm. D. Hamilton, Frank Leslie Greenleaf, Arthur D. Buchanan, Chas. G. DeMiriyani, Irving (Jack) Groom, Jeanne Duddy, Ed. Schiff, Frank Lotzinger, Jr., Marvin (Frederic) Druckendob, Jos. Saltarello, Ted. Kalesnicki (Carl Nicci), Richard J. Januszowski, Lillian McLay, Herbert Ryan, Frank Saltmarsh, Norm Johnson, Keeler, Ben Lupo, Gerald LeRoy Cos, Conrad Dalgren.

Transfers revoked: John T. Huff, Jr., Ernest R. King, Clifford Siefy (Sanderson), all 4; A. Ward Stoddard, 542.

LOCAL NO. 6, SAN FRANCISCO, CALIF.

New members: Lawrence Fernandez, Augustine A. Orlando, Albert Naftaly, William B. Emmel, Frank Josa, Donald M. Tombo, James E. Burr, Henry P. Harwood, Clement B. Estreito, John H. McDonald, Cecile (Sed) Roche, Margaret C. Peters, Salvador Bravo, Haves B. Goleman, Jr., Ernest W. Saunders, Markow B. Thomas, William L. Thomas, Hugh Williams, Bertram A. Silver, Earl C. Basingame, Jr., John R. Freytag, Zebe Ayaz, Robert L. Manke, Donald F. Vidal, Violet Luthinck, Stuart G. Wilson, Carl American, James L. Fitch, Roy J. Peretto, Clifton L. Kennedy, Albert F. Perry, Forrest L. Tarleton, Donald F. Kelly, Lester V. Martinano, Robert W. Reeves.

Returned from service: George C. Puckett, Roy A. Remus, Eddie Francisco, Frohlan Castaneda, Ernest L. Vannier.

Readmitted to membership: John DeCasta, Jack E. Osterberg, Clyde (Bob) Robertson, Francis X. Fogarty.

Transfers from: Margaret E. Magvery (Coppin), Henry Holt, Ralph Jacobson, Kenneth Fobus, William E. Cook, Jess Penn, Oscar G. Pincira, Carol Sublett.

Transfers deposited: Dave Seaward, 368; David E. Jamison, 20; John Hubbard, 196; Paul Schwinger (Claire), 77; Franklin Kawamahi, 677; Robert Magrane, 144; Phil Cardinale, 424; Clifford R. Edman, 510; George Shook, 802; Howard H. Platt, 2; Robert B. Reed, 162; Joseph Nyo, 325; Nick Maggi, 153; John R. Stevenson, 12; Jean Stevenson, 113; Alex Magvery (Masey), 47; Richard I. Purvis, 77; Jack Russell, 167; Spencer Smith, 210; Rita Hinchy, 276; Forrest Mevitz, Paul Morangitar, both 825.

Thaddeus Youtchas, 66; William H. Bragg, 69; Florence McAndrew, 47; John R. Kivilla, 636; Edmund Kamai, 493; Leo Cosentino, 10; Webster, 306; Edwin Ariania, 77; Lawrence M. Seitz, 47; Sam Maggiano, 210; Richard M. Portache, 463.

Transfers issued: George W. Jones, Bernhard Jones, Fred Thayer, William W. Weems, Bud Forc, Peter Horvath, M. J. McGwynn, Reuben J. Garcia, Wanda Garcia, Violet Kuvratl, Frank DuBois, Lou Weber, Dow LeBoi, Johnny D. Anderson, Walter Rieger, Norman W. Mader, Devon Harkins, William S. Ashton, Art Schwenk, Jr., Bernie Kahn, Vera E. Goode, O. J. Johnson, Jr., Earl S. Eastwood, Lawrence McArthur, Acceyros Bianchi, Gabriel Jurgus, Robert McFarland, Rudolph Castro, Mary A. Hein, Russ Morgan, Ernest Candiano, Lloyd E. Pratt, Jack A. Waters, Eason A. Quilan.

Letters issued: David L. Whiteley, Romeo Cavello.

Transfers withdrawn: Mariano Casciano, Vera Orr.

Transfers cancelled: Richard Crosby, J. W. Willis, Madeline Miller, Frank B. Fowler, Victor Bosi.

Dropped: Alice F. Travis, Jeanne Weir, Robert S. Fisher, A. Alvarez, Sol Sloan, Samuel A. Hagler.

Resigned: Frances Spess Detjens, Albert Ivera (Iverson) Jean Ivera (Iverson), Andy L. Parker.

LOCAL NO. 8, MILWAUKEE, WIS.

New members: John D. Lucka, Wm. D. Ruddy, Nic Tominsky, Allen Hueschedel, Richard N. Smith, Paul J. Kuchler, Carmen Sarnow, Fran Zepetauer.

Transfer member: Jane Jarais, 3.

Transfers issued: John Gordon, Algeon Fischer, James C. Livingston, Milton Rauterberg, Vivian Michlin Coe, Fran Mano, Roy Voels, Ray Skieracki, Mary Gay Murray, George Werth.

Transfers deposited: Wayne Carmichael, 10; George Sterner, Anthony Valentine, Robert Gelbke, Peter DeMario, Wm. Carroll, David Balliet, Arthur Cairnes, Wilbert Turetake, all 4; Judy Lynn Miller, 159; Jim Rosta, 8; James Abbott, Jack Miller, both 4; Joseph Stewart, Betty Stewart, both 26; Ralph Fitzgerald, 69; A. J. Kinard, 116; Steve Denkinger, 193; Dorothy Furlotte, 10; John W. Schroeder, 11; Travis Nesbit, 10; Louis Lazarus, 192; Niv Velasquez, Antonio Jimenez, Gonzalo Duchesse, all 802; Joe Wilson, 266; H. V. Ovros, 10; Wilbert Fleming, 284; Warren Downie, 8; Robert H. Prouty, 42; Harry Settel, 248; Melvin Stapel, Larry Stapel, both 542; Irene Allan, 10; Beth Barany, 6.

Traveling members: Traeger Sisters, 67; Bill Oger, 103; Tom Temple, 2; Ray Reis, 205; Lew Diamond, 10; Lando Weidner, 42; W. Carmichael, Travis Nesbit, both 10; Gene Marshall, 195; Frank Masters, 802; Dorothy Furlotte, II, V. Ovros, both 10; Jack Arthur, 67; George Sterner, 4; Charles Storm, 375; Billy Arnold, 802; Don Mirow, 193; Jane Jarais, 3; Irene Allan, 10; Joseph Stewart, 26; Cher Hoppe, 95; Clyde McCoy, 10; LeRoy Wandinger, 193; Leo Reetz, 205; Bobby Sherwood, 47; Johnny Schroeder, 11; W. Wadsworth, Bert Mann, Lawrence Weiss, Henry Schelling, both 193; Nic Velasquez, 802; Eddy Peabody, Beth Bernay, Betty Lee, all 10; Valerie Dion, 802; Ralph Slade, 70; Cliff Williams, 10; Skipper Leone, 193; Harry Settel, 248.

Returned from service: Edward Nemovitz, Edward Kling, Warren Patz, Ken Heitkemper, Leonard Sydow, Joe Aaron, Ray Sherman, Frank Gruchalski, Franklin Lynch, Ray Skieracki, Frank Inoldt, Wm. A. Moller, Elroy Schweitzer, Henry Ernst, Hal Taft, Johnny Arch, Jacob Jendusa, Milan Vranasic, George Werth, John Zaumeyer, Harold Blumberg, Melvin Schroeder, Henry Galla, James A. Diech, Don Miller, Ed. McMullen, Algeon Fischer, Nic Santilli, LeRoy Kosmatka, James Hippert, Wm. Msrch, James Livingston, Don Bub, Russell Eggert, Lee Goodman, Chester Nowacki, Carl Lorenz, Robert Friedrich, Chester Gruchalski, Ray Sherman, Ed Begovatz, Robert Brever, Robert Brever, Henry Colavita, Arnold Kowalicki, Eugene Wysocke, Arthur P. Koschin, George Werth.

LOCAL NO. 9, BOSTON, MASS.

New members: Francis M. Newman, Victor B. Carchia, Joseph S. Capobianco, Nicholas Marvo, Henry Rubenstein, David E. Allen, Arthur C. Barbato, John J. Ryan, John Leavitt, Morton L. Zack.

Transfer members: Joe Capp, 126; Louis Colombo, 138; Paul Guma, 538; Walter T. Leavitt, 138; Philip A. Magnus, 377; Ernest Nowey, 514; Joseph S. Paulson, 143; Raymond J. Schmidt, 372; Leonard Greenberg, 126; Robert Willoughby, 66; Edwin W. Freedman, 126; Edward Bedard, 343; Russell E. Bost, 126; Natt Burdman, Russell H. Cronin, both 802; Paul W. Monaghan, 768; Leon Spector, 349; Charles R. Steek, 214.

Transfers withdrawn: Frederick I. Adams, 393; Francis A. Vachan, 409.

Transfers issued: Oscar Elgart, Albert Gibson, Ernest Levy, Michael Gentile, Vincent Speranza, Joseph Ruseman, Herman Chiarini, Theodore Kirkus (Kirk), Melvin Eddy, George J. Nowlan, Edwin Barnard, Patrick Barbara, Harry F. Campbell, Ralph Osborn, James R. Snoople, Jr., Howard Freeman, Ralph Burns, Robert J. Nichols, Donald I. Van Wart, Serge Chaloff, Edward Trongone, Jack L. Medon.

Traveling members: Joe Pako, George Postack, Frank H. Gordon, J. E. Snauffer, John H. Dillard, Achille N. Gentile, Arthur P. Horn, Joe P. Ferrall, Donald V. Moore, David Orinstein, Charles Drury, Rudney Richardson, Fred Greene, Rossini Wilson, Eli Robinson, W. C. (Dickie) Wells, Emmet Berry, Illinois Jacquet, James Powell, Lou Spielman, Weso Marasco, Joseph Bennett, Joseph Conne, Frank Rysman, James Fitzpatrick, Fred Taylor, Edward Julian, Frankie Clark, Tony Johnson, Gus Benvenuti, Ray Hopfner, Clarence Williams, Chuck Mediroi, Maurice Ray, all 802; William (Count) Basic, Theodor Donnelly, Edward Levin, all 67; Harry Edson, 197; Joseph Newman, 496; Preston Love, George (Buddie) Tate, both 558; Elman Rutherford, 24; W. Guterson, H. G. Lindoff, A. J. Reinwood, Dave E. Bach, Joe DeNat, all 47; Louis Feldman, 529; Donald Jones, 312; Jemy Luongo, 16; Michael Shelby, 120; Dean Sayer, 60; Irving Trestrman, 73; Ed Jensen, 10; Irby Green, 407; Eddie Lucas, 159; Mitchell Zerenda, 4; Hugh Bachenoec, 47; Eddie Santucci, 198; Ernie Vale, 400.

Returned from service: Robert M. Cohen, Nicholas Contini, Charles G. Hall, Chester B. Jones, Anna L. Tracey, Randall W. Weeks, Charles A. Boy, Casimir T. Brosky, Marshall R. Brown, Joseph D'Gregorio, Michael Gentile, Theodore H. Kirk, Domenic Aloise, James Cal, Leonard E. Davis, George Green, Robert J. Nichols, George (Buddy) Trask, Cushman P. Bean, Albert G. Diehl, David Glazer, Leo W. Krauskas, Frederick A. Morris, Jr., Michael J. Orlio, Bryant W. Patten, Don A. Polvere, Attilio Pato, Ottone M. Riccio, James A. Rose, Perley Stevens, III, Morris Selnick, Moe Yudin, Donald H. Hilbery, Charles Marino, Rudolph Michaud, James F. O'Brien, George B. Ohlson, Vahcy S. Takvorian, Edward Trongone, Albert H. Williams.

In service: Nicholas C. Capozuto, James I. Santos, Resigned: Paul Shirley, Mary T. Bergin, Paul Novak, Albert Maglietta.

LOCAL NO. 10, CHICAGO, ILL.

New members: Jimmie Costello, Sylvester Banachowsky, Leslie Morgan, Edwin A. Rooney, Carolyn Geraci, Mary Moreno (Claire Mont), David Segal, Arthur Skalczynski (Skallon), Edw. Imberhow, Edw. A. Mikelski, Phete Iscratodi, Donald R. Cooper, Carmen D. Seracco, Cliff Tusa, Neimyy Chas. A. Rotolu, Chas. Bethel Rich, Alvarado Grilly, Louis Pugnani, Edmund Alberts, Angelo Kasakas, Sebastian Paccilli, Laddie S. Erst, Jos. A. Ragnanese, Charles Emanuel Clark, Bernard Jas. Krask, Wilmer H. Mohr, James Weed, Arthur J. Mattson, Jr., Edw. J. Christopherson, Joseph Manah, Wendell Kobasaangi, Jr., Jeanne Marks, Stephen Jerger, James Austin Little, Harry Simons, Casey S. Iuda, Chester G. Brossert, Alex Koch, George Ranallo, Meulen John H. Vander, Sam D. Epstein, Sandy Muse Charles Terrett, Alfred Michael Cecero, Oliver C. Archison, Ronald Walthers, Stanley J. Bachara, Jerome J. Michalek, Harry Mojkic, Clarence Roznak, James Herman Noland, Jos. K. Moll, Raymond A. Acherman, Solomon K. Gregory, Sam G. Zakolna, James O'Donnell, Kenneth C. Donz, Ray Ivo Kenyon, Arthur J. Conat, Ethel Schreiber, Jerry Dana, Jimmie Willard, Parker (Supkie), Edw. F. Haddock, Richard R. Platt, Wm. F. Rush, Walter Roitner, Sara Culp Kolter, Robert Caruso.

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Transfer members: Chas. McIver, 89; Kenneth B. Hansen, 42; Harold Einfeldt, 288; Herbert C. Brock, 653; Arnold K. Kvan, Benjie Agazzi, both 59; Stanley Roberts, 131; Dolores Schaefer, 77; Joseph A. Daley, 5; Sam J. Woodgate, 73; Harry Nadell, 802; Larry Fobain, 594; Paul Moerschbacher, 655; Charles Venturo, 77; Jos. Dale, 802; Don A. Fagerquist, 143; A. F. Tortolano, 572; Rene B. Deimont, 249; Buddy Satan, 655; Harry H. Shurts, 178; Richard V. Duchworth, 307; Norman Hope, 203; Michael Toscano, 77; Harold E. McKinstry, 5; Thos. Eugene Welch, 644; Paul Kunder, 166; Alb. F. Cabana, 529; Thos. M. Anderson, 9; Olive Wine Floyd, 72; Jos. Tricari, 311; Harry T. Terrill, Teddy Napoleon, Nick P. Gaglio, all 802; Vincent Glen Hughes, 34; Mike Trucari, 134; Robert Wim, 36; Louz Cox, 34; Jos. J. Koch, 802; Dick Mora, 12; Rudolph Plovac, 195; Earl Irons, 73; George Banning, 47; Loren A. Cafarella, 73; Bernard G. Thibaut, 565; Dorothy Dale Garner, 32; Harry Jack Hayes Carlton, 17; Emory A. Kenyon, 802; Art J. Levins, 5; Chas. McClelland, 72; Ray Nabli, 58; Jno. F. Asher, 174; Victor E. Bobach, 195; Norwood Carey, 47; Leslie R. Martin, Jr., 76; Ray Posey, 174; Therman Sheeler, 11; Edw. DiMartino, 746; Edw. J. Downs, 379; Jack Sison, 1; Harold Kautzbaum, Robert Glenn, Jr., both 47; Philip A. Reed, 297; Wm. O'Bryan, Jas. L. Boone, both 11; Sonny Dawson, 47; Anthony LaRosa, 802; Carl Luoma, 594; W. Sanders, 277; Tony Calamello, 338; Jno. Kalish, 630; Nick Drago, 4; Wm. (Billy) Manzo, 5; Thos. A. Reynolds, 24; Howard Lay, 34; Victor Marchitelli, 219; Ed. Pav, Bill Carapace, Chester Stern, Alb. Straker, all 802; Nancy Mitka, 59; Marshall McGraw, 5; Robert Ascher, 802; Chas. Kennedy, 526; Irving A. Lang, Anthony Russo, both 802; Tasso Harris, 60; Dick Taylor, 83; Helna B. Muntable, 9; Kenneth Broadhurst, 802; Donald L. R. Coaner, 47; John Makula, 802; George Kessie, 159; Henry Nadell, 802; Ruth Dale, 32; Rodney E. Ogle, 174; Walter Brown, 131; Bernard Jacobs, 40; Wm. F. Palmer, James A. Torak, both 17; Seymour Saxon, 8; Michael Anthony Costa, Dean Howe, both 47; Harry Nieto, 6; Paul Steele Spelman, 101; Carlisle Towns, 47; Jno. Sotar, 139; Frank Shoup Saltmarsh, 5; J. W. Darrill, 102; Jno. Lumenella, 639; Jack Williams, 1; William W. Westerm, 6; Henry Backwater, 204; Merle Vernon Leonard, 450; Chuck Foster, 47; Lawrence Anderson, 60; Harry W. Lewis, 47; Johnny Anley, 72; Herman Belli, 630; J. H. Watson, 61; Chas. M. Poticker, 595; Joe DiLalla, 4; Jno. S. Irving, 300; Donald Scott, Ralph Osborn, both 9; Kno. Andrews, Ben Sivanon, Al Paverick, all 802; C. Stanley Myers, 154; Alexander Ivazba, 456; Henry H. Kuypers, 75.

Resigned: James Kemel, Clarence Kamrath (Melvin Lane), Tony Palermo, Wm. D. Scott. Annulled: Scott Wiseman, Frank Sechar, Myrtle R. Cooper.

In service: Edward V. Avia, Lawrence M. Laino, John Fred Nelson, Charles A. Rosolo, Sidney Salzberg, George W. Trautwein.

Traveling members: Jack Pfeifer, 47; W. Steel, 5; M. Lubov, S. Marantz, E. Pillitz, M. Sacher, W. Bhoysa, P. Lesl, R. Abernathy, D. Melchior, V. Weeks, T. Davis, M. Zlatin, Samuel Goldschier, Fred Gronowetter, George Stern, P. Schuster, J. Rosenblum, J. Kayalof, F. Foster, J. Chelrin, C. Merjos, S. Jaul, P. Caballero, M. Hansotte, J. Fashioff, J. Horenstein, Max Besmanter, Gregory Horowitz, Paul VanLoan, Russ Carlson, S. Kirshprick, all 802.

Transfers issued: R. J. Coulter, Ruth Janet Loring, Clyde Holmes, Jack G. Cuthbertson, Varuz Denuu, E. Ralph Howard, B. D. Gallicchio, Ray W. Rankin, Clarence Learman, Edw. F. Vana, Walter O. Vaughn, Gregory Hussar, Helen Liddell, Marie Locke, Joe Hallett, Edgar Rice, Bill Spreter, M. Benjamin, Vincent Pisapia, Ed. J. Horony, Chuck Nielsen, C. James Shoemaker, Earl R. Branch, Adrian Kozy, Roy Christopherson, Mary Ann Davison, Alec Edelman, James O'Donnell, Tom Baker, Chester Sudlo, Arnold Nelson Weinstein, W. M. Tucker, Hazel (Lenau) Kleindorf, Mario Egozzio, Harry Pouley, Albert H. Lockwood, Harold M. Behan, Dave Mullett, Mortimer (Martin) Lewis, Martin Brooks, Evelyn (Lamond) Lemons, Jack Haron, Robert W. Arman, Tony Bazules, Jack Davis, Martin M. Kaplan, Elmer Horvath, Dave (Buddy) Morgan, Martin J. Smith, Oscar B. Garcia, Conrad E. Cottrell, Dave Bold, Joseph N. Sandoval, Virginia Pulza (Sorenson), Elmer Horvath, Lloyd Lushman, Joe Rossi, John Alfio Tamazzo, Gene Bera, Edward S. Koss, Walter Opitz, Donald L. Girard, Joe Gomer, Sherman E. Gordon, Emil J. Polk, Eric DeLamarer, Marshall Reisman, J. C. Warner, Harold D. Miller, Dave Chodorow (Morison), Vin. Lombardi, Arthur Woyznvich, Evelyn (Lenau) Kleinod, Rufus Davidson, Russell Siebert, Al Jackson, John Kuhu, Eddie Oliver, Gene Moyer, Serene Cohen (Cole), Lloyd Daigle, Jack Cronin, Richard C. Soukup, H. Jack Day, Charles Toasty Paul, Deloris Staples, Robert L. Venzly, Russell Stone, J. E. Pubecker, Charles J. Hredicka, Wayne Brown, Samuel A. Kaha, Percy Faith, George Malmberg, Leslie Wavrinch, Walter R. Peterson, Leonard Lovett, Delbert Lincoln, Earl Schwallier, Howard Snyder, Wm. Cabot, Harry A. Swanson, Plerson E. Theal, Earl B. Rudel, M. Benjamin (Dick Saunders), Harry Martin, Ernest K. Limpus, Carl W. Beck, Dorothy Purkette, Wm. B. Preston, William Horvath, Walter Popp, Marie M. Bequette, Arthur P. Jones, Jerome Solecki, Emil J. Kolar, Walter R. Richard, Daniel Serbinski, Nevin Barclay, Donald B. Cooper, Frank Fondra, Johnny Athinson, David Godla, A. S. Jacobson, Cuthbert Moore, George Liberace, Abraham G. Lufoff, Clyde Kane.

There were 264 returns from the Armed Forces during the current month.

LOCAL NO 11, LOUISVILLE, KY.

New members: R. L. Latimer, C. E. Pat Patton, Joseph Spevack, Robert L. Kanizer, Edwin W. Ritchie, Bert Wallace.

Transfers issued: John W. Schrader, John Y. Sullivan, W. Francis Wambach, Ed Verth.

Transfers deposited: E. Bertolucci, G. H. Adler, Russ Carlyle, J. Gregory, W. Lang, N. Strachan, K. Whale, C. Fila, L. Marrone, L. Tomack, E. Bacon, R. Bundy, A. Damalas, K. Duhken, L. Goodman, V. Overhiner, I. Quill, J. Singer, all 4; L. Brde, 289; E. Davis, A. Weisman, T. Donio, G. Kenny, H. Lanz, R. Filane, all 802; G. Davis, 25; M. Ferrick, 77; H. Dupraw, 12; C. Glazer, J. Watkins, 63; J. Evans, 5; B. Horwitz, 143; S. Gautreaux, M. Simon, C. McCoy, E. Nelson; I. Walker, W. Walker, C. Warcup, R. Williams, all 10; Hal Post, 410; I. Gerken, K. A. Houschen, both 1; H. Albe, 677; J. Joy, 147; R. Hinson, 339; L. Rimmel, 328; C. Hutchins, 2; H. Root, 99; J. Lindsey, 148; H. Shindler, 433; P. Sanlbers, 31; B. Truce, 765; N. Colman, 78; W. Adler, 35; P. A. Dumire, 770; B. Cross, E. Harrison, both 554; M. Kurzynski, 216; D. Kranish, E. L. Marrone, M. V. Olson, 485; G. Williams, 307; Pat Mann, 362; J. Grobey, 366; G. Lyons, 165; R. Nelson, 123; J. Schockley, 472; J. Wilcox, 586.

Transfer returned: Danny Daniel.

Transfers withdrawn: Pat Mann and Band; Bob Cross and Band; Robert Filane and Band; Jimmy Joy and Band; Clyde McCoy and Band; Russ Carlyle and Band; Johnny Singer and Band; I. A. Dugan.

Traveling members: Eddie Wochener, 17; Vern R. Constock, 387.

LOCAL NO 13, TROY, N. Y.

Officers: President, Henry W. Baylis; Vice-President, Harry P. Murrain; Recording Secretary, Albert G. Lottidge; Financial Secretary, George A. Severance; Treasurer, Robert Heydn; Business Agent, George Burger.

LOCAL NO 28, DENVER, COLO.

New members: Randolph E. Taylor, Robert L. Landers, John Calvin Bodine, Clemetia Reich, Jack Gilliam, Willard Graves, Margaret Wilson, David M. Levitz, Lynn Curry, Myron C. Fleischer.

Erased: Pat Boland, Charles B. James, Roy S. Lindeman, John G. McCarty, Charles McLaughlin, Gerald Tibotson. Resigned: Clifford L. Ping, James W. Cook, Henry L. Bagley, Martha E. Broadhead, Helen M. Casey.

In service: Wm. Hedberg.

Transfers issued: David E. Jamison, Salvador Salazar, Earl H. Thomas, Willard A. Webber, Ben A. Keeler.

Transfers deposited: Carroll M. Finch, 166; Maurice Levine, 174; Gerald Wilson, 207; Tony Vigil, 618; Jimmie T. Cooper, 348; Gail A. Scott, 368; R. Wesley Johnson, 396; Kenneth Grundy, 106.

LOCAL NO 23, SAN ANTONIO, TEXAS

New members: Margaret Louis Geyer, Charles C. Lent, Finar Kramt, James J. Tanillo.

Transfer member: Leopold LaFosse.

Transfers deposited: Chris Dellinger, 437; John J. Bobal, Jr., 161; Johnny Guttkin (Buddy Harper), 532; George Davidoff, 10; Abe Satin, 254; Ralph C. Hayward, 5; Margu Bernal, 47.

Transfers withdrawn: Howard E. Wells, Johnny Cobble (Buddy Harper).

Transfer issued: James J. Tanillo (letter).

Resigned: June Wump Wagner.

Traveling members: Frankie Masters, Ed Scalzi, both 802; Norton W. Nathan, 9; Mal Stephan, 142; Ernest Workman, 58; James D. Nash, 325; Jack Wald, 249; William Conrad, 10; Ed Baxter, 47; Frederick Moore, 5; Sheldon Fonda, 443; Ervin Trieko, 766; William Krigger, 20; Al Donahue, 802; Maurice Diefhenback, 638; V. J. Bourgeois, 65; Robert Riggo, 297; John Oriati, 167; Al Ramsey, 112; Dick Dahlgren, 167; Harold Shroff, 512; Jerry Knapp, 271; Emilio Malione, 6; Alton Gift, 307; Merle Bredwell, 443; Sam Without, 147; Frank Leal, 6; Joe Ligina, Eddie A. Davis, James Jackson, Willie E. Jackson, Jr., Preston Prince, Frank Pasley, all 767; Benny Goodman, Bernie Pritium, Chauncey Nelson, Kai Windino, William C. Shine, Daniel H. Bank, Stanley Getz, Gerald Sanford, Bill Muelco, Charles Perry, Barney Spierer, Mel Powell, all 802; Earle B. LeFave, 9; John Best, 101; Conrad Gozzy, 446.

LOCAL NO 24, AKRON, OHIO

New members: George H. Whiteside, Russell L. Severns, Thomas B. Marshall, Salvatore Campisi, Loris E. Freuburg, Edward P. Tacker, Jr., John A. Banks, Reinhard G. Kuhne, Jessie H. Ruddle, Philip Getz, Joseph E. Durbon.

Transfers deposited: Erwin A. Mueller, David D. Sewart, Sunny Brooks, Gaylord H. Smith, Henri C. Gerald, Eddie Stark, Boyd T. Grant.

Transfers withdrawn: Charles Henryes, Allen H. Huffman, David Stewart, Elmer B. Farris.

Transfer cancelled: Louis LaFosse.

In service: Eugene F. Cirignano, Sidney J. Weidenfeld.

LOCAL NO 25, PEORIA, ILL.

Transfers issued: Paul R. Zimmerman, Roy King, Luane H. Buchner, Frank J. Talley.

Transfers returned: Herb L. Knapp, Jr., Louis A. Skinner, Walter E. Luterbach.

Resigned: Arthur R. Seelye.

Name changed: Walter C. Falke to Walter C. Falk.

Transfer revoked: J. W. Lipscomb (Hoolittle), 197.

Transfers deposited: Ed. E. Linehan, 30; Peter Schiller, Tony Celeste, Charles J. Parelli, Frank C. Onorato, all 10; Roland Hill, 201; Cyrus O. Christenson, 240; Wm. H. Warren, 128; Paul Edensfield, 123; Marjorie Hazelwood, 644; Isiah Brown, Lucius Henderson, Armond E. Ellison, all 208; Charles Cornick, 128.

Transfers withdrawn: Armond E. Ellison, 208; Charles J. Parelli, Frank C. Onorato, Tony Celeste, Peter Schiller, all 10; Lucius Henderson, Isiah Brown, both 208; Marjorie Hazelwood, 644; Dale Eyston, 303; Ford Forde, 107; Charles Perry, Rudy Harrison, Arthur Huggins, all 197.

There were 20 members returned from military service.

Traveling members: Johnny C. Davis, 47; Robert D. Baldwin, Herbert Waddell, both 8; A. Leber, 103; James B. Motzer, 140; Arthur D. Davis, Paul Montgomery, 117; Frankie Schenk, 320; Kenneth Trimble, 8; Tracy Allen, 72; Danny B. McIlwain, 320; Richard Dalrymple, 72; Son H. Cahill, 190; Joe Reisman, 466; Arthur Bimbo, 9; John Ehrbur, 5; Ed. E. Linehan, 30; Dick Abbott, 655; Lloyd J. Whiteside, 34; Earl B. Maples, 94; Wm. Gene Tunney, 174; Edward L. Bolich, 249; Stewart S. Scott, 43; Paul Edensfield, 123; Ford Forde, 107; Eugene Ellison, Lucius Henderson, Isiah Brown, David E. Johnson, all 208; Lyal Smith, 102; Sara Murdoch, 73; Glenn Alleshbrook, Peter Schiller, Charles J. Parelli, Tony Celeste, Frank Onorato, all 10; Charles Perry, Rudy Harrison, Arthur Huggins, Charles Wright, all 197; Marjorie Hazelwood, 644.

LOCAL NO 29, BELLEVILLE, ILL.

New members: Bruce Ellis.

There were 16 members returned from military service.

Transfers issued: Irwin Lippert, Roland Gunman.

Transfers deposited: Maurice Burns, 175; Elmer Humphries, 175.

Retired: Edwin L. Ehret, L. C. Wildy, Walter Sauer.

Officers elected: Trustor, Elmer C. Schifferdecker.

LOCAL NO 30, ST. PAUL, MINN.

New members: Martin Leetz, Jr., Wm. H. McKinney, Louis P. Orzello, Henry J. Capocasa, Warren H. Hubbard, Henry Kramer, Jay E. Bennett, Ardon T. Anderson, Oscar G. Frey, Kenneth L. Schul, Irving L. Winslow, Roy J. Schneider, Jas. E. McGovern, Maurice W. Eichers, Roy C. Hansen, Robert V. Fischbeck, Clifford N. Peltus, Gerard C. Kenerous, John J. Demiankow, Walter J. Millman, Don W. Hallberg, Ray E. Peterson.

Transfers deposited: Ray Brown, 163; Timothy P. Harnett, Jr., 802; Salvatore Falla, 49; Paul Carbone, 133; Wm. Sherman, 718; Dennis Dill, Richard Dia, both 210; Karl Shockley, 77; Vance Gregory, 330; Chester Beck, 10; Richard McDaniel, 166; Edwin Arlen, John Morehead, both 117; Ben Carlson, 47.

Transfer member: Raymond B. Quenzel.

Resigned: Earl T. Belair, Maxine E. Ingundson, K. C. Johnson, Alexander Koltun, Robert A. Konrad, George Krause, Irwin W. Lutz, Floyd F. Tenhoff, Luke J. Tieso, Henry Weir, Egan A. Woker.

Traveling members: Thelma Kay, 802; Elmer Buhlig, Jr., Michael Reilly, 114; Orville E. Lindholm, 73; Sherman Dix, Richard Dix, both 400; Paul Carbone, 133; Wm. Apperson, 89; Bob Tamkin (Roberts), Ro 97; Friedland, Louis Vadala, Wilman H. MacCumber, Jr., all 802; David Pritchard, Carl F. Berriman, E. W. Bell, Jr., B. Gullino, all 10; Jack Campbell, 802; Henry Grad, 1; Abe Joseph, 4.

Transfers issued: Harold Blazer, Ed E. Linehan, Joe Sumner, Arnold Zeff, Geo. Bordanza, Michael V. Solaz, Irving J. Reeves, Jr.

Transfers withdrawn: Ray Brown, 163; Timothy P. Harnett, Jr., 802; Salvatore Falla, 49; Paul Carbone, 133; Wm. Sherman, 718; Dennis Dill, Richard Dia, both 210; Karl Shockley, 77; Vance Gregory, 330; Chester Beck, 10; Richard McDaniel, 166; Edwin Arlen, John Morehead, both 117; Ben Carlson, 47.

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Transfers deposited: Ray Brown, 163; Timothy P. Harnett, Jr., 802; Salvatore Falla, 49; Paul Carbone, 133; Wm. Sherman, 718; Dennis Dill, Richard Dia, both 210; Karl Shockley, 77; Vance Gregory, 330; Chester Beck, 10; Richard McDaniel, 166; Edwin Arlen, John Morehead, both 117; Ben Carlson, 47.

Transfer member: Raymond B. Quenzel.

Resigned: Earl T. Belair, Maxine E. Ingundson, K. C. Johnson, Alexander Koltun, Robert A. Konrad, George Krause, Irwin W. Lutz, Floyd F. Tenhoff, Luke J. Tieso, Henry Weir, Egan A. Woker.

Traveling members: Thelma Kay, 802; Elmer Buhlig, Jr., Michael Reilly, 114; Orville E. Lindholm, 73; Sherman Dix, Richard Dix, both 400; Paul Carbone, 133; Wm. Apperson, 89; Bob Tamkin (Roberts), Ro 97; Friedland, Louis Vadala, Wilman H. MacCumber, Jr., all 802; David Pritchard, Carl F. Berriman, E. W. Bell, Jr., B. Gullino, all 10; Jack Campbell, 802; Henry Grad, 1; Abe Joseph, 4.

Transfers issued: Harold Blazer, Ed E. Linehan, Joe Sumner, Arnold Zeff, Geo. Bordanza, Michael V. Solaz, Irving J. Reeves, Jr.

Transfers withdrawn: Ray Brown, 163; Timothy P. Harnett, Jr., 802; Salvatore Falla, 49; Paul Carbone, 133; Wm. Sherman, 718; Dennis Dill, Richard Dia, both 210; Karl Shockley, 77; Vance Gregory, 330; Chester Beck, 10; Richard McDaniel, 166; Edwin Arlen, John Morehead, both 117; Ben Carlson, 47.

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A HAPPY LANDING

FOR YOUR Clarinet!

Save wear and tear on key mechanism - replace your stand peg with a SOF-PEG, a special rubber peg that absorbs 80% of the jolt. Only \$1.50 at all stores. For clarinet, oboe or flute.

ABSORBS 80% OF THE SHOCK

RICO SOF-PEG

Shockproof, clatterproof patented rubber peg. Fits all stands.

Wm. S. Haynes Studios, Inc.

NEW LOCATION

THE LITTLE HOTEL

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New York 18, New York

SUITE 4

REAR OF STREET FLOOR CORRIDOR

Flutes and Piccolos of All Makes Accepted for Repair

The Haynes Co. is Exhibiting an Outstanding French Model Flute

Oliga Edwardson, all 73; Jack Pingel, Wm. Larson, Ben B. Ross, Merle P. Goyses, Gerald P. Laluzek, Paul L. Rohlik, all 345; Ambly Meyer, Don Anderson, Kenta Kazehier, Jack Neus, John Thomas, Dale Stotes, Frank Bayliff, Jack Haggerty, Art Weite, all 477; Fred Kohl, 513; Bill Simpson, 437; Lon Silva, Louis Egonin, Chas. Johnson, Robert Pope, 73; James E. Tucker, Keran G. Allen, M. E. T. Mandella, 331; Robert R. Bomstil, 79; Joy O. Gardner, 266; Paul E. Davis, 532; G. Kautel, 24; S. Moore, 10; Wm. Gardner, 67; Irvin Tilley, 62; Dan Meyer, 95.

In service: Robert T. Bryan, Leo Adelman.

LOCAL NO 31, HAMILTON, OHIO

Officers: Lee Inman, president; Earl Schaefer, vice-president; Charles E. Foydye, secretary and business manager; George R. Winkler, treasurer; Fred Coyle, Raymond Bradford, Howard Burris, Frank Wolpert, Louis Whitrow, Joe Ross, Charles Zoeller, executive board; Walter Pond, Martin Kollstedt, Glen Worzandyn, winners; Robert Menche, J. Louis Pippert, Reinhold Adams, Arnold Praley, examining board; John Leachner, organist-at-arms; Reinhold Schwarz, Howard Burris, Charles Kautler, auditing committee.

LOCAL NO 32, ANDERSON, IND.

Officers: President, C. A. Carter; Vice-President, John Hamrickhousen; Secretary, C. R. Cornington; Treasurer, Claude Barnes; Sergeant-at-Arms, Charles Reardon; Executive Board: LeRoy Bartell, Melvin Slick; delegate to convention, Gene Slick.

New members: J. Keith Goscher, Kenneth Ruderman.

LOCAL NO 36, TOPEKA, KAN.

Officers: President, Otto L. Babin; Vice-President, James R. Cordrey; Secretary-Treasurer, Wendell D. Brown; Sergeant-at-Arms, John W. Lewis; Auditing Board: Herb Carlson, E. R. Gunderson.

New members: Frank Oppitz, Ray Hantman, Ray Brooks, Dave Skene, Allan Heiz, Dean Fleming, Slater, Richard Leighty.

There were 12 members returned from military service.

Transfer issued: R. A. Corde.

Transfers deposited: Joe Blouw, Beany Tier, Wm. McGraw, Clayton Powers.

Resigned: Sally Desbina.

Traveling members (bands): Phil Lavant, Bernice Coombs, Dave Mann, Bobby Byrne, Gene Krupp, Thomas Douglas, Nat Cole, Billy Gerhardt, Eddy Madala, Ch. Calloway, Rod Wilson, Charlie Steppor, Nat Taylor, Joshua Johnson, Nick Pavne.

LOCAL NO. 39, MARINETTE, WIS. MENOMINEE, MICH.

President: Leonard Gyp, Douglas Hamilton.

LOCAL NO. 40, BALTIMORE, MD.

New members: Meyer Cantor, Roy V. Cassel, Frank R. ...

LOCAL NO. 46, OSHEKOSH, WIS.

President: Joseph Weisheit, Sr.; Vice-President: Sidney ...

LOCAL NO. 47, LOS ANGELES, CALIF.

New members: Jane Albright, Desi Aranz, John J. ...

LOCAL NO. 48, OMAHA, NEB.

New members: Harley P. Collins, Donald C. Whittaker, ...

LOCAL NO. 73, MINNEAPOLIS, MINN.

New members: Carol L. Okness, Rudy Bubalo, ...

LOCAL NO. 78, SYRACUSE, N. Y.

New members: John Barattus, Jack W. Krenrich, ...

LOCAL NO. 81, ANACONDA, MONT.

Officers: Honorary President, Charles S. Taylor; President, ...

LOCAL NO. 82, BEAVER FALLS, PA.

New member: William M. Thomas, John D. Barile, ...

LOCAL NO. 84, BRADFORD, PA.

Officers: President, George Jackson; Vice-President, ...

LOCAL NO. 85, EAINESVILLE, OHIO

Officers: President, Wells Ross; Vice-President, Byron ...

LOCAL NO. 89, MERIDEN, CONN.

Officers: President, R. D. Logosno; Vice-President, ...

LOCAL NO. 89, PITTSBURGH, PA.

New members: Matthew Collins, Clair L. Emeligh, ...

LOCAL NO. 114, SPOUX FALLS, S. D.

Officers: A. K. Bailey, president; Vernon H. Alger, vice-president; ...

LOCAL NO. 119, QUEBEC, P. Q., CANADA

Officers: President, J. Raymond Fortin; Vice-President, ...

LOCAL NO. 65, HOUSTON, TEXAS

New members: Frederick H. Kehm, Benjamin H. Briggs, ...

LOCAL NO. 66, ROCHESTER, N. Y.

New members: Mario L. Grossi, Laura W. Remington, ...

LOCAL NO. 67, DAVENPORT, IOWA

New members: Fred Immoeste, Otto Zabel, Stanley ...

LOCAL NO. 70, OMAHA, NEB.

New members: Harley P. Collins, Donald C. Whittaker, ...

LOCAL NO. 137, CEDAR RAPIDS, IOWA

New members: Al Sperino, Hughie Lehin, ...

LOCAL NO. 140, WILKES-BARRE, PA.

Officers for 1946: President, Donald MacLuskie; Vice-President, ...

LOCAL NO. 141, KEOOKO, IOWA

New members: Charles Roe, Nova Aldridge, Frank ...

LOCAL NO. 143, WORCESTER, MASS.

New members: Ernest B. Ferrarano, Aloysius B. Cooney, ...

LOCAL NO. 147, DALLAS, TEXAS

New members: James P. Guffee, Oliver O. Phillips, ...

LOCAL NO. 84, BRADFORD, PA.

Officers: President, George Jackson; Vice-President, ...

LOCAL NO. 89, DANVILLE, ILL.

Officers: President, Fred Lehner; Secretary, Thurman ...

LOCAL NO. 108, DUNKIRK, N. Y.

Officers: Robert Dolan, president; Carl Arcoraci, vice-president; ...

LOCAL NO. 149, TORONTO, ONTARIO, CANADA

New members: Gordon J. Bernacki, Thos. S. Calvert, ...

LOCAL NO. 121, POSTORIA, OHIO

Officers: W. D. Kuhn, president; Luella Groves, vice-president; ...

LOCAL NO. 124, OLYMPIA, WASH.

Officers: President, M. H. (Lefty) Farmer; Secretary, ...

LOCAL NO. 125, GLENS FALLS, N. Y.

Officers: President and Business Agent, Ernest J. LaRocher; ...

LOCAL NO. 131, STREATOR, ILL.

Officers: President, Angelo Petrone; Vice-President, Wm. H. ...

LOCAL NO. 132, ITHACA, N. Y.

New members: Dusan A. Grids, Irving Z Moore, Lloyd ...

LOCAL NO. 136, CHARLESTON, W. VA.

Officers: Ray Battini, president; Charles Hanna, vice-president; ...

LOCAL NO. 157, CEDAR RAPIDS, IOWA

New members: Al Sperino, Hughie Lehin, ...

LOCAL NO. 140, WILKES-BARRE, PA.

Officers for 1946: President, Donald MacLuskie; Vice-President, ...

LOCAL NO. 141, KEOOKO, IOWA

New members: Charles Roe, Nova Aldridge, Frank ...

LOCAL NO. 143, WORCESTER, MASS.

New members: Ernest B. Ferrarano, Aloysius B. Cooney, ...

LOCAL NO. 147, DALLAS, TEXAS

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Officers: President, George Jackson; Vice-President, ...

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Officers: President, Fred Lehner; Secretary, Thurman ...

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Officers: Robert Dolan, president; Carl Arcoraci, vice-president; ...

LOCAL NO. 149, TORONTO, ONTARIO, CANADA

New members: Gordon J. Bernacki, Thos. S. Calvert, ...

A SHORT CUT METHOD! Learn to COMPOSE and ARRANGE this simple home-study way

TODAY'S MUSIC LEADERS KNOW HARMONY Become a MUSIC LEADER—Earn Good Money

A mastery of our Home Study Course will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used—

UNIVERSITY EXTENSION CONSERVATORY

- Dept. A-322, 783 Oakwood Boulevard, Chicago, Ill. Piano, Teacher's Normal Course, Public School Mus.—Beginner's, Public School Mus.—Advanced, Advanced Composition, Ear Training and Sight Singing, Choral Conducting, Dance Band Arranging, History of Music, Harmony, Voice, Clarinet, Violin, Guitar, Mandolin, Cornet—Trumpet, Advanced Cornet, Saxophone

Name, Street No., City, State, Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music? Age

T. S. Sanders, 566; Raymond W. Weir, 190; C. F. Smith, 566; Nick Gregorich, 726; Gus Armistead, 418. Transfers issued: John Reymes-King, Edw. French, L. L. Davidson, Eugene Manners, Dean Tolson, Karl Taiman, Mrs. Molly Hansen.

LOCAL NO. 151, ELIZABETH, N. J. New members: Jos. D'Addario, John J. Uhrin, Harvey Woody, John Ryan, Don T. Tomblen, Frank Bartholmeu, William R. Peck, Donald J. Faust.

LOCAL NO. 161, WASHINGTON, D. C. Officers: President, Paul J. Schwarz; Secretary, Alfred Manning; Treasurer, Mrs. Dorothy C. Coe. The above mentioned are the delegates to the convention.

LOCAL NO. 151, ELIZABETH, N. J. New members: Frank W. Baptista, Thomas J. Bingley, Jr., Joe Boviello, Irv J. Bryant, Mabry S. Burkett, Cy Cohen, Aaron Corneil, Gilbert R. Faig, Stuart E. Godwin, Vernard T. Haas, Kurt Hetszel, Vernon E. Keen, William M. King, Charles J. LoMedico, William F. McCarthy, John W. Marshall, Jr., Charles E. Murray, Gruver J. Oberle, Walter Salt, Jr., Val E. Scannell, Dora Seger, Albert J. Smith, James D. Wood.

LOCAL NO. 161, WASHINGTON, D. C. Officers: President, Paul J. Schwarz; Secretary, Alfred Manning; Treasurer, Mrs. Dorothy C. Coe. The above mentioned are the delegates to the convention.

LOCAL NO. 163, GLOVERVILLE, N. Y. Officers: President, Carl Schnapp; Vice-President, George Parkman; Treasurer, James O. B. Jenner; Financial Secretary, Sidney M. Berry; Executive Board: Joseph Williams, Charles Jenner, Caleb Warrick, Arthur Gibbons; Sergeant-at-Arms, Albert Dicructalo; Librarian, Frank Brower.

LOCAL NO. 170, MARIANOT CITY, PA. Officers: George Heffner, Vice-President, Edward Wishington; Secretary, John F. Lynch; Treasurer, Edward Kubik; Executive Board: Ralph Grimes, John Mahulsky, John Mincarski, Walter M. Twardzik, Frank Malonowski, Frank Radzinski, John Wickham; Sergeant-at-Arms, Walter Twardzik, Ed Uchick; delegates to Central Labor Union, Frank Radzinski, John Guida.

LOCAL NO. 174, NEW ORLEANS, LA. New members: Robert K. Rober, Frank S. Vicari, Norbert D. Miller, Louis C. Akema, Leslie L. Whalley, Roland L. Lambert, Richard L. Crosby, Herman L. Hager, Simon L. Perazzo, John R. Elgie, Rupert Coppinger, Sidney T. Davila, Thomas Wilson, Harry Hill, William E. Kead, Gastone Lardone, James M. Wray, Irving D. Goldstein, William S. Russell, Carlton E. Correll, Cecil J. Clark. Transfers issued: Robert A. Tweedy, Sidney Ogil, Jack Normand, Earl Dantin, Rosemary Papadakis, Dean L. Tinkie (letter), Herman B. Hadler, Pete Swartzell, Phil A. Gul-



Let your HEAD take you

(The average American today has a choice of just going where "his feet take him", or choosing wisely the course to follow. Let's skip ahead 10 years, and take a look at John J. Foy—and listen to him . . .)

SOMETIMES I feel so good it almost scares me. "This house—I wouldn't swap a shingle of its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not much—but enough. And I tell you, when you can go to bed every night with nothing on your mind except the fun you're going to have tomorrow—that's as near Heaven as man gets on this earth!

"It wasn't always so.

"Back in '46—that was right after the war and sometimes the going wasn't too easy—I needed cash. Taxes were tough, and then Ellen got sick.

Like almost everybody else, I was buying Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

"Don't do it, John!" she said. "Please don't! For the first time in our lives, we're really saving money. It's wonderful to know that every single payday we have more money put aside! John, if we can only keep up this saving, think what it can mean! Maybe some day you won't have to work. Maybe we can own a home. And oh, how good it would feel to know that we need never worry about money when we're old!"

"Well, even after the war, I stayed away from the weekly poker game—quit dropping a little cash at the hot spots now and then—gave up some of the things a man feels he has a right to. We didn't have as much fun for a while but we paid our taxes and the doctor and—we didn't touch the Bonds.

"What's more, we kept right on putting our extra cash into U. S. Savings Bonds. And the pay-off is making the world a pretty swell place today!"

The Treasury Department acknowledges with appreciation the publication of this advertisement by

AMERICAN FEDERATION OF MUSICIANS

ky, Daniel W. Hazen, William McMillan, Tony Cipone. Transfers deposited: Mitchell L. Edwards, Henry Busse, Vaughn Sinclair, Laurie Gautreaux, Wilford M. Cowling, George Winn, Busel H. Invisi, George Whittner, Robert A. Wall, Russell Van Voorhies, Bill Whyman, John Byson, John Engro, Ben Rothstein, Enzo Comanda, Bert Segel, Hayden Shamer, Glenn West, Rube Rosengarden, Roger Hampton, E. A. Fox, Jules Zinter, Adolpho (Panchio) Roquellas, Jack Himmelstein, Charley Gordon, Jerry Poluik, Herman Nissenbaum, Hal Grossman, Eddy Levitus, Bill Seriel, Bob Novack, Ernie Rosenberg, Chas. Fischlein, Manuel Romero, Warren Galljour, Roy C. Carman, Dacia Martin, C. E. McGormic, Juan Roberto Quinton, Rosario Cruz Galvetti, Norman Cabrera, Ramon Fernandez, Harry V. Hahn, William L. Jones, Lloyd Dagle, Harry Pooley, Buddy Cape, Alyene Johnson, William Autry, Corrie Cottrell, Bert Mesengale, John H. Cummins, Ronald Sale, Thomas A. Ponds, Vincent A. Land, Joe D. Smith, James C. Smith, Ceston B. Truxler, Jr., Owen Young, Wm. Chisburn, Walter Diven, Al Duke, Eddie Oliver, Edward Horen, David Mullett, Don Lageron, Jack McDonnell, Robert Hall, Lawrence Frazand, Lloyd Lunnon, Michael Pancheris, Sherton Black, Nick Raverton, Gene Mayer, Chris Steiner, Milton Ganser, Louis Dillmore, Harold Schachner, Tommy Frank, Roger Hainey, Louis Pappilio, John Walsh, Roy L. Rosinski, Arthur B. White, Robert Harley.

Transfers withdrawn: Mitchell J. Edwards, Henry Busse, Vaughn Sinclair, Laurie Gautreaux, Wilford M. Cowling, George Winn, Busel H. Invisi, George Whittner, Robert A. Wall, Russell Van Voorhies, Bill Whyman, John Byson, John Engro, Ben Rothstein, Enzo Comanda, Bert Segel, Hayden Shamer, Glenn West, Rube Rosengarden, Roger Hampton, E. A. Fox, Jules Zinter, Adolpho (Panchio) Roquellas, Jack Himmelstein, Charley Gordon, Jerry Poluik, Herman Nissenbaum, Hal Grossman, Eddy Levitus, Bill Seriel, Bob Novack, Ernie Rosenberg, Chas. Fischlein, Manuel Romero, Warren Galljour, Roy C. Carman, Charles Victor, Mathew Pecora, Pat D. Dixon, Everett Curtis, Alan G. Seak, Bert Conzo, Charles F. Schmalze, Chet Hamsy, George Dragon, Jr., Anthony J. D'Armore, Gaetano Fremeto, Alyene Johnson, Harry Carlton, Hayes Hirsch, Henri Waxman, Wm. F. Palmer, Davidl Berberov (Munro), Ray Nabh, Walter Brown, Arthur I. Devancy, Chas. McClelland, Freray A. Kenyon, Joseph Ohlin, Bernard Jacobs, Chet Hamsy, Sid Garaulis, Harry Luntz (Jimmy Bibb), James A. Toruh, Reddy (Gle). Resigned: Jack Bruno, Virginia Hays Schlitzer, Leo Colomes, J. M. Kirchberg, Joseph Russo, W. L. (Doc) Lawson. Eased: Avilam Bayly, Cande Candido, Irving C. Carr, Charles Dunn, Fred W. Ford, Edward Greenwell, Carol Hall, Joe F. Holland, Florence Mayer, Elba Moore, Dennis Touckl.

LOCAL NO. 176, MARSHALLTOWN, IOWA

Officers: President, L. A. Rasmussen; Vice-President, C. C. Woodmansee; Secretary, R. L. Smith; Treasurer, L. A. Rasmussen; Executive Board: W. H. Bichel, Willis Clark, Emmet Herring, Jack Helvaas; delegate to national convention, R. L. Smith.

LOCAL NO. 178, MARIETTA, OHIO

Officers: President, Richard C. Wines; Vice-President, Noah Goodard; Secretary-Treasurer, J. E. Hardy. New members: Richard Levhari, Keith Miller, Douglas Hess, William Duer.

LOCAL NO. 180, OTTAWA, ONTARIO, CANADA

New members: Harold Galloway, William Kenney, Albert Costantini, Gordon Lindsay, Jean Lacroix.

LOCAL NO. 181, AUBORA, ILL.

Change in officers: Recording Secretary, Theodor Miller; Treasurer, Ernest Hoek.

LOCAL NO. 191, WAUKESHA, WIS.

Officers: Ed Achernbach, president; Fred Speil, vice-president; Frank Hayek, secretary-treasurer; Art Schneider, trustees; Roland Koch, sergeant-at-arms; Executive Board: George Schmitt, Lester VanLare, Curt Pfeil. New members: Mrs. Dorothy Kahl, Robert Pearson, Genevive Lehnert, Lester Schneider, Edward Schneider,

Creasene Schneider, William Coey, Bill Kraus, Patricia Weinrecht, Joseph Karasch, Tony Berres, Lloyd Morehouse, Garin Marini, William Schwarz, Robert Raich. In service: Lester Pusch, William Johnson, Wm. Williams, Donald Adams.

LOCAL NO. 203, HAMMOND, IND.

Officers: President, Dorian M. Klemperer; Vice-President, Joseph Sheperstsky (Shep); Secretary, Ramsay Ever-ly; Treasurer, Percy J. Glover; Board of Directors: Res Lloyd, Sam Behele, Wm. C. Michaels, George S. Glind, Joseph K. Mull; Auditing Board: Del Bennett, J. Arthur Davis, Thomas J. Butler; delegate to convention: Ramsay Ever-ly, Joseph Sheperstsky (Shep), Dorian M. Klemperer. Alternates: Wm. C. Michaels, Res Lloyd, J. Arthur Davis. New members: John Fleischer, Arthur Falkenhan, Andy Haugbar, Aaron Shapiro. Applications: John Smith, Ted Brugon, Gran Getty, Marshall Iams, Olver Mantr, Harold Wright. Resigned: Sid Thall. Name changed: Frances Wright to Frances Mulbard. Edw. E. Kaczarski to Edw. E. Kay, Ruth Trump to Ruth Owens. Transfers issued: Norman Hoke, Howard Steffy, Jake Danible, Edw. F. Kay. Transfer withdrawn: Bob Sylvester. Transfer returned: Mike Hanchy.

LOCAL NO. 206, FREMONT, OHIO

Officers: President, P. M. Dunninger; Vice-President, Jack Stierwald; Secretary, C. E. Wingard; Treasurer, F. S. Giller; Business Agent, Edward Sarg; Sergeant-at-Arms, Harry Sarg; Executive Board: William Gable, H. L. Sawyer, B. W. Smith.

LOCAL NO. 209, TONAWANDA, N. Y.

Officers: President, Emil Wein; Vice-President, Arthur Demsky; Secretary, John Drexler; Treasurer, Arthur Wein; Directors: Ted Glavin, Lawrence Coffey, Stanley Goshon, Wm. Hassler, Irwin Crosby.

LOCAL NO. 211, POTTSTOWN, PA.

New members: Howard Erb, Ronald DeBecker, Thos. Miller, Robert Kline, A. LeRoy Tyson, Robert Freed, Jerry D. Culp, Claude Heggon, Allen Huffman, Arline Bremer, Henry Mauer, Frank Richards, Edmund Frick, Ren Thomas, Chester Tomaszewski, Ralph Linsinbiger, Elmerth Linsinbiger, Philip Urner. Eased: Frank Becker, John Caputo, Edward Meeker, Harry Butler, Norman Leppert, Harry Cangelin.

LOCAL NO. 212, ELY, NEV.

New member: Lee F. Peer.

LOCAL NO. 216, FALL RIVER, MASS.

New members: Raymond Botelho, Paul R. Pouison, Robert Richards. Transfers issued: Bernard Chelut, Charles Thomas.

LOCAL NO. 231, TAUNTON, MASS.

Officers: President, William F. Lott; Vice-President, Edward J. Lane; Secretary, Louis H. Peto; Treasurer, Bela F. McKenny, Jr.; Board of Directors: Charles A. Dean, Jr., Joseph F. Melchior, Whitman B. Tilson. New members: Theodore G. Roll.

LOCAL NO. 212, BENTON HARBOR, MICH.

Officers: President, C. E. Cushing; Vice-President, E. C. Solerger; Secretary-Treasurer, Frank Lindley.

LOCAL NO. 210, NEW HAVEN, CONN.

New members: Robert L. Blaski, Salvatore Fede, Sherman Gomburg, Louis Hyatt, Thomas F. Markham, Russell W. Bangay, Walter J. Swartz. In service: Keith O. Wright. Transfers issued: John J. McMahon, Andrew Covino, Bernard Lubitz (Bud Lowell), Salvatore Libero, William Kogan. Transfers deposited: Allen Craig, William J. Cassano, both 802. Transfer withdrawn: Danny Goldmas.

Resigned: Roger E. Furlong. Dropped: Anthony S. Fiorillo. Traveling members: Lee Castle, Winfred Reid, Arthur Lopez, Bernard Weiss, Arnold Andelman, Wm. Hitz, Stanley Rock, Karl Friend, Eugene Roy, Roger Devoyst, all 262; R. Castaldo M. Balaamo, Marge Hymans, all 802; Robert E. Strong, 10; Santa Russo, 237; Al Baldori, C. Ciechenki, Robert Garner, all 5; Wm. S. Danziczen, 77; George W. Hummel, Ray Biscel, both 464; Ralph Hughes, 116; Ray Biscel, 47; S. Vassantino, 66; W. Peterson, 567; Fritz Mahler, W. Dreslin, F. Perilli, B. Fishman, M. Scharfman, M. Kafka, Evelyn Crocker, F. Fitzgerald, Arnold Belnick, Nancy Uber, M. Norkin, J. Kusniak, all 802; Henry P. Herli, Vernon Blakely, Charles E. Blackley, all 4.

LOCAL NO. 238, POUGHKEEPSIE, N. Y.

Officers: President, Wm. J. Rieser; Vice-President, Joseph LaPalco; Financial Secretary, Pat Sammarco; Treasurer, Herbert Berrier; Guide, Arthur E. Roy; Recording Secretary, Wally Mitchell; Executive Board: John G. Buckley, Edward Ortuag. New members: George W. Sillis, Milton C. Makosh, Armond Tassinelli, Thomas J. Olivo, Arthur J. Bay, Kenneth N. Colton, Joseph Weber, Kenneth L. Lattin, Lanford G. Snyder, Thomas M. Milano, Leonard C. Terwilliger.

LOCAL NO. 249, IRON MOUNTAIN, MICH.

New member: Hellman Baker. Resigned: R. Quant. In service: Raymond C. Burke. Transfer deposited: Tony Brite. Transfer issued: M. N. Schneider.

LOCAL NO. 263, BAKERSFIELD, CALIF.

New members: Stanley Griffin, Frank P. Miller, Antonio Schirilo, Dorat T. Jones. Transfers deposited: Maure Spencer, George Fabergat, both 47; Salvatore Mucclilio, 198.

LOCAL NO. 264, KEOKUK, IOWA

Transfers issued: Donald Lee Dobson, William Fabrad Callahan, Frederick Edward Kopp.

LOCAL NO. 269, HARRISBURG, PA.

Change in officers: Matt Callen, president.

LOCAL NO. 278, SOUTH BEND, IND.

Officers: President, Wilford V. Walz; Vice-President, Mac Hall; Secretary-Treasurer, Filmer P. Jordan; Recording Secretary, Fay Blom; Sergeant-at-Arms, Walter Hubbard; delegates to convention: Wilford V. Walz, Wilmer P. Jordan.

LOCAL NO. 279, LONDON, ONTARIO, CANADA

Change in officers: Secretary, Arthur G. Lemery.

LOCAL NO. 282, ALTON, ILL.

Officers: President, Billy Seroginas; Vice-President, Geo. Pries; Treasurer, Byron W. Hale; Secretary, L. D. Nolde; Executive Board: Eph. Green, Henry Rollini, Edward Hayes.

LOCAL NO. 299, ST. CATHARINES, ONT., CANADA

Officers: President, C. Barr; Vice-President, Murray Morton; Secretary-Treasurer, Floyd A. Crabtree; Sergeant-at-Arms, Livio Zuliani; Marshal, Charles Hill; Executive Board: Jos. C. Phelan, Jos. Fairchild, James Morandi.

LOCAL NO. 310, MECHANICVILLE, N. Y.

Officers: President, Ferdinand Amadeo; Vice-President, Walter Elmworth; Recording and Financial Secretary, Joseph L. Tario; Treasurer, Sylvester Izzo; Sergeant-at-Arms, Anthony Palmer.

LOCAL NO. 323, COAL CITY, ILL.

In service: William Pierce, Robert Landy, James Fisher.

LOCAL NO. 324, GLOUCESTER, MASS.

Officers: President, Ernest Hayner; Vice-President, Francis Perry; Secretary-Treasurer, Clayton Cunningham; Sergeant-at-Arms, "Mack" Cernigliaro; Trustees: Wm. Johnson, Edmund Harris, Del Mitchell; Executive Board: Gerald Quinn, L. Maciel, S. Knowles, J. Whobles. New members: D. Bloomfield, Everett Wilson, Ernest Vitorino. Transfer issued: John Musz.

LOCAL NO. 326, PANA, ILL.

Officers: Wm. F. Chladay, president; Joe Zahradka, vice-president; V. Glenn Stigelbauer, secretary; Wayne Hunter, treasurer.

LOCAL NO. 333, EUREKA, CALIF.

New members: Mrs. Iru Stevens, Vic McFarland, Dewey Felix, Milt Nagels. Transfers deposited: Mia Jeanette Bechins, Carl Bechins, all 424; James Barnes, 368. Transfer deposited: Billy Noyes, 424. Transfer withdrawn: James Barnes, 368.

LOCAL NO. 340, FREEPORT, ILL.

Officers: President, J. W. James; Vice-President, Irving Wardell; Secretary-Treasurer, Karl J. Hoffman; Sergeant-at-Arms, B. H. Rignall; Executive Board: Gerald Whitford, Karl H. Kubitz, Willard Ruedndall, M. F. Nuss, Carleton L. Staben; Trustees: Kenneth D. Burrell, Oscar Rotzler, George W. Fink; delegate to convention, Karl J. Hoffman; alternate, George W. Fink.

LOCAL NO. 342, CHARLOTTE, N. C.

New members: Joseph F. Lassiter, Charles B. Withson, Jean M. Jos, Adrian M. Withson, Wm. H. Dorsey, Ed Nickel, Lloyd D. Richardson. Resigned: Walter Wilson. Reinstated: J. R. (Bob) England. Eased: Israel Smith. Transfer issued: Fred S. Conrad. In service: Winford Holtzclaw.

LOCAL NO. 343, NORWOOD, MASS.

Officers: President, Leon B. Davis; Vice-President, W. F. Patzold; Secretary-Treasurer, John C. Neyland; Executive Board: L. T. Lee, J. Tomaso, L. Bedard, Jr., P. Kravitz, D. J. Patnaude; Auditors, H. F. Phalen, S. Kalgren; Sergeant-at-Arms, B. Borstolotti. New members: N. Sorrento, A. Narciano. In service: C. A. McCarthy.

LOCAL NO. 349, MANCHESTER, N. H.

Officers: President, Maurice Hoffmann, Jr.; Secretary, Edward F. Cote; Business Agent, Edward F. Cote.

LOCAL NO. 355, CARTHAGE, MO.

Officers: Frank W. Haggard, president; G. W. Woodford, secretary.

LOCAL NO. 372, LAWRENCE, MASS.

Officers: President, John P. Millington; Vice-President, Robert J. Hoellrich; Secretary, Robert E. Bardley; Financial Secretary, Fred E. Weller; Treasurer, Herman Toepfer; Sergeant-at-Arms, John J. Nyhan; Trustee: F. Everett Griffin, Peter Degan, Alfred H. Pettinely. New members: Irene G. Shore, Paul F. Barry, Charles A. Bellanti, H. Michael Sarkisian. Resigned: Eddie Cooper. Transfer withdrawn: U. S. Karalov.

LOCAL NO. 378, NEWBURYPORT, MASS.

President, M. E. Wright, Jr.; Vice-President, F. A. Perkins; Secretary-Treasurer and Business Agent, E. D. Sirnis; Directors: E. Hayner, J. Murray.

HELP WANTED

HELP WANTED—Violinist, for teaching position with established organization; teaching experience not necessary, good income, permanent. National Institute of Music and Arts, 951 So. Western Ave., Los Angeles 5, Calif.

AT LIBERTY

AT LIBERTY—Band and Orchestra Director, experienced in symphony, theatre, concert; eight years in public schools; member Locals 10 and 46; fine director teacher, all instruments. Charles Stroud, 52 Evans St., Oshkosh, Wis.

AT LIBERTY—Organist (colored) desires a position where and any place except Southern engagements, pipe Hammond, pipe and organ, organs, also Novachord, 21 years' experience; references: Union. Reginald Smith, P. O. Box 573, Buffalo 5, N. Y.

AT LIBERTY—Drummer, colored; read; has latest combination; years of experience in all lines; good references; can write or wire. George Petty, Apt. 23, 502-504 West 151st St., New York 31, N. Y. AC 8-4855, J-8455.

AT LIBERTY—Conductor of Band, Orchestra, Choir desires a position in school, prefer mountain of New York, New Jersey, places without hay fever; references: Sigmond Romberg, composer. Harry Romberg, Apt. 42, 5037 Dorchester Ave., Chicago 15, Ill.

AT LIBERTY—Band Instructor desires position teaching directing school band; can furnish good references; please state full particulars. Edward Kahl, 307 South Laund St., Staunton, Ill.

AT LIBERTY—Drummer, 30, experienced, cut shows, in society and swing, typical Spanish-Cuban rhythm, fast and fake; nice appearance, pleasant personality, reliable; don't drink; Union; go anywhere. Drummer, 56 Local 802, 1267 Sixth Ave., New York 19, N. Y.

WANTED

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

WANTED—Hammond Organ, Model B; will buy Model A Organ and separate speakers at reasonable price also will pay cash or trade any desired type of instrument for above equipment. Ken Thompson, Organist, 26 Eagwood Ave., Waterbury 42, Conn.

WANTED—Elaborate radio arrangements or score by order sophisticated society style; state lowest price arrangement or score; 14 instruments; write or call. Mutron, 76 Mahh, 6946 Barry, Chicago. Mubawk 5499.

WANTED—25-28 inch Pedal Tympani; 3 octave Vibraphone; 3 1/2 octave Xylophone; 3 to 4 octave Marimba; 1 1/2 inch Chimes; Orchestra Bells and pair genuine Turkish Cymbals; send full particulars and price. Drummer, P. O. Box 125, Long Island City 4, L. I., N. Y.

WANTED—Unble Neck Console Electric Hawaiian Guit (National make). Clyde Sibley, 402 Eighth Ave., N. W., Rochester, Minn.

WANTED—Attractive girl bass violinist for social combo; read or fake; Union; must have formal; good opportunity for right girl; state age, salary; send photo wire. Orchestra Leader, 3106 Beverly Road, Baltimore 14, Md.

WANTED—Haynes or Powell French Model silver flute, C pitch, closed G; also Piccolo; send full particulars. Box R, International Musician, 39 Division St., Newark 1, N. J.

FOR SALE OR EXCHANGE

FOR SALE—Ventriquoist Figure, walks, spins, tumblers, winks, laughs, 4 feet tall, like new, 16-1/2 lbs. \$165; also Bob Behm Clarinet, Eb Albert Clarinet, 10 Meyer Piccolo. Fred Vincen, 3553 North Broad St., Philadelphia 40, Pa. Phone RD 3788.

FOR SALE—Recordings, 650 Goodman, 650 Crosby, thousands all name bands; thousands greatest early classic singers, Caruso, Galli-Curci, McCormack, hundreds such names; Clarke, Pryor, Sousa, specialists; everything, 1940. Mrs. Josephine Mayer, Santa Barbara, Calif.

FOR SALE—Two Cello, Gasparo Bassilo, \$500, and Ferdinand Gagliano, \$800, both very old Italian; good opportunity to secure a fine solo instrument; used during my career. Michael Lambert, 30 Van Ness Ave., Roxbury, N. J.

FOR SALE—Bass Clarinet, French Grenadilla wood, perfect condition, with case; write or call. BOB BROWN, 929 East 174th St., Bronx 60, New York, N. Y. DA 9-1925.

FOR SALE—Bassoon, rare opportunity to purchase a genuine Heckel Bassoon; instrument made entirely by hand by the original Heckel; number in the middle 476; instrument in full system and has been completely overhauled and reconditioned; complete with two No. 2 reeds and brand new case; price \$600; will ship on 3 days' approval. C. O. D., railway express. Joseph Reiss, 1519 Whittier St., N. W., Washington 12, D. C.

FOR SALE—Old Viola; maker, Gregori Ferdinand Weppel, 1723; large size, perfect condition; body length, 19 inches in full and of excellent quality; top is not original; price including case, \$325 cash; for further information, address W. P. Hesel, 76 Greenwich St., New York 6, N. Y.

FOR SALE—Eb Contra Bass Saxophone; Buffet; made in Paris, France; excellent condition; stand included; for details, write A. G. Fetter, 616 Park Ave., Rockford, Ill.

FOR SALE—An interesting historical violin, "The Last of the Cremonas", though bearing a Cremon label, was made by Giovanni Pletzschner, who as a young man worked for Strogoni of Cremona; \$350. Inquest, 917 Window St., Chicago, Ill.

FOR SALE—30 standard marches for military band; full instrumentation as published; fine condition; \$18, also entire Band Library, whole or part. Barrington Sargent, 240 Massachusetts Ave., Boston 15, Mass.

FOR SALE—Twenty dance orchestrations of both new and old, complete as per year of publication, \$1.00 each; self-addressed stamped envelope for list. Musician, 22 N. W. South River Drive, Miami 36, Fla.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Cedar Gardens; Youth, Inc., Props., Orono, Mich.
Niagara Park; Joseph Pannu, Niagara Falls, N. Y.
Sunset Gardens; A. J. Voss, Mgr., Byant, Iowa.
Island Gardens, Kansas City, Mo.
Dunes Park; Baumgart Steers, Williamsport, Pa.
Tavern Gardens; E. M. Carpenter, Mgr., Flint, Mich.
Woodland Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Pomeroy, Whack
MONTEGOMERY:
Schler, Stan

ARIZONA

PHOENIX:
Emile's Catering Co.
Huber, John
Murphy, Dennis K., Owner, The Ship Cafe.
Newberry, Woody, Manager and Owner, The Old Country Club.
Dennis K. Murphy, Owner, Tappan, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS

EL DORADO:
Silver, Bob
HOT SPRINGS:
Sky Harbor Casino, Frank McCann, Mgr.
LITTLE ROCK:
Bus, Max Clark
Bryson, James B.
DuVal, Herbert
MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, Inc.
TEXARKANA:
Grant, Arthur

CALIFORNIA

BERKELEY:
Carlson, Ned
Con, Richard
BENICIA:
Ridgers, Edw. T.
BEVERLY HILLS:
Yam, Irving
HOLLYWOOD:
Cohen, M. J.
Dempster, Ann
Hansen, Fred
Maggard, Jack
Morton, J. H.
Parsons, Trent
Bolinovich, Kurt
Wright, Andy, Attraction Company
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Bonded Management, Inc.
Brumbaugh, C. E., Prop., Lake Shore Cafe.
Dalton, Arthur
Hanson, Fred
Maggard, Jack
Newcorn, Cecil, Promoter
Quodbach, Al., Mgr., Granada Club
Sharpe, Helen
Williams, Earl
Withire Bowl
MANTUA:
Kaiser, Fred.
NORTH HOLLYWOOD:
Ishamler, Bernard
OAKLAND:
De Azeredo, Susara
Fausst, George
Morkin, Boy
"Play Girls of 1938".
Fine, Jack, Owner, "Victory Follies".
Fitzgerald, P. M., Mgr., Grand Terrace Cafe.
FOA, Albert
Fox, Edward
Gentry, James J.
Gochman, E. M., Broadway on Parade.
Hale, Walter, Promoter
Markee, Vince
Mays, Chester
Miller, B. H.
Novak, Sarge
Rose, Sam
Sipchen, R. J., Amusement Co.
Sistare, Horace
Stanton, James B.
Swoyer, Harlan T.
Tablan, Matthew, Platinum Blood Revue
Tablan, Matthew, "Temptations of 1941"
Teicher, Chas. A., of T.N.T. Productions
Thomas, Otis E.
Walton (Jones), Anna, Owner, Casa Blanca Lounge.
EAST ST. LOUIS:
Davis, C. M.
EPPINGHAM:
Behl, Dan
FRESNO:
Hille, Kenneth & Fred
March, Art
CALLESBURG:
Clark, Horace G.
KANSAS:
Haverer, Mrs. Theresa, Prop., Dreamland.

CONNECTICUT

HARTFORD:
Kavanaugh, Clarence (Kay)
Kawin, Yale

DELAWARE

LEWES:
Riley, J. Carson
NEW CASTLE:
Lamon, Ed.
WILMINGTON:
Chippie, Edward B.
Crawford, Frank
Johnson, Thos. "Kid"
Kaye, Al.

FLORIDA

CORAL GABLES:
Hirfman, George A., Hirfman Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's
JACKSONVILLE:
Selli, Stan
KEY WEST:
Johnston, Clifford, Operator, Habana Madrid Club.
MIAMI:
Evans, Dorothy, Inc.
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Hume, Jack
Galatia, Pete, Mgr., International Restaurant
Wit's End Club, R. R. Reid, Mgr., Charles Leveson, Owner.
ORLANDO:
Wells, Dr.
SARASOTA:
Louden, G. S., Mgr., Sarasota Cotton Club.
STARKE:
Camp Blanding Recreation Center
Goldman, Henry
TAMPA:
Junior Women's Club
Pegram, Sandra
Williams, Herman
WEST PALM BEACH:
Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA:
Herren, Charles, Herren's Evergreen Farms Supper Club.
AUGUSTA:
Kirkland, Fred
Minnick, Joe, Jr., Minnick Attractions.
SAVANNAH:
Hotel DeSoto Bellman's Club
VALDOSTA:
Wilkes, Lamar
VIDALIA:
Pal Amusement Co.
IDAHO

ILLINOIS

CHICAGO:
Birk's Super Beer Co.
Brydon, Ray Marsh, of the Don Rice 3-Ring Circus.
Chicago Artists Bureau, License 488
Children's Health & Aid Society
Club Plantation, Ernest Bradley, Mgr., Lawr. Wakefield, Owner.
Cole, Elac, General Manager, and Chicago Artists Bureau, License No. 468.
Connelly, Chas., Owner, Drum Cocktail Lounge.
Davis, Wayne
Eden Building Corporation
411 Club, The, Hey Kelly, Owner
Fine, Jack, Owner, "Play Girls of 1938".
"Victory Follies".
Fitzgerald, P. M., Mgr., Grand Terrace Cafe.
FOA, Albert
Fox, Edward
Gentry, James J.
Gochman, E. M., Broadway on Parade.
Hale, Walter, Promoter
Markee, Vince
Mays, Chester
Miller, B. H.
Novak, Sarge
Rose, Sam
Sipchen, R. J., Amusement Co.
Sistare, Horace
Stanton, James B.
Swoyer, Harlan T.
Tablan, Matthew, Platinum Blood Revue
Tablan, Matthew, "Temptations of 1941"
Teicher, Chas. A., of T.N.T. Productions
Thomas, Otis E.
Walton (Jones), Anna, Owner, Casa Blanca Lounge.
EAST ST. LOUIS:
Davis, C. M.
EPPINGHAM:
Behl, Dan
FRESNO:
Hille, Kenneth & Fred
March, Art
CALLESBURG:
Clark, Horace G.
KANSAS:
Haverer, Mrs. Theresa, Prop., Dreamland.

COLORADO

DENVER:
Goldfarb, Marvin, Bookers' License 1862 of the National Enterprises, Baroni, Charles

INDIANA

EVANSVILLE:
Adam, Jack C.
FOX, Ben
PORT WAYNE:
Fisher, Ralph L.
Minton, Harold R., Mgr., Uptown Ballroom.
Reeder, Jack
GARY:
INDIANAPOLIS:
Gentry, James J.
Dickerson, Matthew
Dickerson Artists' Bureau
Harding, Howard
Harris, Rupert, Greater United Amusement Service
Richardson, Vaughn, Pine Ridge Follies.
MARION:
Horine, W. S.
Idle Hour Recreation Club
MISHAWAKA:
McDonough, Jack
Rose Ballroom
Welly, Elwood
RICHMOND:
Newcomer, Charles
ROME CITY:
Kintzel, Stanley
SOUTH BEND:
DeLeury-Reeder Advertising Agency
VINCENT:
Vachet, Edward M.

IOWA

AUDUBON:
American Legion Auxiliary
Hollenbeck, Mrs. Mary
BRYANT:
Voss, A. J., Mgr., Rainbow Gardens
CEDAR RAPIDS:
Albers, Joe, Mgr., Thornwood Park Ballroom.
Jurgensen, F. H.
Watson, W. C.
DES MOINES:
Huggs, B. E., Publisher, "Iowa Unionist".
LeMan, Art
Young, Eugene B.
EAGLE GROVE:
Orr, Jesse
KOWA CITY:
Fowler, Steve
MARION:
Jurgensen, P. H.
OTTUMWA:
Baker, C. G.
WHEATLAND:
Griebel, Ray, Mgr., Alex Park

KANSAS

KANSAS CITY:
White, J. Cordell
LEAVENWORTH:
Phillips, Leonard
MANHATTAN:
Stuart, Ray
TOPEKA:
Mid-West Sportswomen Association
WICHITA:
Bedinger, John
Over Plum Club, Fred Clements and H. E. "Whitey" Clinton, Mgrs.

KENTUCKY

HOPKINSVILLE:
Reale, Lester
LEXINGTON:
Hing, Geo. H., Oper., Hakyon Hall
Montgomery, Garrett
Wilson, Sylvester A.
LOUISVILLE:
Greenwell, Allen V., Prop., Greenwell's Nite Club.
Greyhound Club
Norman, Tom
Offutt, L. A., Jr.
Shelton, Fred
Walker, Norval
Wilson, James H.
MIDDLESBORO:
Green, Jimmie
OWENSBORO:
Cristel, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie, Bookers' License 2611.

LOUISIANA

ALEXANDRIA:
Green, Al, Owner and Operator, Riverside Bar.
Smith, Mrs. Lawrence, Prop., Club Plantation.
Stars and Bars Club, A. B. Conley, Owner; Jack Tyson, Mgr.
Weil, R. L.
LAKE CHARLES:
Velton, Tony, Mgr., Palm Club
NEW ORLEANS:
Hyland, Channery A.
Mitchell, A. T.
SHREVEPORT:
Adams, E. A.
Parrell, Holland

MAINE

SAUFORD:
Parent Hall, E. L. Legere, Mgr.

MARYLAND

BALTIMORE:
Alber, John J.
Continental Arms, Old Philadelphia Road.
Delta Sigma Fraternity
Demley, Emil E.
Earl Club, Earl Rahn, Prop.
Erod Holding Corporation
Green, Jerry
Lipsch, J. C.
Mason, Harold, Prop., Club Aurora
New Broadway Hotel
Stage Door Casino
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Hodges, Edwin A.
FREDERICK:
Rev. H. B. Ritterhouse
SALISBURY:
Twin Lanterns, Elmer B. Dabbiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS

ALLSTON:
Spaulding, A. W.
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Aquatic Shows, Inc., also known as Water Follies of 1944.
Grace, Max L.
Gray, Judd, Warmouth's Restaurant
Jenkins, Gordon
Loisze, William
Mouzon, George
Psalidino, Rocky
Snyder, Sam
Sullivan, J. Arnold, Bookers' License 190
Walker, Julian
Younger Citizens Coordinating Committee.
CAMBRIDGE:
Montgomery, A. Frank, Jr.
DANVER:
Bastiani, Eugene
PITCHBURG:
Bolduc, Henry
HOLYOKE:
Lavy, Bernard W., Holyoke Theatre
LOWELL:
Porter, R. W.
NANTASKET:
Sheppard, J. K.
NEW BEDFORD:
Rose, Manuel
NORTH WYBOUTH:
Pearl, Morey

MICHIGAN

BATH:
Terrace, The, Park Lake
BATTLÉ CREEK:
Magel, Milton
BAY CITY:
Alpha Omega Fraternity
Niedzielski, Harry
Walther, Dr. Howard
DETROIT:
Adler, Caesar, and Hoffman, Sam, Oper., Frontier Ranch.
Advance Theatrical Operation Corp., Jack Broder, Pres.
Amnor Record Company
Berman, S. B.
Bibb, Allan
Bologn, Sam, Imperial Club
Bommarito, Joe
Briggs, Edgar M.
Cavanaugh, J. J., Receiver, Downtown Theatre.
Dapich, James M.
Downtown Casino, The
Kosman, Hyma
Mailoy, James
O'Malley, Jack
Paradise Cave Cafe
San Diego Club, Nono Misandri
Schreiber, Raymond, Owner and Oper., Colonial Theatre.

MINNESOTA

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Crest Club, Frank Ganser
BEMIDJI:
Foster, Floyd, Owner, Merry Misers' Tavern.
CALEDONIA:
Elton, Rudy
FAIRMOUNT:
Graham, H. R.
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Cookling, Harold C.
GAYLORD:
Green, O. M.
HIBBING:
Fitzner, Earl
LUVELAND:
Benett, J. W.
SPRINGFIELD:
Green, O. M.
ST. CLOUD:
Gent, Mike
ST. PAUL:
Fox, S. M.

MISSISSIPPI

GREENVILLE:
Folland, Flenard
JACKSON:
Ferry, T. G.

MISSOURI

CAPE GIRARDEAU:
Gilkison, Lorenz
Moonglow Club
CHILLICOTHE:
Hawes, H. H., Mgr., Windmoor Gardens.
POPLIN:
D'Agostino, Sam
KANSAS CITY:
Cox, Mrs. Evelyn
Fox, S. M.
Holm, Maynard G.
Thudium, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Chas. C.
LEBANON:
Kay, Frank
NORTH KANSAS CITY:
Cook, Bert, Mgr., Ballroom.
Winwood Beach.
ROLLA:
Shubert, J. S.
ST. JOSEPH:
Thomas, Clarence H.
ST. LOUIS:
Caruth, James, Oper., Club Rhythm, boogie, Cafe Society, Brown Bomber Bar.
D'Agostino, Sam, Castle Ballroom
SIKESTON:
Boyer, Hubert

MONTANA

FORSYTH:
Allison, J.
NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.
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Field, H. E., Mgr., 1733 Club
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Johnson, Max
OMAHA:
Davis, Clyde E.
Omaha Credit Women's Breakfast Club.
Romo, Charles
NEVADA
ELY:
Folsom, Mrs. Ruby
RENO:
Blackman, Mrs. Mary
NEW JERSEY
ARCOLA:
Corrison, Eddie
White, Joseph
ASBURY PARK:
Richardson, Harry
Ryan, Paddy, Operator, Paddy Ryan's Bar & Grill.
White, William
ATLANTIC CITY:
Atlantic City Art League
Jones, J. Paul
Lockman, Harvey
ATLANTIC HIGHLANDS:
Kaiser, Walter
DLOMPFIELD:
Brown, Grant
CAMDEN:
Towers Ballroom, Pearson Levy and Victor Potamkin, Mgrs.
CLIFTON:
Silberstein, Joseph I., and Etzelson, Samuel.
EATONTOWN:
Scheri, Anthony, Owner, Dubonnette Room.
LAKEWOOD:
Patt, Arthur, Mgr., Hotel Plaza.
Schlin, S. H.
LONG BRANCH:
Rappaport, A., Owner, The Blue Room.
MONTCLAIR:
Three Crowns Restaurant
MOUNTAINSIDE:
The Chatterbox, Inc., Roy DiCarlo
NEWARK:
Clark, Fred E.
Kruvant, Norman
N. A. A. C. P.
Robinson, Oliver, Mommies Club
Santoro, V.
Simmons, Charles
Skyway Restaurant, Newark Airport Highway.
Smith, Frank
Stewart, Mrs. Rosewood
Tucker, Frank
PATERSON:
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverside Casino
PRINCETON:
Lawrence, Paul
NORWAY:
Valencia Ballroom, Louis Zadra, Mgr.
ROUND LAKE:
Gordon, Don S., Mgr., Round Lake Casino.

NEW MEXICO

ALBUQUERQUE:
Marviz, Otis
CLOVIS:
Denton, J. Earl, Owner, Plaza Hotel

NEW YORK

ALBANY:
Bradt, John
Flood, Gordon A.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Gablet, The
ARMONK:
Embassy Associates
BINGHAMTON:
Bentley, Bert
BONAVENTURE:
Class of 1941 of the St. Bonaventure College.
BRONX:
Santoro, E. J.
BROOKLYN:
Graymont A. C.
Hared Productions Corp.
Johnston, Clifford
Puma, James
BUFFALO:
Christiano, Frank
Erickson, J. M.
Kaplan, Ken, Mgr., Buffalo Swing Club.
King, Geo., Production Co.
McKay, Louis
McNelis, Max
Nelson, Art
Nelson, Mrs. Mildred
Rush, Chas. E.
Shultz, E. H.
Watts, Charles J.
EASTCHESTER:
Starlight Terrace, Carlo Del Tulo and Vincent Farmicola, Prop.
ELLENVILLE:
Cohen, Mrs. A.
ELMIRA:
Goodwin, Madilyn
GLENS FALLS:
Tiffany, Harry, Mgr., Twin Tree Inn
JAMESTOWN:
Lindstrom & Meyer
KIAMEHA LAKE:
Mayfair, The
LACKAWANNA:
Chic's Tavern, Louis Cicardi, Prop.
LARCHMONT:
Morris, Donald
Theta Kappa Omega Fraternity
MT. VERNON:
Raphin, Harry, Prop., Wagon Wheel Tavern.
NEWBURGH:
Matthews, Bernard H.
NEW LEBANON:
Denton, Eleanor
NEW YORK CITY:
Amusement Corp. of America
Baldwin, C. Paul
Bearubi, M.
Booker, H. E., and AU-American Entertainment Bureau.
Broadway Swing Publications, L. Frankel, Owner.
Callicchio, Dominick
Campbell, Norman
Caresti, A.
Chissarini & Co.
Cohen, Alexander, connected with "Bright Eighties" Cotton Club
Currie, Robert W., formerly held Bookers' License 2995.
Davison, Jules
Denton Boys
Diener & Dorakind, Inc.
Dodge, Wendell P.
Dyruff, Nicholas
Embre, Mrs. Mabel E.
Evans & Lee
Fine Plays, Inc.
Flaehnik, Sam E.
Foreman, Jean
Fotobopp, Inc.
Fur Dressing & Dyeing Salesmen's Union
Glyde Oil Products
Grant & Wadsworth and Casim, Inc.
Grisman, Sam
Hirfman, George A., Hirfman Florida Productions, Inc.
Immerman, George
Joseph, Alfred
Katz, George, Theatrical Promoter
Koch, Fred G.
Koren, Aaron
Leigh, Stockton
Leonard, John S.
Levy, Al. and Nat, former owners, Merry-Go-Round (Brooklyn).
Lyon, Allen (also known as Arthur Lee).
Macher, Harry, Mgr., Folley Theatre (Brooklyn).
Masconi, Charles
Mastlaw, I.
Maybohm, Col. Fedor
Menzel, Ed. P.
Miller, James
Montello, R.
Moody, Philip, and Youth Movement to the Future Organization.
Murray, David
Pearl, Harry
Phi Rho Pi Fraternity
Regan, Jack
"Right This Way", Carl Reed, Mgr.
Rogers, Dick
Rogers, Harry, Owner, "Frisco Follies".
Rosenauer, Adolph and Sykes, Oper., Royal Tours of Mexico Agency.
Russell, Alfred
Schulz, Bay
Schneider, Charles
Singer, John, Former Bookers' License No. 3336
Solomonoff, Henry
South Seas, Inc., Abner J. Rubin
"SO" Shampoo Company
Spencer, Lou
Stein, Ben
Stein, Norman
Straus, Walter
Strowe, Irving
Superior 25 Club, Inc.
Wade, Frank
Wex & Leventhal, Inc.
Weinstock, Joe
Winkler Operating Co.
Wisnisky, S.
NIAGARA FALLS:
Panza, Joseph, connected with Midway Park.
PORT KENT:
Klages, Henry C., Owner, Mountain View House.
ROCHESTER:
Genesee Electric Products Co.
Gorin, Arthur
Lloyd, George
Pulsifer, E. H.
Valenti, Sam
SARATOGA:
Sullivan, Peter, Owner, Flying Rock Restaurant
SCHENECTADY:
Gibson, John F.
Magill, Andrew
Silverman, Harry, Owner, Music Bar & Restaurant.
SOUTH PALMSBURG:
Kaufman, Wm. and Finer Hotel.
Seldin, S. H., Oper., Grand View Hotel.

SUFFERN: Armstrong, Walter, Pres., County Theatre.
TRACUSS: Feinglos, Norman, Horton, Don, Syracuse Musical Club.
TONAWANDA: Shuman, George, Oper., Hollywood Restaurant.
TROY: DeSina, Manuel, Holiday Inn, Louis Strauch, Owner.
TUCKAHOE: Burebaum, Murray, Rodza, Walter.
UTICA: Moisons, Alex.
VALHALLA: Twin Palms Restaurant, John Masi, Prop.
WHITE PLAINS: Brod, Mario, Hechira Corporation, Reis, Leo.
WHITESBORO: Guido, Lawrence.
YONKERS: Colonial Manor Restaurant, William Sobner, Prop.

YOUNGSTOWN: Eshora, Harry, Lombard, Edward, Reider, Sam.
ZANESVILLE: Venner, Pierre.
OKLAHOMA: ADA: Hamilton, Herman.
OKLAHOMA CITY: Holiday Inn, Louis Strauch, Owner.
LOUIS STRAUCH, Owner.
THE 20 Club, Louis Strauch, Owner.
TULSA: Angel, Alfred, Coltry, Charles, Hora, O. B.
MAYFAIR CLUB, John O.M. Mgr.
McHunt, Arthur, Moana Company, The Tate, W. J.

WARWICK: D'Antuono, Joe, D'Antuono, Mike.
SOUTH CAROLINA: CHARLESTON: Hamilton, E. A. and James.
GREENVILLE: Allen, E. W., Bryant, G. Hodges, Fields, Charles B., Goodman, H. E., Mgr., The Piano.
ROCK HILL: Rolas, Kid, Wright, Wilford.
SPARTANBURG: Holcome, H. C.
TENNESSEE: BRISTOL: Pischauer Country Club.
CHATTANOOGA: Daddy, Nathan, Reeves, Harry A.
JACKSON: Clark, Dew, JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club.
MEMPHIS: Arkinson, Elmer, Hubert, Maurice.
NASHVILLE: Carter, Robert T., Eakle, J. C., Harris, Rupert, Greater United Amusement Service.
TEXAS: ABILENE: Sphinx Club.
AMARILLO: Cox, Milton, Donohoo, H. W.
AUSTIN: Franka, Tony, Rowlett, Henry.
CLARKSBURG: Dickson, Robert G.
DALLAS: Carnahan, R. H., Goldberg, Bernard, May, Oscar P. and Harry E. Morgan, J. C.
FORT WORTH: Bauer, Bill, Bowers, J. W., Carnahan, Robert, Coo Cao Club, Merritt, Morris John, Smith, J. P.
GALVESTON: Evans, Bob, Page, Alex, Purple Circle Social Club.
HENDERSON: Wright, Robert.
HOUSTON: Grigsby, J. B., Jenson, Oscar, Merritt, Morris John, Orchestra Service of America, Revis, Bouldin, Richards, O. K., Robinson, Paul, World Amusement, Inc., Thomas A. Wood, Pres.
KILGORE: Club Plantation, Mathews, Edna.
LONGVIEW: Ryan, A. L.
MIDLAND: Donohoo, H. W.
PALESTINE: Earl, J. W.
PORT ARTHUR: Silver Slipper Night Club, V. B. Berwick, Mgr.
TYLER: Gillilan, Max, Tyler Entertainment Co.
WACO: Williams, J. R.
WICHITA FALLS: Dibbles, C., Malone, Eddie, Mgr., The Bar.
UTAH: SALT LAKE CITY: Allan, George A.
VERMONT: BURLINGTON: Thomas, Ray.
VIRGINIA: NEWPORT NEWS: Ray, Bert, Owner, "The Bar".
NORFOLK: DeWitt Music Corporation, U. H. Manzy, Pres.; C. Coates, V-Pres.
NORTON: Pegram, Mrs. Erma.
ROANOKE: Harris, Stanley, Morris, Robert F., Mgr., Radio Artists' Service, Wilson, Sol, Mgr., Royal Casino.
SUFFOLK: Clark, W. H.
WASHINGTON: TACOMA: Dittbender, Charles, King, Jan.
WOODLAND: Martin, Mrs. Edith.
WEST VIRGINIA: BLUEFIELD: Brooks, Lawson, Florence, C. A., Thompson, Charles O.
CHARLESTON: Brando, William, Corey, J. L. L. Hargreave, Paul, White, R. L., Capitol Booking Agency, White, Ernest B.
FAIRMONT: Carpenter, Samuel H.
WISCONSIN: ALMOND: Bernasco, Geo., Two Lakes Pavilion.
APPLETON: Konzimas, E., Miller, Earl.
ACADIA: Eckhardt, Cyril.

BABABOO: Dunham, Paul L.
EAGLE RIVER: Denoyer, A. I.
HEAFFORD JUNCTION: Kilianski, Phil., Prop., Phil's Lake Nahomik Resort.
JUMP RIVER: Erickson, John, Mgr., Community Hall.
KEESHENA: American Legion Auxiliary, Long, Mildie.
MADISON: White, Edw. R.
MALONE: Kramer, Gale.
MERILL: Goetsch's Nite Club, Bea Goetsch, Owner.
MILWAUKEE: Cabre, Ivo, Thomas, James, Weinberger, A. J.
MT. CALVARY: Sijack, Seve.
NEOPIT: American Legion, Sam Dickenson, Vice-Commander.
RHINELANDER: Kendall, Mr., Mgr., Holly Wood Lodge.
Khoury, Tony.
ROTHSCHILD: Rhyner, Lawrence.
SHEBOYGAN: Bahr, August W., Sicilia, N.
SLINGER: Buz, Andy, alias Andy Buzge.
STURGEON BAY: DeFeo, F. G., Larshid, Mrs. George, Prop., Carman Hotel.
WAUSAU: Vogl, Charles.
WYOMING: CASPER: Schmitt, A. E.
ORIN JUNCTION: Queen, W., Queen's Dance Hall.
DISTRICT OF COLUMBIA: WASHINGTON: Alvis, Ray C., Arcadia Ballroom, Edw. P. Meserole, Owner and Operator.
Archer, Pat, Berenguer, A. C., Burroughs, H. F., Jr., Dykes, John (Jim), Prop., Dykes' Stockade, Flagship, Inc., Frattons, James, Puredy, E. S., Mgr., Trans Lux Hour Glass, Hayden, Phil, Hodges, Edwin A., Hoffman, Ed. F., Hoffman's 3-Ring Circus, Huse, Lim, Mgr., Casino Royal, formerly known as La Paree.
Lynch, Buford, McDonald, Earl H., Melody Club, Moore, Frank, Owner, Star Dust Inn, O'Brien, John T., Reich, Eddie, Ross, Thomas N., Smith, J. A., Trans Lux Hour Glass, E. S. Puredy, Mgr.
CANADA: ALBERTA: CALGARY: Dowsley, C. L.
MANITOBA: WINNIPEG: Hamilton Booking Agency.
ONTARIO: BRANTFORD: Newman, Charles.
HAMILTON: Dumbells Amusement Co.
PORT ARTHUR: Curtis, M.
TORONTO: Leslie, George, Chin Up Producers, Ltd., Rely Young, Mgr., Clarke, David.
NEVCHOLS, Ed., Orchestra, Monroe, Wis.
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.
Rushbolts, Ed., Orchestra, Dunkirk, N. Y.
Welts Orchestra, Kitchener, Ont., Canada.

Cocherill, W. H., Eden, Leonard, Henderson, W. J., LaSalle, Fred, Fred LaSalle Attractions, Local Union 1452, CIO Steel Workers' Organizing Committee.
QUEBEC: MONTREAL: Auger, Henry, DeSautels, C. B., Hoss, Jack, Operator, Vienna Grill.
Sourkes, Irving.
QUEBEC CITY: Sourkes, Irving.
VERDUN: Seacal, Lea.
MISCELLANEOUS: American Negro Ballet, Aulger, J. H., Aulger Bros. Stock Co. Ball, Ray, Owner, All-Star Hit Parade.
Bendorf, Clarence, Bert Smith Revue, Bigley, Mel. O., Baugh, Mrs. Mary, Blake, Milton (also known as Manuel Blanche and Tom Keat), Blanke, Manuel (also known as Milton Blake and Tom Keat), Blaufon, Paul, Mgr., Pez Bee Coe Production Co., Inc., Brsu, Dr. Max, Wagnerian Opera Co., Brannstein, B. Frank, Bruce, Howard, Mgr., "Crazy Hollywood Co.", Bruce, Howard, Hollywood Star Doubles, Brugler, Harold, Brydon, Ray, Mgr., of the Den Rice 3-Ring Circus, Buras, L. L., and Partners, Carr, June, and Her Parisienne Creations, Carroll, Sam, Currie, Mr. and Mrs. R. C., Promoters, Fashion Shows, Curry, R. C., Czapiwaki, Harry J., Dairrigh, Don, DeShon, Mr., Eckhart, Robert, Edmonds, E. E., and His Enterprising Favorites, B. F., Feehan, Gordon P., Ferris, Mickey, Owner and Mgr., "American Beauties on Parade", Fitzkee, Daricl, Foley, W. R., Fox, Sam M., Freeman, Jack, Mgr., Follies Gay Parade, Freich, Joe C., Gardiner, Ed., Owner, Uacle Ezra Smith's Bara Dance Frolica, Grago, Pete, Hanover, M. L., Promoter, Hendershott, G. B., Fair Promoter, Hoffman, Ed. F., Hoffman's 3-Ring Circus, Horan, Irish, Hyman, S., International Magicians, Producers of "Magic in the Air", Johnson, Sandy, Katz, George, Kaunongs Operating Corp., F. A. Scheitel, Sec. Kane, Lew, Theatrical Promoter, Keat, Tom (also known as Manuel Blanche and Milton Blake), Kenlar, Sam, Promoter, Keyes, Ray, Kimball, Dude (or Romaine), Kosman, Hymna, Kosta, Oscar, Larson, Norman J., Lasky, Andre, Owner and Mgr., Andre Lasky's French Revue, Lawton, Miss Judith, Lester, Ana, Levin, Harry, London Intimate Opera Co., Magee, Floyd, Maurice, Ralph, Maxwell, J. E., McFryer, William, Promoter, McKay, Gail B., Promoter, McKinley, N. M., Meyer, Harold, Monmouth County Firemen's Assn. Monoff, Yvonne, Mosher, Woody (Paul Woody), Mosko, Maurice, Mueller, Otto, Nash, L. J., Ouellette, Louis, Platinum Blond Revue.

Plemley, L. D., Richardson, Vaughn, Fine Music.
Robertson, T. E., Robertson Rodon, Inc.
Roger, Harry, Owner, "Polaris".
Ross, Hal J., Enterpriser.
Russell, Ross, Mgr., "Theater".
Schuler, Ray, Shевич, Vladimir, Shynes, Tony, Singer, Leo, Singer's Midway, Smith, Ora T., Snyder, Sam, Owner, Water Follies.
Stone, Louis, Promoter, Tuban, Mathew, Tripartitions of 1941, Thompson, J. Nelson, Promoter, Todd, Jack, Promoter, Travers, Albert A., "Uncle Ezra Smith Bara Dance Frolica", Walter, Marie, Promoter, Welch, Fann and Jack, Theatrical Promoters, White, Jack, Promoter of Style Show, Wiley, Walter C., Promoter of "Fitterbug Jamboree", Williams, Frederick, Wolfe, Dr. I. A., Woody, Paul (Woody Madson), Yotel, Alex, Theatrical Promoter, "Zorine and Her Nudies".
THEATRES AND PICTURE HOUSES: Arranged alphabetically by States and Canada.
CALIFORNIA: LOS ANGELES: Paramount Theatre.
MASSACHUSETTS: BOSTON: E. M. Loew's Theatre.
HOLYOKE: Holyoke Theatre, Bernard W. Jay.
MICHIGAN: DETROIT: Colonial Theatre, Raymond, Owner and Oper.
GRAND RAPIDS: Powers Theatre.
MISSOURI: KANSAS CITY: Main Street Theatre.
NEW YORK: NEW YORK CITY: Apollo Theatre (42nd St.), Jay Theatres, Inc.
LONG ISLAND (New York): HICKSVILLE: Hicksville Theatre.
NORTH CAROLINA: LUMBERTON: Carolina Theatre.
OHIO: CLEVELAND: Metropolitan Theatre.
PENNSYLVANIA: HAZLETON: Capitol Theatre, Bud Irwin, Mgr.
PHILADELPHIA: Apollo Theatre, Bijou Theatre.
TENNESSEE: KNOXVILLE: Bijou Theatre.
VIRGINIA: BUENA VISTA: Rockbridge Theatre.
DISTRICT OF COLUMBIA: WASHINGTON: Universal Chain Theatrical Series.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS
BANDS ON THE UNFAIR LIST: Fort Cralo Band & Drum Corps, Renaissance, N. Y., Libertyville Municipal Band, Harry White, Director, Mundelein, Ill., Southern Pacific American Legion Post Band, San Francisco, Calif., Southern Pacific Club Band, San Francisco, Calif., Spencer, Robert (Bob) and his Band, Midland, Mich., Wuerli's Concert Band, Sheboygan, Wis.
ORCHESTRAS: Beer, Stephen S., Orchestra, Reading, Pa., Bailey, Vernon, Orchestra, Napa, Cal., Brewer, Gage and his Orchestra, Wichita, Kans., Burian, Lorraine, and Her Orchestra, Friendship, Wis., Capps, Roy, Orchestra, Sacramento, California, Cole, George, and his Orchestra, Westfield, Mass., Downe, Red, Orchestra, Topeka, Kan., Drotning, Charles, Orchestra, Stoughton, Wis., Green, Red, Orchestra, Wichita, Kan., Kross, Walter, Orchestra, Perth Amboy, N. J., Kryl, Bohamir, and his Symphony Orchestra.
INDIVIDUALS, CLUBS, HOTELS, Etc.: This List is alphabetically arranged in States, Canada and Miscellaneous.
CALIFORNIA: NAPA: Carneros Social Hall.
SAN BERNARDINO: Sierra Park Ballroom, Clark Rogers, Mgr.
CONNECTICUT: HARTFORD: Buck's Tavern, Frank S. DeLacoe, Prop., Kid Kaplan Grill.
NORWICH: Wonder Bar.
FLORIDA: TAMPA: Rainbow Tavern, Nick Brown, Prop.
ILLINOIS: BELLEVILLE: Turkey Hill Grange.
CHARLESTON: Colos County Fair.
MATTOON: U. S. Grand Hotel.
INDIANA: BICKNELL: Knox County Fair Assn.
MUNCIE: Muncie Fair Association, Muncie Fair Grounds.
IOWA: BOONE: Miner's Hall.
DUBUQUE: Julien Dubuque Hotel.
ORLEANS: Billingale, Ralph.
KANSAS: TOPEKA: Egyptian Ballroom, Claude Buser, Mgr.
WICHITA: Shadowland Dance Club, Gage Brewer, Owner and Oper.
KENTUCKY: LOUISVILLE: Kentucky Hotel, Series American Home Assn., Inc.



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- LOUISIANA**
- BATON ROUGE:**
Bambassadors Club
Elys Club
- NEW ORLEANS:**
Happy Landing Club
- MARYLAND**
- ELKTON:**
Tom Howard's Tavern, Tom Howard, Owner, Booth's Village.
- MASSACHUSETTS**
- FALL RIVER:**
Paris, Gilbert
- MICHIGAN**
- FLINT:**
Central High School Auditorium
- INTERLOCHEN:**
National Music Camp
- ISHPEMING:**
Casino Bar & Night Club,
Ralph Duto, Prop.
- MANCHESTER:**
Wamplers Lake Resort, Alie Lockhardt, Owner and Operator.
- MARQUETTE:**
Johnson, Maria M.
- MUNISING:**
Corktown Bar
- NEGAUNEE:**
Hotel Bar, Napoleon Viano, Prop.
- NEBRASKA**
- OMAHA:**
Jaap, Man
- NEW JERSEY**
- ATLANTIC CITY:**
Knights of Columbus Hotel and Grill.
- BELLEVILLE:**
Fountain
- CLIFTON:**
Boeckmann, Jacob
- GLEN RIDGE:**
Glen Brook
- HIGHLAND PARK:**
Atkinson, Connie
- LINDENWOOD:**
Overbrook Villa, Joe Terry, Manager; Sam Mentine, Proprietor.
- LITTLE FERRY:**
Charlie's Grill,
Charles Kozler, Owner.
- NEW YORK**
- FRANKFORT:**
Billis Hotel
- MASSENA:**
Gib and Mac's Night Club,
Gilbert Whalen, Prop.
- MOUNT VERNON:**
Studio Club
- NEW YORK CITY:**
Jeany, Tite (also known as Ted or Ed Hardy).
- OUAQUAGA:**
Hanson's Hotel, Ouaquaga Lake
- SCREENEYDALE:**
Music Bar Restaurant,
Harry Silverman, Prop.
- NORTH CAROLINA**
- ELANDS:**
Chatterbox Club,
W. H. Krew, Owner.
- NORTH DAKOTA**
- BISMARCK:**
Dwese Night Club,
Mike Guon, Owner,
Hi-Hat Night Club,
Mike Guon, Owner,
Midway Night Club,
Mike Guon, Owner.
- OHIO**
- CONNEAUT:**
MacDowell Music Club
- OKLAHOMA**
- OKLAHOMA CITY:**
Jake's Cow Shed, Willard Humphries and Jake Samars, Mgrs.
Orwig, William, Booking Agent
- PENNSYLVANIA**
- GREENSBURG:**
General Green Lodge,
Prater's Order of Police.
- NEW BIRMINGHAM:**
Radio Station WKPA
- PITTSBURGH:**
Balconades
Flamingo Roller Palace,
J. C. Navari, Operator.
New Penn Inn, Louis, Alex and Jim Passarella, Prop.
- READING:**
"Shanghai Veterans" Veterans Assn.
- SOUTH CAROLINA**
- COLUMBIA:**
University of South Carolina
- TEXAS**
- CORPUS CHRISTI:**
Continental Club
- FORT ARTHUR:**
DeGrasse, Lenore
- UTAH**
- NORTH OGDEN:**
Olin-Chick Night Club,
Wayne Barker, Prop.
- WEST VIRGINIA**
- CHARLESTON:**
Smy Club, "Flop" Thompson and Louis Risk, Oper.



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WISCONSIN

- COTTAGE GROVE:**
Cottage Grove Town Hall,
John Galvin, Oper.
- GRAND MARSH:**
Patrick's Lake Pavilion,
Milo Cashman.
- 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.
- FORT STANLEY:**
Casino-on-the-Lake Dance Floor
- QUEBEC**
- MONTREAL:**
Chez Maurice (Inland)
David, Roland
Harry Feldman
Vic-Toc Cafe and Louis Dettner

MISCELLANEOUS

- David, Oscar
- THEATRES AND PICTURE HOUSES**
- MARYLAND**
- BALTIMORE:**
State Theatre
- MISSOURI**
- ST. LOUIS:**
Fox Theatre
- CANADA**
- MANITOBA**
- WINNIPEG:**
Odeon Theatre

A Case of Kettledrums

Kettledrums, it seems, have a way of bringing folks together. Take the case of Saul Goodman, kettle-drummer for the New York Philharmonic-Symphony, and Winston Churchill, who as a youth had a yen to master this type of percussion. When Mr. Goodman read in a recent issue of his daily paper the statement by Churchill, "I have always been attracted to the kettledrum. Again and again I have said to myself, 'If I could only get hold of those sticks!'"—he decided, then and there, here was a kindred spirit. The very next day he penned a letter to the former Prime Minister stating, "For many years I have followed your every word, both over the radio and in print, with the greatest admiration. Your failure as a kettledrummer has been the greatest boon to civilization, for no kettledrummer could ever hope to achieve the heights of dynamic power which you have reached in the most critical period of world history."

The note in answer from this "frustrated drummer" stated he had read Mr. Goodman's "kind message" with "great pleasure".

The Philharmonic-Symphony Society looks forward hopefully to having Mr. Churchill attend one of its concerts during his visit here in America, when he can see and hear Mr. Goodman in action.

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