

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXX

NEWARK, N. J. APRIL, 1942

NO. 10

AGREEMENT BETWEEN THE I.A.T.S.E.--A.F.M. CANCELLED

Failure to Reach New Agreement Results in Executive Board Action

The International Executive Board of the American Federation of Musicians at its mid-winter meeting abrogated the agreement with the IATSE which was consummated in 1913.

Fifty-two auditoriums and 182 theatres which were placed on the National Unfair List through the IATSE have now been removed from said list and are listed at the end of this report.

For some 18 months, I had been attempting to negotiate a new agreement with the IATSE. During these negotiations and at my request, 221 theatres and auditoriums were removed from the Unfair List, which list was published in the February, 1941, issue of the INTERNATIONAL MUSICIAN.

About January 1, 1942, I had a meeting in my office with Richard Walsh, president of the IATSE, and Louis Krouse, secretary-treasurer. The agreement was then discussed pro and con. I told them that we were to have a Board meeting beginning January 26th and it was my opinion that if some agreement was not reached, that the International Executive Board would abrogate the old one. Then and there a date was set for the International Executive Board of the IATSE to meet with the International Executive Board of the American Federation of Musicians at our mid-winter conference.

During 18 months of negotiations, the following agreement was presented to the IATSE which was not accepted:

On this date, the American Federation of Musicians and the IATSE have agreed that they will cooperate with one another, in other words assist one another wherever it is to the mutual benefit of both organizations.

This agreement supersedes all past agreements or agreements between the American Federation of Musicians and the IATSE.

It is also hereby agreed that both the IATSE and the American Federation of Musicians recognize the right of the local unions affiliated with both to enter into a local agreement consistent with the laws of the parent organizations which will be recognized by both the IATSE and the American Federation of Musicians and to enforce same in the jurisdictions where these local agreements are made.

When they appeared before our Board, they presented a counter-proposition which reads as follows:

Tentative Draft of Proposed Agreement Between International Alliance of Theatrical Stage Employees and American Federation of Musicians

FIRST: If either party to this agreement or a local union affiliated with either such party has a grievance pertaining to union wages or any other working condition against an employer and fails to have such grievance adjusted, and such local union having informed its national organization thereof, upon request of either party to this agreement, the other party shall immediately cause to be cancelled any contract which it or any of its affiliated local unions may have with the employer involved in the controversy, or arrange to be relieved of its contractual obligations thereunder, pending the controversy.

SECOND: Both parties to this agreement agree promptly to adopt resolutions making it respectively obligatory upon themselves and their affiliated local unions to insert an appropriate cancellation or relief clause in all contracts, including all extensions and renewals thereof, which they or any of them may hereafter execute whereby they and each of them will be enabled to carry out the intent of this agreement.

THIRD: The parties agree that they will use their best efforts to localize any controversy to the place of inception. However, if either party should deem it vital to its best interests to extend the controversy to as many places and local unions as the employer involved in the controversy, through his affiliations, is interested, such party may require the other party similarly to extend the controversy and cancel or obtain aforesaid relief under its contracts, and that of its affiliated local unions, in such extended territory. Such an extended controversy shall be

handled by and in charge of an Advisory Board consisting of three (3) members of the General Executive Board of each organization.

FOURTH: Nothing in this agreement shall be so construed as to give either party



VLADIMIR HOROWITZ, Eminent Pianist Story on Page 20

thereto any authority whatever to judge or pass upon the wages or working conditions which the other party to this agreement provides for its members.

FIFTH: This agreement shall be applicable not only with respect to employers with whom the parties have had prior employer-employee relationships, but shall also be applicable to any controversy arising out of an attempt by either party to unionize the employees of an employer.

SIXTH: Local unions of both organizations are free to enter into local trade agreements of their own, subject to the approval of the General Executive Boards of their respective national organizations. Such local agreements shall in no way be construed as contrary to this national agreement, even though some of the provisions therein may run contrary to same, and the parties agree to hold their

FORM B UNAFFECTED BY COURT DECISION

Williams Case Tried Solely to Determine Status of Leader Under Old Form Contract.

Some question seems to exist among the members of the Federation as to whether the Circuit Court of Appeals reversal of the District Court's decision in the Griff Williams case affects the Social Security employment tax status of orchestra leaders pursuant to the Form B Contract. You are advised that the Williams case was brought solely to determine the employment tax status of orchestra leaders pursuant to old form contracts. The decision of the Court of Appeals relates only to such old form contracts and does not affect in any way the employment tax status created by the Form B Contract.

SAMUEL T. ANSELL.

CONTRACTS MUST BE EXECUTED IN FULL

Action Will Be Taken Against Leaders and Agents Unless Form B Contracts Are Filled Out.

Since the adoption of the Form B engagement contract by the Federation, we have received numerous complaints from secretaries of locals which indicate that very often the contracts are not properly filled out and also that the law regarding the filing of contracts, in many instances, is not properly observed by leaders and booking agencies.

In order to clarify the situation and remove the cause for such complaints, I am issuing the following instructions regarding the filing of the Form B Contract, and the information that must be contained therein:

The face of the contract must be properly filled out to show the place of employment, and the other data required as indicated thereon. On the space which reads "Price Agreed Upon", the price of the engagement must be stated. In some instances contracts filed with locals simply read, "Union Scale". This does not comply with the regulations, as the price for the engagement must be stated. In cases where an engagement is taken on a guarantee and percentage, the amount of the guarantee must be stated (which must never be less than union scale), plus whatever percentage is agreed upon.

On the back of the contract are spaces on which should be listed the names of the musicians, local number, social security number and wages. It is absolutely imperative that these be properly filled out, including the actual wages received by the musicians. At the bottom should be listed all expenses, including transportation and agent's commission, if any. These, together with the list of wages should equal the amount on the face of the contract.

In the absence of a written contract, a written statement fully explaining all the conditions must be filed with the local in whose jurisdiction the engagement is played. This is in accordance with Section 9-E of Article XIII, page 139, of the By-Laws. You will note that this section reads, "that the minimum amount of money paid each sideman based upon the minimum local scale must be listed."

Due to the fact that the Social Security Tax must be paid on the actual amount received by the employees, the International Executive Board at its meeting in Chicago in September, 1941, changed this to read, "and the actual amount of money paid each sideman." Before the Social Security law was enacted, it undoubtedly was sufficient to list the local minimum scale, since that was the amount upon which the Federation 10 per cent surcharge was based. But now it is necessary to list the actual amount in order that the employer may compute the Social Security Tax payments. The Federation 10 per cent surcharge is still based on the minimum local scale and is to be paid the same as formerly.

Many secretaries complain that all required information is not listed on the back of the contracts. Upon referring these complaints to the agencies they state that they depend upon the leaders for supplying this information since they may not know what musicians are to be on the engagement, as this is entirely within the knowledge of the leaders. Often the leaders say that they do not know who the men will be until the night of the engagement and therefore, are not in a position to furnish the locals with this information beforehand. However, there is no reason why the information should not be available on the evening of the engagement and if the representative of the local appears on the engagement, he should be supplied with this information at that time. If no representative appears, the information should be imparted

locals strictly to the carrying out of such local agreements.

SEVENTH: The foregoing agreement may be altered by modifying or eliminating or adding to any of the provisions therein contained or supplemented by new matter by and with the consent of both the General Executive Boards of the aforesaid organizations.

On January 30th the International Executive Board on motion, abrogated the old agreement and instructed me to present the following counter-proposition which is included in a letter sent to the IATSE under date of February 9, 1942, and reads as follows:

(Continued on Page Twenty-two)

(Continued on Page Twenty-one)

International Musician

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

Subscription Price - Thirty Cents a Year

Published Monthly by FRED W. BIRNBACH,
39 Division Street, Newark, N. J.

Vol. XXXX.

No. 10

Official
BUSINESS
Compiled to Date

CHARTERS ISSUED

194—Abbotsford, Wisconsin.
478—Coshocton, Ohio.
597—Medford, Oregon.
632—Jacksonville, Florida (colored).

CONDITIONAL MEMBERSHIP
ISSUED

A 1266—Miller Adams.
A 1267—Josephine DelMar.
A 1263—Ray Vaughn (renewal).
A 1269—Joan Adams.
A 1270—Sol Williams.
A 1271—Bob Rale.
A 1272—Webster Altken.
A 1273—Albert W. Randolph (Babe).
A 1274—Charles Kaula.
A 1275—Manuel C. Barquero.
A 1276—Albert P. Yuron.

THE DEATH ROLL

Atlantic City, N. J., Local 661—Joseph A. Pullo, Andrew K. MacAllister.
Allentown, Pa., Local 561—Earl F. Heater.
Asbury Park, N. J., Local 399—Robert D. Morgan.
Boston, Mass., Local 9—August Damm, Edwin A. Sabin.
Baltimore, Md., Local 40—Joseph Kapralek.
Boise, Idaho, Local 537—Ralph Fascilla.
Bay City, Mich., Local 127—Gordon Bowman, Rush Willard.
Chester, Pa., Local 484—Joseph Earnshaw.
Cleveland, Ohio, Local 4—Fred A. Hejner, Guy E. Booth.
Chicago, Ill., Local 10—Adam Malec, Mrs. H. S. Lorrman.
Detroit, Mich., Local 5—Joe Steen.
Freeport, Ill., Local 340—Leslie J. Sinclair.
Hammond, Ind., Local 203—William C. Guthzeit.
Juneau, Alaska, Local 672—Oscar Osborne.
Los Angeles, Calif., Local 47—Harry E. Leppert, Harold J. Marshall, Mrs. Marcel Meier, Gounod Romandy, H. G. Simpson, Jimmy Walsh, Winthrop O. Warner.
Marquette, Mich., Local 218—Prof. Charles Dion.
Newark, N. J., Local 16—Henry Gill.
New York, N. Y., Local 802—Julius A. Bernstein, Umberto Buldrini, William J. Caulfield, Hugh D. Davis, William R. Haskins, Matus Lichtenstein, Anthony M. Lo Scalzo, Dorothy Norman, Gustave A. Schmit, Nell J. Sullivan, Amerigo Whitehead.
New Britain, Conn., Local 440—Nat. Bosce, A. Graziano.
New Orleans, La., Local 174—Eugene Spohrer, Sr.
Peoria, Ill., Local 26—Charles R. Lea.
Rochester, N. Y., Local 66—Paul Gustave Tintot.
San Diego, Calif., Local 325—Harold Marshall.
St. Petersburg, Fla., Local 427—Ralph Watters.
Springfield, Mass., Local 171—George E. Frost.
San Francisco, Calif., Local 6—E. R. Krippner, Frank Hess, Terence Wolohan, William Debe, John Cruft, Jimmy Walsh, H. P. Hansen.
San Jose, Calif., Local 153—F. W. Kimball, Herman Muller, C. P. Duncan.
Washington, D. C., Local 161—Douglas Crawford, Carl Trometre, John G. Frazier, Arsenio Ralon, Vincent Pinocchio.

INFORMATION WANTED

Information is needed regarding the Local in which BERNARD NELSON, clarinet and saxophone, held membership. This musician played engagements in the vicinity of Little Rock, Ark., Albany, Ga., and Gulfport and Hattiesburg, Miss.

Any officer or member having information regarding this party will kindly transmit it to the undersigned at 39 Division St., Newark, N. J.

FRED W. BIRNBACH,
Secretary, A. F. of M.

WANTED TO LOCATE

CLAUDE L. BROWN, a member or former member of Local 28, Leadville, Colo. Plays saxophone and specializes in the repairing of brass instruments. Age about 50, height about 5 feet 4 inches, of slender build. Has been in northern California until September, 1940, and southern California until April, 1941.

Anyone having any information whatsoever about this party will kindly address Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one BILL McCUNE, a member of Local 802, New York, N. Y., kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one WILLARD MURDOCK, a member of Local 443, Oneonta, N. Y., an organist playing in skating rinks, kindly communicate immediately with Secretary James Keeton, Local 443, A. F. of M., 16 Walling Ave., Oneonta, N. Y.

Anyone knowing the whereabouts of one DARYL HARPER (HARPA), a member of Local 47, Los Angeles, Calif., is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the local number in which JIMMY MACKENZIE (HELANI) holds membership kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one DON JUAN RODRIGO, member of Local 771, Tucson, Ariz., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

DEFAULTERS

Edw. T. Rodgers, Benicia, Calif., of the Palm Grove Ballroom, Oroville, Calif., is in default of payment in the sum of \$130.00 due members of the A. F. of M.

Mrs. R. M. Rosenberg, Lewiston, Idaho, and Hermiston, Oregon, is in default of payment in the sum of \$70.20 due members of the A. F. of M.

C. M. Davis, East St. Louis, Ill., is in default of payment in the sum of \$43.20 due members of the A. F. of M.

Ray Stuart, Manhattan, Kan., is in default of payment in the sum of \$60.00 due members of the A. F. of M.

Arthur Patt, manager, Hotel Plaza, Lakewood, N. J., is in default of payment in the sum of \$75.00 due members of the A. F. of M.

The Chatterbox, Inc., Ray DiCarlo, Mountainside, N. J., is in default of payment in the sum of \$2,859.50 due members of the A. F. of M.

Andrew Magill, Schenectady, N. Y., is in default of payment in the sum of \$27.00 due members of the A. F. of M.

J. A. Smith, Washington, D. C., is in default of payment in the sum of \$349.65 due members of the A. F. of M.

Powers Theatre, Grand Rapids, Mich., is in default of payment in the sum of \$721.00 due members of the A. F. of M.

Domaine d'Estrel, Mr. Ouellette, manager, Ste. Marguerite, P. Q., Canada, is in default of payment in the sum of \$9.30 to members of the A. F. of M.

Morris Abrams, Ventnor, N. J., is in default of payment in the sum of \$260.00 due members of the A. F. of M.

Bob Evans, Galveston, Texas, is in default of payment in the sum of \$108.30 due members of the A. F. of M.

ILLINOIS STATE CONFERENCE

The Twenty-first Semi-Annual Conference of Illinois Musicians will be held at Decatur, Ill., on Sunday, April 26th, 1942.

Meeting will convene at the St. Nicholas Hotel Ballroom at 10:00 A. M.

Delegates traveling by train may take the Wabash, Baltimore and Ohio and Illinois Central lines to Decatur.

PERCY G. SNOW,
President.

GEORGE W. PRITCHARD,
Secretary.



"Finest We
Ever Made"



Close-up of ball bearing rocker arm and spring steel strap assembly which make possible the incomparably live, smooth, fast action of the new "Broadway."

● The answer to every drummer's prayer—a pedal that practically works itself! Words can't describe its effortless, fast, smooth action. Beater shaft acts as a "tie" to prevent double post standard from "spreading" and causing eventual "binding." Direct center action of the spring steel pull strap on the rocker arm eliminates all side strain. This, together with full ball bearing beater shaft, assures as nearly effortless action as can be incorporated into any pedal. Beater ball "flows" evenly and effortlessly through the full arc of its travel. Action can be increased or shortened. The exact pedal "feel" you want can be obtained by adjusting the tension spring. Standard, beater shaft, footboard and heelplate finished in aluminum lacquer. Try it and you'll buy it! LEEDY MFG. CO., 405 Leedy Building, Elkhart, Indiana.

Leedy

"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

WISCONSIN STATE CONFERENCE

The Semi-Annual Conference of the Wisconsin State Musicians' Association will be held in the city of Wisconsin Rapids, Wis., on Sunday, May 3, 1942, starting at 10:00 A. M. All Wisconsin Locals are urged to send delegates. Meeting place will be announced later by mail. Delegates please notify Martin Lipke, Secretary of Local 610, how many delegates and guests will be in attendance.

W. CLAYTON DOW, Secretary.

TO ALL NEW ENGLAND LOCALS

Greetings: The next meeting of the New England Conference will be Sunday, April 19, 1942, at the Carpenter Hotel, Manchester, New Hampshire. A representative of the National Office will be present.

The Committee on Reference and Procedure will meet at 10:00 A. M. the day of said Conference. Any suggestion or subject of importance to your Local you may wish discussed, please submit to this Committee, notifying the Secretary of such matter.

An assessment of \$2.00 per delegate is levied to meet expenses. Dinner will be served at about 1:00 P. M.

Do not fail to send Secretary the number of delegates, with names and addresses. The Secretary requests that the Report of Delegates be submitted in writing and HANDED to him.

Reservations for room at hotel may be made through Frank Dudka, 832 Page St., Manchester, N. H.

Fraternally yours,

CHESTER S. YOUNG,
President.

EDWARD H. LYMAN,
Vice-President.

WILLIAM A. SMITH,
Secretary.

FRANK B. FIELD,
J. EDWARD KURTH.

Secretary's Address:

84 Jerome Street,
West Medford, Mass.

NOTICE TO MEMBERS OF THE
A. F. OF M. AND LOCAL
OFFICERS

MARY BURTON, pianist and entertainer, has been representing herself to be a member of Local 9, Boston, Mass. That Local states it has no such member. If Miss Burton is in your jurisdiction, contact her and request credentials. Kindly notify the National Secretary's Office immediately thereafter of your findings.

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

The New Colonial Inn, Singac, N. J., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 248, Paterson, N. J.

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

REMOVE FROM

FORBIDDEN TERRITORY

Anglesey Cafe, Minneapolis, Minnesota.
The Grand Cafe, Phoenix, Arizona.

NOTICE TO OFFICERS OF LOCALS
AND MEMBERS

The Eighteenth Clause of the license issued to booking agents has been changed to read as follows:

"EIGHTEENTH: This License is the property of the American Federation of Musicians and shall continue and remain in effect until terminated in accordance with Clause Thirteen hereof."

This results in such licenses continuing until terminated by either the Federation or the licensee and does away with the issuing of renewal certificates each year.

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

TO THE OFFICERS AND
MEMBERS OF THE
A. F. OF M.

Kindly be advised that I will be glad to meet with officers or members of locals of the Federation, who are closer to Chicago than New York, in Chicago by appointment should they desire to have a conference with me.

Up to the present time I have had a number of such meetings.

JAMES C. PETRILLO,
President.

NOTICE TO ALL NATIONAL AND INTERNATIONAL UNIONS

An increasing number of letters are being received each day from officers and members of National and International Unions, asking information regarding rights and opportunities of members of unions entering the war service of our nation under the benefit systems of their respective National and International Unions.

It is, of course, difficult to answer each of these inquiries. As a matter of fact, I hesitate to venture into this realm of activity. Nevertheless, it is but fair to say that having made a study of the laws of some of our National and International Unions and their benefit systems, undoubtedly difficult and perplexing problems do present themselves. Prudence demands such difficulties be cleared up now rather than later on, when possibly more serious consequences may be involved.

Suffice it to say, the undersigned will be pleased to render whatever service he can in helping to solve these difficulties and, of course, this service is rendered in the spirit of helpfulness and without thought of other considerations.

In addition to the foregoing, your attention is directed to the opportunity of having members of your organization obtain adequate life insurance protection, under the National Service Life Insurance Act of our Federal Government. Your members in the war service may secure life insurance protection, while in the armed services of the nation under this Act of our Government in amounts ranging from \$1,000 to \$10,000.

This can be done at a cost which is less than the basic rate for group life insurance. Indeed, it is possible for the government to provide this insurance at rates with which your union could not possibly compete.

It is also possible, under this act, for your organization to reimburse members of your union for premiums they have paid and to whatever amount of coverage your union may wish to provide, or to equalize the benefits now made possible by your organization.

In the foregoing way your organization can practically provide, substitute or extend the funeral or death benefit obligations of your organization through the medium of the National Service Life Insurance Act. Some of our organizations are considering doing so.

Certainly, here is a remarkable opportunity for a most helpful service on the part of our Unions, particularly for those members of Unions who are called upon to enter the armed service of our nation. I am pleased to advise that the Veterans Administration has assured me of utmost cooperation in meeting whatever may be the requirements of any of our Trade Unions.

I am enclosing herewith literature relating to the National Service Life Insurance Act, and am prepared to have sent to your office or that of your Local Unions whatever amount of this literature may be required.

I shall be happy, if you are interested in this kind of service, to give you full and complete information on the subject, in connection with an analysis of your present benefit laws if you desire.

Please feel free to call upon me for whatever service I may be able to render your organization.

Extending kindest fraternal regards, believe me to be,

Cordially yours,

MATTHEW WOLL, President,
The Union Labor Life Insurance Co.,
570 Lexington Avenue,
New York City.

NOTICE TO ALL LOCALS

RAY STUART, former Secretary of Local 169, Manhattan, Kan., is in default to that Local in the sum of \$60.00. Should this party apply for membership in any Local of the A. F. of M., his application should be forwarded to the office of the International Secretary immediately.

NOTICE TO ALL MEMBERS OF THE FEDERATION AND LOCAL OFFICERS

Perry County, Illinois, including the cities of DuQuoin and Pinckneyville, are now included in the extended jurisdiction of Local 697, Murphysboro, Ill. Contracts should be deposited with Secretary Helse, 2041 Hortense St., in Murphysboro, and the 10% surcharge paid to Brother Helse or an authorized representative of the Local.

FRED W. BIRNBACH,
Secretary, A. F. of M.

NOTICE TO ALL LOCALS AND MEMBERS OF THE FEDERATION

Kindly note the description of the jurisdiction of Local 374, Concord, N. H., which has been revised to read as follows:

*The city and township of Concord;

Get Your Share of Today's and Tomorrow's

MUSIC PROFITS

with a

BUNDY INSTRUMENT



GEORGE M. BUNDY

MUSIC BOOM

More people are employed today than ever before in United States history. These people are working hard. They want and need relaxation in their spare time.

This means more music and more money for musicians.

The draft is steadily decreasing the number of available civilian musicians. This means more work for those who are left. Yet the competition for good musical jobs is still keen.

ARE YOU READY?

Are you equipped to make the most of America's new boom in music? Do you have a first-class instrument that will serve you throughout the coming years when good band instruments are going to be difficult or impossible to get?

Maybe you think you can "get by" with your present instrument. If so, you're just the man we're looking for. We believe you'll change your mind when you try one of the new Bundys.

HOW A BUNDY CAN HELP YOU

Only by actually trying a Bundy can you really learn how much it can help your playing. For with a Bundy, you know that you're equipped with an instrument of modern design, developed and tested by Selmer technical experts . . . guaranteed by Selmer.

The characteristics you need to meet today's competition and to "cut" difficult modern scores are built into Bundy Band Instruments. And when you play a Bundy, you also get the advantage of exclusive Selmer ability-boosting features not found on other instruments.



BUNDY SAXOPHONES & CLARINETS are equipped with new, costlier Tonex Pads that give added zip and life to your playing. No other saxophone at any price offers you this exclusive Selmer patented feature.

BUNDY BRASS INSTRUMENTS give you action that will pace your fastest playing . . . tonal resources that will thrill your listeners . . . construction that will serve you faithfully during the coming years.



Selmer Headquarters

TRY A BUNDY—FREE!

Contact your local music dealer today. If he doesn't have a Bundy Instrument in stock, we can ship one to him for you to try.

Although we are still delivering fine new Bundy's, our stocks are limited and when they are gone there will be no more until after the war. .

INVESTIGATE

BUNDY

BAND INSTRUMENTS

GUARANTEED BY Selmer

SEND THIS FOR FREE BOOKLET

Selmer, Elkhart, Indiana, Dept. 1433

Send free booklet describing Bundy Instruments checked:

Sax Clarinet Trumpet Cornet

Trombone Flute French Horn

Name _____

Address _____

City & State _____

west, all in the townships of Hopkinton, Hennicker, Bradford, Washington, Lempster, Acworth, Charlestown; north, all the townships of Unity, Claremont, Cornish, Plainfield, Lebanon, Hanover; east, all the townships of Canaan, Dorchester, Groton, Plymouth, Holderness, Moultonboro, Tuftonboro, Ossipee; southwest, all the townships of Wolfeboro, Gilford, Belmont; southeast, all in townships of Gilmanton, Branstead, Northwood; southwest, all in townships of Epsom, Allentown, Hooksett; northwest, all in the townships of Bow and Dunbarton. All in the townships of Boscawen, Webster, Warner, Sutton, Newbury, Goshen, Newport, Croydon, Grantham, Enfield, Grafton, Orange, Alexandria, Hebron, Bristol, Bridgewater, Ashland, Newhampton, Meredith, The Weirs, Laconia, Sanbonton, Tilton, Franklin, Northfield, Canterbury, Loudon, Pittsfield, Chichester, Pembroke embracing Suncook, Sallsbury, Andover, Wilnot, New London, Springfield, Sunapee, Danbury and Hill. The Sunapee, Newfound and Winnepesaukee Lake regions, except Alton Bay which is in the jurisdiction of Local 376. Dartmouth College, Mt. St. Mary College, Colby Jr. and Tilton Jr. colleges are in this jurisdiction."

Members playing engagements in the places mentioned will kindly govern themselves accordingly.

CHANGE OF OFFICERS

Local 13, Troy, N. Y.—Acting President, Henry W. Baylis, 261 Pawling Ave.

Local 31, Hamilton, Ohio—President, Lee Inman, 702 South Fifth St.
Local 83, Lowell, Mass.—President, Henry Lavigneur.
Local 135, Reading, Pa.—President, George S. Haller, 601 North Fifth St.
Local 191, Peterborough, Ont., Canada—President, Harold MacFarlane, Apt. 3, 204 Hunter St., West.
Local 306, Waco, Texas—President, R. L. Mosley, 301 Franklin St.
Local 402, Yonkers, N. Y.—Secretary, Edwin L. Bowers, 50 Main St.
Local 412, Idaho Falls, Idaho—President, Ray Hansen, Shelley, Idaho.
Local 430, Logan, Utah—President, Lyman Bench, 55 East on Third South.
Local 441, Owego, N. Y.—President, Harold L. Westcott, 70 West Bridge St.
Local 486, New Haven, Conn. (colored)—President, Scott Roston, 121 Gregory St.; Secretary, Raymond Tatten, 550 Orchard St.
Local 499, Middletown, Conn.—President, Howard L. Parsons, 400 Washington St.
Local 607, Decatur, Ind.—President, Vern Hebble.
Local 663, Escanaba, Mich.—President, Carroll Douck, 214 Stephen Ave.
Local 684, Grafton, W. Va.—Secretary, H. E. Rodeheaver, 160 Price St., Kingwood, W. Va.

CHANGE OF OFFICERS' ADDRESSES

Local 43, Buffalo, N. Y.—President, Randall P. Caldwell, 104 Trinity Place.
Local 116, Shreveport, La.—President, Dr. Hal Mulley, P. O. Box 507; Secretary, Steve E. Grunhart, P. O. Box 507.
Local 124, Olympia, Wash.—President, Emil Johnson, Route 2, Box 382; Secretary, Ray W. Walker, 216 East Legion Way.
Local 151, Elizabeth, N. J.—Secretary, Harry C. Blau, 233 Vine St.
Local 177, Morristown, N. J.—Secretary, F. Carleton Savadge, Mendham, N. J.
Local 399, Ashbury Park, N. J.—Secretary, Chet Arthur, 103 Oxonia Ave., Neptune, N. J.

Local 475, Brandon, Man., Canada—President, A. Williams, 422 Dennis St.
Local 675, Springfield, Ill. (colored)—Secretary, Robert Canler, 1126 East Adams St.
Local 689, Eugene, Ore.—President, Harry Nelson, 711 West 26th; Secretary, Gary McLean, Bartle Court Apts.
Local 771, Tucson, Ariz.—President, Gaynor K. Stover, 620 South Sixth Ave.; Secretary, Ernie Lewis, 620 South Sixth Ave.

OFFICERS OF NEW LOCALS

Local 597, Medford, Ore.—President, Les Price, 12 Highland Drive; Secretary, Ario Bianchi, Star Route, Box 24.
Local 613, Mobile, Ala. (colored)—President, Charles Lipscomb, 708 Lyons St.; Secretary, N. T. Holman, 660 Savannah St.

ITALIAN MUSIC CO.

... Makers of ...
HIGH CLASS BRASS and STRING MUSICAL INSTRUMENTS
WE ALSO REPAIR THE SAME
Large Stock of Second-Hand Instruments
150 PARK ROW, NEW YORK CITY

• SAMPLE •

HOT CHORUS sent free upon request. Modern styling; latest phrasing and technique written in a playable manner. Send postage, self-addressed envelope.
For Alto, Trumpet, Tenor, Trombone, Viola, Violin, Accordion, Clarinet, Guitar, Bass. Check Your Inst. Book of 250 HOT LICKS, \$1.00. A guaranteed method of writing your own chorus. This book a "Veritable Encyclopedia" of the best R&D LICKS.
WIN NEHER • • Laureldale, Pa.

Symphony Orchestras

"MUSIC to maintain morale" is the watchword of National Music Week (May 3rd to 10th) this year, and symphony orchestras are taking this occasion to stress the fact that, especially in war times, faithful and patriotic support should be continued. An orchestra of symphonic calibre is a city's pride, the criterion of its cultural status, and symphonic music expertly rendered offers a superlative form of entertainment. Especially during war times, moreover, the sense of unity among musicians and lovers of music in support of symphony orchestras, operas and recitals is a force for civic morale. Inevitably in such endeavor confidence replaces discouragement, the sense of accomplishment negates that of futility, and citizens lift their heads in the proud realization that they are carrying on.

Symphony orchestras, further, perhaps more than any other one medium, make possible that closer cooperation with South America which is part of our defense program. Our policy of including on our symphonic programs music by composers from the various southern republics and inviting their conductors and soloists to take part in our concerts has already borne much fruit. Future plans hold even richer promise. Thus, in most practical ways, symphonic music marches on with the times. Let us march on with it.

New York Philharmonic

In the second week of Eugene Goossens' conductorship of the New York Philharmonic, at the concerts of March 5th and 6th, Yehudi Menuhin as soloist played the Dvorak Violin Concerto in commemoration of the centenary of that composer's birth. In spite of its sentimental associations, the Dvorak work was a bad choice, and we wonder at Mr. Menuhin's allowing so pale a thing to be the vehicle for his artistry. The orchestral "novelties" were more interesting: Goossens' Phantasy for Strings in one movement, and Richard Mohaupt's First Symphony. The latter is a series of variations on a rhythm.

Reginald Stewart, known to New Yorkers as a conductor, appeared as piano soloist on March 7th and 8th, in the Tchaikovsky B flat Minor Piano Concerto. On the same program was heard Pedro San Juan's "Canto a Oggun", a hymn to the god of moonbeams.

John Barbirolli, returning to the podium of the New York Philharmonic after an absence of five months on March 11th and 13th, led the orchestra in a program

are concerned "The Young Girl", "The Boy", and "The Stranger". The final movement is a parody of a Viennese waltz.



JOHN BARBIROLLI

Other premieres offered by Mr. Barbirolli during the month were Gibilario's transcription of Vitali's Chaconne and Gretchaninoff's Fourth Symphony and the first New York performance of Arcady Dubensky's Variations on a Theme of Stephen Foster; also the first Philharmonic performance of Delli's "A Song of Summer" and Vaughan Williams' variants on "Dives and Lazarus".

A triumph of interpretation was the performance of the B flat Piano Concerto of Brahms at the concert of March 19th. Soloist Rudolf Serkin re-wove the texture of this mighty work with superlative technic and sensitive phrasing. Contrasting tempi, dynamics and mood were equally established by conductor and soloist, and the audience showed its appreciation of the composite achievement by applauding, even between movements, exuberantly, unrestrainedly. The depth of its response was particularly apparent in that interval of reverent silence after the poetic adagio.

Schumann's Piano Concerto in A minor was Mr. Serkin's choice of March 22nd. It was a highly imaginative reading such as is rarely encountered.

The appearance of 80-year-old conductor Walter Damrosch on the podium of the New York Philharmonic-Symphony Orchestra, at the concerts of March 26th and 27th, was altogether fitting, since it is to him perhaps more than to any other living man that we owe the development of this organization. When only 23 years old Walter Damrosch became conductor of the New York Symphony, after the death of his father Leopold, the founder of the organization. For 43 years thereafter, until its merger with the Philharmonic in 1928, Mr. Damrosch conducted the ensemble. In the 1928-29 season, he directed 13 concerts, and last year he led the orchestra in the new version of his opera, "Cyrano".

WPA, Prestissimo!

AS guest violinist with the New York City Symphony, on March 1st, Ester Morini, without doubt the greatest living woman violinist, again gave her spectacular interpretation of the Mendelssohn Violin Concerto. Since Mendelssohn was notoriously lavish of *prestissimo* passages, she probably but seconded his wishes in playing the finale at a headlong pace. The other movements stood out, not because of any liberties taken in *tempi* or dynamics, but because of the fiery intensity of each passage, the scintillating staccato notes, the rich, full tones that underlined both the vigor and tenderness of the work.

Government Forbids Use of Nickel Silver on Band Instruments



MODEL
48 DELUXE

Only a few HOLTON DeLuxe CORNETS, TRUMPETS and TROMBONES available

Effective April 1, 1942 the War Production Board forbade the use of nickel silver in the manufacture of band instruments to conserve the supply for the needs of National Defense. Since the use of nickel silver has been on a restricted basis for several months, the number of DeLuxe instruments with nickel trimming and reinforcing which could be finished and which are now in factory and dealer stocks is very limited. We are still making instruments under restrictions applying to the entire industry and are doing our bit in Defense Work. Holton instruments without nickel silver will play just as well as ever, even if they may not look quite as resplendent. But if you want the very best in appearance, our advice is to buy a Holton DeLuxe NOW.

See your dealer or write today for catalog and price list.



FRANK HOLTON & CO.

324 N. CHURCH ST.

ELKHORN, WISCONSIN

ROBINSON
America's MOST HONORED Accessories
BUY THEM AT YOUR LOCAL MUSIC DEALER
RAY ROBINSON MUSICAL ACCESSORIES, INC. • 36 EAST 21st ST. • NEW YORK

It speaks well for the orchestra that it could keep up at all with the breathtaking speed and individualistic nuancing. As a matter of fact, under Henri Pensis' leadership, it supplemented and seconded the soloist's display. Energetic and forthright readings were given also to Vittorio Giannini's Prelude, Chorale and Fugue, Reger's "Variations on a Theme by Mozart" and Strauss's "Till Eulenspiegel".

Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, directed the program of March 8th. With an extraordinary economy of gesture, he gave a series of interpretations of marked sensitivity. Sir Thomas Beecham brought to a close the third season of these popular-priced concerts by conducting, on March 15th, works by Berlioz, Richard Arnell (English composer) and Dvorak. Betty Humby played Mozart's Piano Concerto No. 17. "Chasse Royal et Orage", by Berlioz was hauntingly projected; grace and beauty marked Dvorak's Symphony No. 4 in G major.

Quakers in New York

THE deliciously pert "Classical" Symphony of Prokofiev opened the ninth New York concert of the Philadelphia

to the musical dictums of the eighteenth century. For instance it is scored for instruments used by Haydn and Mozart, and each rule of composition then in vogue is faithfully, if satirically, followed. The same program included Stravinsky's Concerto in D, for Violin and Orchestra, played by Nathan Milstein, and, to complete the Russian picture, Tchaikovsky's Symphony No. 4 in F minor. Eugene Ormandy conducted.

Symphony of a Thousand

GUSTAV MAHLER'S Eighth Symphony, "Symphony of a Thousand", had its first New York performance in 26 years on April 12th when Erno Rapee conducted it at Center Theatre as one of the programs of the Radio City Music Hall's Mahler series. Participants were the Music Hall's orchestra (increased to a membership of 100), the Schola Cantorum's chorus, 150 children from the Paulist Choristers and from public school choruses, the Music Hall Glee Club and a brass choir. Soloists were Selma Kaye and Thelma Jerkuson, sopranos; Edwina Eustis and Dorothy Shaw, contraltos; Mario Berlin, tenor; John Herrick, baritone, and Lawrence Whisonant, basso.

"Test Blackout"

BOHUSLAV MARTINU'S "Sinfonietta Gloriosa" received its world premiere when it was played by the National Orchestra Association under Leon Barzin in Carnegie Hall, New York, March 16th. Germaine Leroux, French pianist, to whom the work is dedicated, was soloist. Written while the Czech composer was fleeing by means of innumerable trolley-car trips southward from German-occupied Paris in 1940, the composition has all the rhythmic energy and wealth of interesting ideas characteristic of the best Czech music. The composer, who is living in America, came on the stage to share the applause with pianist and conductor.

Haydn's "Farewell" Symphony served for a "test blackout" in the second half of the program. Instead of the musicians leaving the stage one by one as they finished their parts, as is usually the case when the work is given, each stayed to hold a flashlight over the pages of a still performing fellow-musician. The audience, itself in complete darkness, saw even these lights flicker out as the players one by one became silent. Finally only the luminous baton of Mr. Barzin and lights over two violin stands were visible. With



DR. EUGENE ORMANDY

Orchestra, March 24th. Its title is no misnomer, for it is amusingly restricted

THE GREATEST

SAXOPHONE IN HISTORY!

THE NEW

MARTIN

Centennial

ALTO AND TENOR



Dedicated to the memory of Adolphe Sax, who, a century ago, invented and gave his name to what has since become one of the most essential and popular instruments of the modern band and orchestra.



NEW BRILLIANCE!

TOURNE!

CARRYING POWER! Now Martin brings you the first real advance in saxophone construction since the introduction of its world-famous Committee models several years ago. No trick gadgets or meaningless mechanical changes just for the purpose of sales appeal or advertising; no claims that cannot be backed up by actual performance; but a truly perfected instrument that will give you a greater wealth of tone, power and expression than you have ever known before.

Naturally, the Centennial has new mechanical refinements that serve a definitely useful purpose and will help your playing. But the most outstanding feature is its *over-all performance*. It will thrill you with its amazing tone quality, flawless intonation and *feel*. Throughout the entire scale you can employ a uniform embouchure which allows you to *relax* and concentrate on expression and interpretation, confident that you're *cutting through*.

Get in touch with your Martin dealer today. Try the new Centennial. Compare it with any other saxophone . . . for looks and for performance. We'll leave the answer to you!

JOE GILLESPIE—New York City—"Captain of the crew" which engineered the Martin Centennial and to whom must go a large share of the credit for its perfection. One of the country's outstanding musician-technicians, a fine artist with years of experience, Joe was also a member of the group which developed the original Committee Martin Saxophones.



DEPARTMENT 401

MARTIN BAND INSTRUMENT CO.
Elkhart, Indiana

the final note these, too, were blacked out, and darkness reigned supreme.

Vermont

THE Vermont State Symphony Orchestra, under Alan Carter, is giving 12 concerts this season in various Vermont cities.

Elizabeth, N. J.

ALEXANDER BRAILOWSKY was soloist with the Elizabeth Philharmonic at the concert of March 10th. The program consisted of Franck's Symphonic Variations and Tchaikovsky's Concerto in B flat minor. August May conducted.

Atlantic City

IN the ballroom of the largest convention hall in the world, J. W. F. Leman, on April 8th, conducted the Atlantic City Symphony Orchestra in a concert in which Franck's Symphony in D minor was the outstanding offering. The program included Mr. Leman's new symphonic arrangement of Schubert's "Ave Maria". As Dr. Clarence B. Whims, president of

the orchestra association, points out, the continued success of these concerts is a refutation to pessimists who opined citizens were taking up the orchestra only as a fad. It is, in fact, proof positive that residents of that city have a real love of music and appreciation of symphony programs.

Washington, D. C.

CORCORAN THOM, president of the National Symphony Orchestra Association, makes the announcement that "Provided the sustaining fund drive is successful, Washington is guaranteed even more good music than it has had in the past: an extended Watergate season (18 concerts); at least 20 Constitution Hall concerts next Winter; additional presentations with ballet companies; children's concerts in the schools, and other special concerts".

Andre Kostelanetz conducted the National Symphony Orchestra on March 21st when Lily Pons made her first appearance in the Capital as soloist. An all-request program, last of the Sunday series, was given March 29th.

Philadelphia

THE cello-playing of Emanuel Feuermann was the center around which evolved the programs of March 6th, 7th and 9th given by the Philadelphia Orchestra. The Vivaldi Concerto in A minor (arranged for large orchestra by Lucien Cailliet) was the preface to Mr. Feuermann's performance of Haydn's D major Concerto for Violoncello. Conductor Eugene Ormandy presented Mr. Feuermann's cello in the title role of Richard Strauss's "Don Quixote", while the viola of Samuel Lifschey was the faithful Sancho Panza. The interpretation brought out the imaginative tenderness and gusty humor of the work. This program was repeated March 10th at the orchestra's concert in Carnegie Hall.

Concerning the "Haydn" D major Concerto, doubts as to its authorship have long been held by some prominent musicians, among them Dr. Hans Volkmann, musicologist, who maintains that the work was written by Anton Kraft, a cellist who played under Haydn in Prince Esterhazy's private orchestra. His arguments carried enough weight to convince the late Sir Donald Tovey, one not easily misled.

Pennsylvania Orchestra

WE are indebted to Mr. William E. Smith of Philadelphia for the following report: "The Pennsylvania Philharmonic Orchestra led by its founder-conductor, Luigi Carnevale, gave the second concert in its current series of three, before a large and receptive audience in Town Hall, Philadelphia, on February 27th. Making her debut with the organization which consists of some 70 able professional instrumentalists from the Philadelphia area, Vera Sirangelo, young Quaker City contralto, sang with warmth and color arias from Saint-Saëns' 'Samson and Delilah', Verdi's 'Il Trovatore' and Bizet's 'Carmen'.

"The principal orchestral contribution was Tchaikovsky's Symphony No. 4 in F minor in a spirited reading. Mr. Carnevale's melodious 'Villanella' and finely-spun 'Symphonic Ode', the latter in its initial presentation, and 'Slumber Song' and 'Aubade' by Philadelphian George Boyle.

"In addition 'Pearl Harbor', a new work by Frank Scicchitano of Camden, New Jersey, was set forth in Mr. Carnevale's



"BEST FOOT FORWARD"

(With apologies to the Broadway Hit of the same name)

GEORGE VAN EPS

—Famous stylist and composer formerly with Ray Noble and now playing the well known hit "Best Foot Forward."

It is the artist who always toes the mark and places his Best Foot Forward at all times who succeeds and excels. Van Eps has become synonymous with perfection in playing the guitar, as exemplified by the development of his own style and method. George Van Eps' selection of EPIPHONE as his choice, for years, is one of our proudest achievements.

EPIPHONE INSTRUMENTS

It has always been EPIPHONE's policy to keep its Best Foot Forward at all times and zealously keep ahead of all others in the production of the finest in fretted and stringed instruments.

If you want to keep ahead of the others
—buy EPIPHONE

Send for the New EPIPHONE CATALOG U-MST
GEORGE VAN EPS' METHOD FOR THE GUITAR, ACKNOWLEDGED TO BE THE MOST THOROUGH OF ITS TYPE, AVAILABLE AT \$2.50 NET.
3 VAN EPS' SOLOS, "SQUATTIN' AT THE GROTTA," "STUDY IN EIGHTHS" AND "QUEER-OLGY" ARE PUBLISHED UNDER ONE COVER AT \$1.50 NET.

WORLD'S LARGEST FIRST GRADE INSTRUMENT BUILDERS
EPIPHONE, INC.
142 WEST 14 STREET, NEW YORK, N. Y.



orchestrations with a vocal ensemble participating."

Reading, Pa.

OUTSTANDING among concerts of the season was that of the Reading Symphony Orchestra on February 15th, for the occasion marked the premiere performance of an American work, the first concert appearance of Elizabeth Zug in her home town since her return from a recent South American tour, and the first appearance with the Reading Orchestra of Miss Selma Amansky who in private life is Mrs. Saul Caston, wife of the orchestra's conductor. Miss Zug made an immediate impression on her audience as she revealed the fluency of her technique in the Schumann Concerto in A minor for Piano and Orchestra. On the second half of the program, Harl McDonald's Third Symphony with Miss Amansky as soprano soloist made use of the 100 members of the Choral Union of the University of Pennsylvania. Subtitled "A Tragic Cycle", the work is based on a translation of the "Lamentations of Fu Huan" which describes four types of human tragedy: grief, mourning, despair and submission.

The soloist, Miss Amansky, with her gift for emotional portrayal, imparted a most poignant message. Saul Caston was as usual the able, versatile conductor.

Norfolk, Va.

A FULLY satisfactory program presenting novelties and standard works was given as the third concert of the Norfolk Symphony Orchestra under the direction of Henry Cowles Whitehead. Guest soloist was Bernard Kundell who played Max Bruch's Concerto in G minor. Premiere performance was given Symphony No. 1 in D minor by William Boehle, a composer in his early twenties. Other numbers included Haydn's "Surprise" Symphony and Verdi's Prelude to "La Traviata".

Charleston, W. Va.

AT a recent Charleston Civic Orchestra concert, interest centered around the performance of a work for organ and orchestra, Francis Poulenc's rather wayward and sensuous Concerto in G minor played by Emma Dunbar with string and tympani accompaniment. The soloist's ex-

ecution of her assignment was not only technically praiseworthy but also a revelation of that work's lyricism, suavity and exoticism. Conductor William R. Wiant and the orchestra provided fine support.

The Beethoven Symphony No. 2 in D major is hardly that composer at his most expressive, but it is highly engaging music and Mr. Wiant's interpretation was characterized by earnestness and finesse. Glinka's Overture to "Russian and Ludmilla" was given a dashing performance. A mellower ray was shed on Fritz Hoffman's transcription of portions of Bizet's "Carmen".

Lois Bannerman as harp soloist at the concert of March 8th gave a sensitive and adroit performance of Debussy's "Danse Sacre et Danse Profane". Conductor William R. Wiant's reading of the Tchaikovsky Symphony No. 5 in E minor was obviously a labor of love, the players responding wholeheartedly.

St. Louis

RUDOLF SERKIN played the Schumann Piano Concerto with the St. Louis

Symphony Orchestra, under the baton of Vladimir Golschmann, at the concerts of February 27th and 28th. The orchestral offerings were Brahms' Second Symphony and the Overture to Von Weber's "Oberon".

Rochester

PAUL WHITE'S "Sea Chanty Quintet", for harp and strings, received its premiere performance when the Rochester Philharmonic Orchestra, under Jose Iturbi, played it at the concert of March 4th. Edna Phillips, for whom the work was commissioned by Samuel R. Rosenbaum of Philadelphia, was soloist.

Cleveland

"TE DEUM" by Zoltan Kodaly was given its first Cleveland Orchestra performance at the concerts of March 5th and 7th. Assisting was the Cleveland Philharmonic Chorus of 250 singers which has been rehearsing weekly throughout the season in Severance Hall under its conductor, Dr. Charles D. Dawe. "Blanik" by Smetana on the same program pictured the spectral knights of the Hussite war of indepen-

dence awaiting, under lowering Mount Blank, the day when they should rout Bohemia's oppressors.

Heightened interest in two-piano works must at least in part be attributed to Beryl Rubinstein and Arthur Loesser, who have played in concerts from coast to coast and who performed Mozart's Concerto in E flat major for Two Pianos with the Cleveland Orchestra on March 12th and 14th. Artur Rodzinski who has a way with him, especially in the conducting of Mozart compositions, gave sparkle to the work. That composer's famous Symphony in G minor, on the same program, served also to commemorate the 150th anniversary of Mozart's death.

The Twilight Concert of March 15th, though offering a variety of works, attained unity through the consistently excellent conducting of Rudolph Ringwall. The Brahms Praeludium and the Handel "Royal Fireworks" Suite were particularly well received.

After this concert the orchestra left for a two-week tour of the middle west, south and east, opening March 16th in Toledo. Included in the schedule was a noon-hour concert for defense workers in Dayton, conducted by Rudolph Ringwall.

Youngstown, Ohio

WHEN Nino Martini returned to Youngstown, February 26th, after an absence of several years, to be soloist with the Youngstown Symphony Orchestra, the enthusiasm his singing evoked was greater even than on his first appearance. His pleasing personality and impeccable stage appearance helped to capture his audience, but it was his voice that held them spellbound. "Che gelida manina" from "La Boheme" and "E lucevan le stelle" from "Tosca" represented Puccini on Martini's program to which were added Ponce's "Estrellita", Mattel's "Non e ver" and Serrano's "El trust de los tenorios".

The orchestra, under the direction of Carmine Flocelli, furnished good support to the singer and gave excellent performances of the orchestral pieces: Haydn's Symphony No. 88 in G major, von Suppe's "Poet and Peasant", Strauss's "Emperor Waltz" and Tchaikovsky's "1812" Overture.

The concert of March 26th, when Percy Grainger played with the orchestra, was another event of rare achievement and high enthusiasm.

Detroit

FOLLOWING the great Allied Music Festival of February, the Detroit Symphony Orchestra entered, with the beginning of March, on its final week of the 1941-42 season. "Journey to England" was the title of the Saturday morning, March 7th, program, which featured 63 Madrigal singers from Central High School, under the direction of Dr. Harry W. Seitz. "The Land of Hope and Glory" by Elgar was typically English music, straightforward, dignified. The atmosphere of the Shakespearian era was supplied by the Three Dances from German's "Henry VIII". Other aspects of the English scene were presented in Eric Coates' "Knight's Bridge" from his London Suite, Percy Grainger's "Colonial Song", and Elgar's "Cockaigne".

As an event in the observance of International Music Week, May 3rd to 9th, a mammoth symphony orchestra conducted by Rudolph Ganz will give a concert at the Olympia Stadium, Detroit, on Sunday, May 3rd. At that time 750 instrumentalists from Detroit, Monroe, Ann Arbor, Wyandotte and other cities of Michigan will perform some of the greatest symphonies, as well as a work for piano and orchestra written and played by Percy Grainger.

Since a single pianist, no matter how able, could not hold his own tonally against so mighty an ensemble, Mr. Grainger's solo work will be amplified radio-wise.

Indianapolis

MOZART, Beethoven, Rachmaninoff, Danelis and Ravel were the composers represented on the program of the Indianapolis Symphony Orchestra, March 22nd. Fabien Sevitzky's conducting of Beethoven's Fifth Symphony kept to the letter as well as the spirit of that great work. Ravel's "Bolero" brought the program to a rampageous close.

Chicago

THE twenty-first program of the Chicago Symphony Orchestra, given on March 5th and 6th, opened with Dvorak's Symphony No. 2. As it stands now—the composer, after the American premieres in 1886, made some revisions—the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings. As the second number on the program Edward Collins conducted his own "Tragic Overture", a work composed shortly after Mr. Collins returned to America from service in the army during World War I. It represents his personal impressions as a participant.

Claudio Arrau was soloist in the final work on the program, Brahms' Concerto for Pianoforte.

His great singing tone sweeping the audience to breathless wonder, Nathan Milstein wheeled through Lalo's Spanish Symphony at the concert of March 10th, then, in an amazing about-face, stepped into the beautiful intricacies of a Bach solo encore.

Bach's mighty B minor Mass was given an impressive performance at the concerts of March 12th, 13th and 15th. Soloists were Harriet Henders, soprano, Lillian Knowles, contralto, Frederick Jagel, tenor, and Mark Love, bass. The Swedish Choral Club (Harry T. Carlson, director) was a factor in making this a memorable event. Frederick Stock conducted.

At the concerts of March 19th and 20th, which Hans Lange directed, soloists Ethel Bartlett and Rae Robertson played the Concerto for Two Pianos in D minor by Poulenc. On the same program Eric De Lamarter's Overture, "The Giddy Puritan" (shades of our Pilgrim forefathers!) received its first Chicago performance.

The first Chicago performance of the suite, "Liturgia Negra" by Pedro Sanjuan, Spanish composer now living in America, was the highlight of the Illinois Symphony Orchestra's program March 9th. Izler Solomon conducted and Marian Carlisle, soprano, was soloist. The work portrays the ceremonial rites of Cuban slaves of the colonial period.

Salt Lake City

CONDUCTOR HANS HENIOT and his 75 instrumentalists, selected from a dozen Utah communities including Salt Lake City, Ogden, Provo and Logan, gave a most satisfactory and convincing performance at the fourth concert of the Utah State Symphony Orchestra, February 25th. In the Mozart Symphony in G minor the string section distinguished itself with clean and beautiful playing. Jerome Kern's compelling "Scenario for Orchestra", colorfully voiced, vied for honors with Weber's Overture to "Oberon". The "Lohengrin" preludes and the Liszt "Les Preludes" swept the hall with powerful impact.

At the final concert of the season, April 1st, Orrea Pernel, British violinist, was guest soloist.

Duluth

THE delightful "Symphonie Concertante, for Violin and Viola", by Mozart, opened the March 20th concert of the Duluth Symphony Orchestra. Guest conductor Hubert Klyne Headley followed this with the rarely programmed Concerto for Horn and Orchestra in E flat by Richard Strauss, written in the composer's earlier, more conventional, style. The second half of the program was predominantly American: Earl McDonald's "From Childhood" Suite, Georges Hue's Fantasia in G minor, for Flute and Orchestra, and Hubert Klyne Headley's "The California Suite". Soloists were Inez Hilding (violin), Myrtle Wolafed (viola), William Arsers (horn), John Hicks (flute) and Brandon Southworth (harp).

A special Easter performance of "Elijah" was given March 29th by the Duluth Symphony Orchestra, a chorus of 250 voices and soloists. Paul Lemay conducted.

Kansas City

CLAUDIO ARRAU, Chilean pianist, who was soloist with the Kansas City Symphony Orchestra at their concert of February 26th, says, interestingly enough, that audiences of North America have "a more educated understanding" of music than those of South America but that the latter "have greater instinctive appreciation of quality". Another contrast: concert-goers here find a special attraction in the artist's being "new". In South America, on the other hand, audiences are apt to be unresponsive until the newcomer has proved his worth. They then, however, become passionately devoted.

Minneapolis

ADD to Mitropoulos' high accomplishments as a conductor his ability as a discoverer of genius. When Vladimir Horowitz became ill just before the concert of the Minneapolis Symphony Orchestra March 13th Mr. Mitropoulos telegraphed Leonard Shure, American pianist, who came as quick as plane could carry him to Minneapolis. From the opening phrases of the Brahms Concerto No. 2 for Piano it was evident that here was ability to reckon with, comprising as it did a surprising control of tone color and dynamics, especially evident in the quieter passages. The ovation accorded Mr. Shure was praise for Mr. Mitropoulos, too, for his acumen in "spotting" so extraordinary a talent. The program—a "three B's" affair—included one of the finest readings of the season, Beethoven's Symphony No. 2 in B major.

Joseph Szigeti was soloist March 27th playing with breath-taking purity of tone Busoni's Violin Concerto in D major. Roy

Harris's Third Symphony received its initial Minneapolis hearing.

Minneapolis has, besides its excellent symphony orchestra, its Minnesota WPA Symphony Orchestra (sponsored by the Union Board of Governors of the University of Minnesota in cooperation with the Minnesota WPA Music Project), an ensemble of no mean calibre. Its program

selections are excellent. At the concert of February 15th, Tchaikovsky was represented by Overture-Fantasy, "Romeo and Juliet", Andante Cantabile, from his Fifth Symphony, and his complete Fourth Symphony. Representative works of Benjamin Britten, Strauss, Wagner and Mendelssohn were also performed. The latter's Concerto for Violin and Orchestra in E minor was given an interpretation of fire

and vision by soloist Herman Straka.

A large part of the success of this concert must in any case go to Harold Cooke, guest conductor, who knows how to put an orchestra through its paces and stimulate them to new records of achievement.

El Paso, Texas

THE silver jubilee season of the El Paso Symphony Orchestra, conducted by H. Arthur Brown, is nearing its close with a most heartening record of achievement. This year the orchestra's personnel was increased from 70 to 90 players.

Houston

WE are glad that Artur Schnabel, in dealing with tones, shows not a trace of the restlessness evident in his struggle with words (cf. "Music and the Line of Most Resistance", Princeton University Press). Clarity and Olympian serenity marked his playing at the concert of the Houston Symphony Orchestra, March 9th.

Dramatic, to put it mildly, was the concert of March 23rd when the 100-voice North Texas State Teachers' College Choir sang with the Houston Symphony Orchestra the chorale finale of the Beethoven Ninth Symphony. Director Dr. Wilfred C. Bain played on this human "symphony of voices" with the precision and inspiration of a great organist. The program was opened with preludes to Acts I and III of Wagner's "Lohengrin" led by the orchestra's conductor, Ernst Hoffmann.

San Francisco

A CONCERT version of "Boris Godunoff" was the unusual offering of the San Francisco Symphony Orchestra at its concert of March 11th, conducted by Pierre Monteux. Through his magnificent voice alone soloist Alexander Kipnis created the impression of that mad monarch and of the tragedy that stalked his reign. Appearing with him were Romalda Stelsky, soprano, in the role of Marina, and Andrew McKinley, tenor, in the roles both of Dimitri and Chouisky. Participating was the Municipal Chorus directed by Hans Leschke. The tenth pair of symphony concerts, March 20th and 21st, included the playing of Tchaikovsky's Concerto for Piano and Orchestra in B flat minor by Vladimir Horowitz.

On March 17th conductor Pierre Monteux appeared in a new role at the benefit concert of quartet music for the San Francisco Chapter of the American Red Cross Blood Procurement Center. He played the viola, the instrument which launched him on his musical career. Others in the quartet were Naoum Blinder, violin, Boris Blinder, cello, and Maxim Shapiro, piano. Quartets of Beethoven, Faure and Brahms made up the evening's program.

Sacramento

ON March 13th the San Francisco Symphony Orchestra gave a concert directed by Pierre Monteux in the Sacramento Memorial Auditorium.

Composers' Bonanza

A FESTIVAL which will be devoted exclusively to modern music will be given during the latter part of July in Berkeley, California. Its entire title is "The Nineteenth Festival of the International Society for Contemporary Music"; its assisting groups comprise orchestras (symphonic and chamber), choruses and soloists of the community.

Composers who have written works in any of these categories within the past five years are urged to send the scores to the secretary of the society's United States section, Henry S. Gerstle, 654 Madison Avenue, New York, N. Y.

News Nuggets

THE fact that group singing is not more successful in the United States is that not enough people know the words and

tunes of the same songs. The National Recreation Association has stepped forward energetically to right this wrong, and has drawn up a list of songs which it suggests everyone should learn by heart. Here they are:

The Star-Spangled Banner
America
America the Beautiful
Old Folks at Home
Dixie
Home on the Range
I've Been Workin' on the Railroad
Aunt Dinah's Quilting Party
Down in the Valley
Alouette
Prayer for Thanksgiving
Cielito Lindo

Nathan Gordon, New York attorney, has organized and is conducting a symphony orchestra of 30 players, "the Metropolitan Symphony Orchestra".

Dimitri Shostakovich has presented the 100,000 ruble prize which he won for his quintet to the Russian defense fund.

The Minneapolis Symphony Orchestra which has not performed in New York since February, 1927, is planning to play in that city under Dimitri Mitropoulos during the 1942-43 season. This incidentally will mark the organization's fortieth anniversary.

In the drive for books for service men, the New York Philharmonic-Symphony Orchestra has contributed more than 400 volumes. A good example for other of us members to follow.

Ladies Will Be Ladies!

"TEN rules of etiquette for concertgoers" were listed in recent program notes of the Havana Philharmonic Orchestra. Besides the obvious ones concerning prompt arrival, silence and manner of applause, it enumerated a few aimed particularly at the female contingency: "Do not wear bracelets or other ornaments which make noises while the orchestra is playing; do not clasp and unclasp purses audibly in the process of retouching makeup".

Premiere Plaudits

THE Seventh Symphony of Dimitri Shostakovich, written while Leningrad was under siege, was cheered and cheered again by the audience in Kuibyshev's Palace of Culture and Rest, Moscow, at the conclusion of its premiere performance there March 5th. Critics described it in highest terms, its remarkable clarity, its rich texture, its eloquence. Without a doubt, it is the first great work of art to come out of the war.

Reward for the Faithful

MYRA HESS, distinguished pianist, has received the Gold Medal of the Royal Philharmonic Society for her work in the formation of the National Gallery concerts. Vaughan Williams made the presentation at a concert early this year after Miss Hess had given a masterly performance of Beethoven's G major Piano Concerto, accompanied by the London Philharmonic Orchestra conducted by Sir Adrian Boult.

A Tip in Time

ILLEGAL copying and arranging of copyright music is on the increase, according to the National Music Council which names schools, colleges, universities, conservatories and private teachers the chief offenders. These usually act in innocence, it is explained, since they labor under the impression that copies and arrangements not actually sold do not violate the Copyright Act. However, distributing copies and copyright music either free or for a small fee to students, bands or choral groups is illegal and the offender liable to the payment of damages of not less than \$250 for each infringement.

Air-Raid Clause

CONCERT artists signing contracts as guest soloists on Milwaukee's "Music under the Stars" programs will have to concur in an additional clause, permitting cancellation in case of "impending air raids, orders from the War Department, or because of any other emergency arising from the present conflict."

Barbirolli for Britain

BRITISH conductor, John Barbirolli, will fly to England in April to conduct the London Philharmonic, the London Symphony and the British Broadcasting Corporation Orchestra in London and on tour. In his ten-week stay abroad the conductor will accept no fees for his services. Since his first engagement in London is on April 27th, Bruno Walter will take over his New York Philharmonic dates for April 16th, 17 and 19th. Barbirolli in exchange will take over Walter's dates of April 9th, 10th and 12th.

God speed him!

BE KIND TO YOUR LIPS - Use...
Gold-Tone Mouthpieces



CONN *Finest Quality* IMPORTED CANE REEDS

Specially engineered with an extra wide rim for easy playing, and full-bodied tones in all registers, Gold-Tones are the finest mouthpieces human skill and precision methods can produce for cornet, trumpet, trombone... Truly kind to your lips! • Conn Special cane reeds — for Sax and Clarinet — are expertly made from finest quality, selected, imported cane, checked and rechecked for defects, carefully graded and furnished in three strengths to fit individual preferences. • Get Conn Gold-Tone mouthpieces and Special cane reeds from your Conn dealer. C. G. Conn, Ltd., 424 Conn Bldg., Elkhart, Indiana.

REPAIRS!

Make your Conn last! See your dealer today about needed repairs — or write direct to factory.



CONN

BAND INSTRUMENTS

Wisconsin Bandmasters' Meet

By CHAUNCEY A. WEAVER

IN Musical Milwaukee the Wisconsin State Bandmasters' Association held its eighth annual convention on March 7th and 8th.

Forty members of the fraternity attended the sessions in the Pfister Hotel. The weather was fickle but the association was stable. It was there for the purpose of discussing vital problems incidental to the bandmasters' musical job.

The session opened with a soup-to-nuts banquet on the seventh hotel floor dining room on Saturday evening. Eighty-two people were seated at the tables. Animated conversation was interspersed with music by Dave Swedish's ten-piece orchestra. The music ranged from light to standard compositions, all in good taste and all finely played.

Following culinary absorption, all of the best Wisconsin brand, the following program was offered:

Presiding, J. Paul Schenk, President.
Greetings, Dr. R. O. Brunkhorst, Host.
Introduction of Members and Guests.
"Standards in Band Music", Dr. Charles O'Neill.
Harp Solos:
a. "Waltz in A Flat" Gillman
b. "Romance" Camerou
Miss Jeanne Bergelin
"The Ministry of Music in a War-Torn World" Chauncey A. Weaver

Along toward the witching hour of midnight the banquet hall floor was cleared, and the poetry of motion exemplified to the inspirational strains of "music's voluptuous swell". "Gray-eyed morn" was almost ready "to kiss the brow of night", when the happy revelers dispersed to seek that "sleep which knits up the raveled sleeve of care", and recuperate for the program of the morrow.

The *pièce-de-résistance* at the main business session was the issue involved trying to secure the legislative adoption of a state band tax law. It is an easy matter to secure the framing of an intelligent meaningful statute. The struggle comes when dealing with Senator Facing-Both-Ways and Representative Ambidexter and the legislative blacksmithian artificer with an amendment designed to strengthen the measure but usually fatal to the real object in contemplation.

The bandmasters have a goodly degree of support from the cultural element in Wisconsin, are learning fast how to avoid former pitfalls, and are organizing for a genuine crusade.

The crowning glory of the conference was the grand concert on Sunday evening

at Tripoli Temple Mosque. The Shrine Band, augmented by other Milwaukee and Wisconsin Musicians, each number directed by a different bandmaster, presented the following program to a large audience:

PROGRAM

- The National Anthem
1. March, "W. B. A." Weber and Steinmetz
Directed by Ernest Weber, Stevens Point.
2. Symphonic Poem, "Les Preludes" Liszt
Directed by Dr. R. O. Brunkhorst, Milwaukee.
3. Vocal Solo, "Il Bacio" Ardit
Miss Marian Kaap, Soprano.
Directed by C. Guy Newman.
4. "Festival Overture" O'Neill
(First Performance)
Directed by Dr. Charles O'Neill, Potsdam, N. Y.
5. Morceau Caracteristique, "Pan-American" Herbert
Directed by Edgar H. Zobel, Ripon.
6. Symphonic Poem, "Destiny" Mayr
To the memory of the composer, Edward Mayr.
Directed by Dr. Frank Mayr, Grafton.
7. A Salute to Our Armed Forces:
a. The Army, "32nd Division March", Steinmetz
Directed by Theo. A. Steinmetz, Hartford.
b. The Navy, "Anchors Aweigh", Zimmermann
Directed by Fred E. Morey, Baraboo.
- c. The Marines, "Semper Fidelis" Sousa
Directed by Henry Winsauer, Kohler.
8. "Marche" from "Love of the Three Oranges" Prokofeff
Directed by Raymond F. Dvorak, Madison.
9. Vocal Solo, "Even Bravest Heart" from "Faust" Gounod
Mr. Henry Kleinstuber, Baritone.
Directed by C. Guy Newman.
10. "Marche Slave" Tchaikovsky
Directed by Peter J. Nielsen, Stevens Point.
11. "Mardi Gras" from "Mississippi Suite" Grofe
Directed by S. E. Mear, Whitewater.
12. March Paraphrase, "My Hero" Alford
Directed by J. Paul Schenk, Green Bay.
13. March, "The Stars and Stripes Forever" Sousa
Directed by E. C. Moore, Appleton.
14. Finale, "On Wisconsin" Purdy

The Association meet terminated with the election of the following officers for the ensuing year: President, Henry Winsauer of Kohler; vice-president, Theo. A. Steinmetz of Hartford; secretary, Harvey R. Krueger of Milwaukee; assistant secretary, M. K. Brakmsted of Milwaukee; treasurer, Ernest Weber of Stevens Point; Executive Board: E. C. Moore of Appleton, Frederick Schulte of Racine, and Dr. R. O. Brunkhorst of Milwaukee.

TRUMPET PLAYERS

How Great Is Your

ENDURANCE?

YOU may have a brilliant technique — know your fingering and music perfectly — but without strong ENDURANCE you'll never be a great player. There's no need to handicap your playing. You can easily learn to build up a powerful endurance by the same methods taught to scores of outstanding trumpeters by HAYDEN SHEPARD, famous instructor and player. His complete methods and exercises are all in his new book on ENDURANCE and TONGUING. You can't afford to be without this valuable book. Order one today. You'll be amazed at the ease with which you can develop an enviable ENDURANCE.

SEND ONLY \$1.50 FOR YOUR COPY TO

HAYDEN SHEPARD

112 WEST 48TH ST., NEW YORK, N. Y.

See Hayden Shepard Article on Pedagogy Page



BUESCHER'S GREATEST ACHIEVEMENT

IN SIXTY YEARS OF QUALITY LEADERSHIP

Yes, the new "400" Saxophones offer a dazzling array of improvements. However, the most important improvement is not to be seen with the eye, but is readily apparent to the player the minute he blows the first scale on one of these new models. Players who have tried them tell us they are truly remarkable musically.

Gorgeous tone — perfect tuning — uniform response — low tones that respond as easily as the middle register — high tones which are in tune and easy to play — absolute uniformity of tonal character throughout complete register — these are the remarkable qualities built into the new Super "400" models.

If you would get a thrill out of playing the finest Saxophones ever produced by the world's most famous Saxophone house — then, by all means, see and try the new Super "400's" by Buescher.

BUESCHER BAND INSTRUMENT COMPANY
Elkhart, Indiana Dept. 420

Gentlemen: Please send me FREE 24-page book, "Out of this World," giving the whole romantic story of the new "400" Saxophones.

Name.....
Address.....
City and State.....
I play Alto I play Tenor

THE NEW SUPER "400" BUESCHERS are INFINITELY IMPROVED FROM MOUTHPIECE TO BELL!

- New Improved Upper Octave Key Mechanism To Give Better High Register Mouthpiece and Receiver Ring Now Single Unit—Won't Leak
- All Long Rods Now of Solid Nickel Silver
- New Buescher Super-Brass Used on Keys and Key Parts - Cannot Bend - 250% Harder
- Key Posts Higher To Give Shorter Action - Yet More Tone Space - This Greatly Improves Tone
- All Cross Hinges Now of Long Wearing Nickel Silver - Gives Permanent Fine Fast Action
- New Corkless Slide Connecting Arms
- Gs. Low B and Bb Now Direct Action
- Larger Bell - New Proportions - To Bring A New High in True Tone
- New Tapered Norton Springs - Will not Break - Faster Action
- Side Keys All Travel in Same Direction
- Beautiful Elaborate Hand Cut Engraving
- Bell Keys Now on Back Instead of Side of Bell
- Drawn Tone Hole Sockets - Eliminate Leaks
- Low C. D2 Keys Concave - Barrel Shaped Rollers
- Buescher's Famous Snap-On Tone Resonating Pads - With Metal Disc Centers
- Wider Bow - Entirely New Proportions - Greatly Improved Low Register

YOU'LL BE OUT OF THIS WORLD BUESCHER'S "400" SERIES

MADE BY MASTERS • PLAYED BY ARTISTS

MUSICAL QUIZ

(Answers on Page Thirty-two)

- Each of the following lines is from a famous song associated with an American war:
 - "He has sounded forth the trumpet that shall never call retreat".
 - "Smile, boys, that's the style".
 - "Father and I went down to camp, along with Cap'n Good'n".
 What is the song and what was the war?
- The father of which great composer is referred to in each of the following statements.
 - When he died a joke went the rounds that the chief mourners would be the liquor excisemen.
 - He was "next to God" in the eyes of his son whom he launched on a composer's career at the age of five by copying down the child's little minuets.
 - He was 63 years old when his composer son was born; an outstanding "barber-surgeon" he had an aversion to musicians and determined that his son should become a lawyer.
- What composer received on the average \$250 a year during his adult life, although he wrote over 2,000 immortal works?
- In what song does
 - a father ride through the night, a dying child in his arms?
 - a mother tell her daughter to do her hair differently?

The JAN WILLIAMS Clarinet

Improved tuning, tone, pianissimo, fortissimo, mechanism

SEND FOR FREE CIRCULAR WITH PROFESSIONAL ENDORSEMENTS

JAN WILLIAMS
DESIGNER AND MANUFACTURER

1837 EAST 15th STREET BROOKLYN, N. Y.

THE COMPRESSIBLE PAD

My new clarinet pad is made of soft wool felt, sized and hardened to a certain degree of resistance, and is very susceptible to pressure and heat. A thick pad can be used both thick and thin, according to pressure and heat used. This felt is also used in flute pads.

Gerald King 1936 47th Ave. S. W. SEATTLE, WASH.

MOUTHPIECES

Trumpet, Cornet, Horn, Trombone, Baritone, for Tenors and Basses. Brass and wood for all-round general use. Silver-plated, \$3.00. FRENCH TRUMPET made by F. Ileson, Paris. Also new, \$25.00. Boston, Conn. (Saxophone) Trumpet, Mellophone, Trombone, Horn, at special prices. C.O.D. subject to examination. **FRANK CORRADO** 1013 Simpson Street - - Bronx, New York

- (c) a sailor wreck his ship because his attention is distracted by seductive singing?
- What opera, although world-famous and successful from the start, was not given anywhere, except in the German village where it originated, for 21 years after its premiere, the composer having meanwhile died?

Top-Flight Bands

AMONG the many astute observations contained in the recently published "Jazz Record Book" * by Smith, Ramsey, Russell and Rogers, those relative to outstanding players on various instruments of our top-flight bands are of particular interest. The cornetist (trumpeter), the authors maintain, is a natural leader of the band. Louis Armstrong is cited in this connection for his superlative technique, Muggsy Spanier and Tommy Ladnier for their drive and expressive use of repeated notes. The trombone deserves its present-day prominence as a solo instrument for its glissando proclivities ("messin' around flexibility") and for the inspired ministrations of such players as Jimmy Harrison, Jack Teagarden and Jay Higginbotham.

The clarinet, third voice of the trio of essential melodic instruments, according to the authors, reveals its natural aptitudes for fluent runs and figurations around the melody when played by such an artist as Johnny Dodds and its more forceful, staccato manner when manipulated by Frank Teschemacher. Amazing qualities of tone have moreover been developed by Pee Wee Russell.

The saxophone, the authors go on to state, achieves new boundaries with the sweeping legato phrases and lush passages of Coleman Hawkins. Among pioneers on the piano are included Jelly Roll Morton (to whom the book is dedicated), Clarence Williams, Richard M. Jones and Lil Hardin. It is the author's



VIVIEN. Featured with Phil Spitalny and His All-Girl Orchestra

opinion that "Jelly Roll's band style is a splendid example of the function of the piano in the ensemble—its continuous drive that helped to maintain the tempo, the steady push in the bass, and the melodic and rhythmic tendencies similar to those shown by other instruments." Incidentally Jelly, like many of our jazz pianists, never bothered with the pedal, preferring to get the same effects with his fingers on the keys. Earl Hines is another who is mentioned as exerting, by his "brilliant and rhythmically intriguing solos," a most beneficial effect on modern orchestral piano style. Noted, too, are Duke Ellington's "relaxed manner of playing, the rhythmic ease, and the skill with which individual tonal qualities are blended."

Drums, the authors claim, gain part of their importance in the band as a hark-back to African origins. Their main function now, however, is not as a solo instrument (as they are considered among savage tribes) but as the "solid rhythmic pulse upon which the other instruments build their complex structure". Baby Dodds and Zutty Singleton are cited as expert in providing such rhythmic backgrounds. Gene Krupa gets a hand for "providing excellent foundation for hell-for-leather Chicago jazzmen."

The guitar and bass, like the drums, the authors maintain, serve to provide the regular fundamental beat. Bud Scott's solos add variety to Jimmie Noone's orchestra. Pop Foster is pointed out as a bass string snapper and slapper par excellence. Wellman Braud and Johnny Lindsay are mentioned as two of the outstanding New Orleans bass players.

Personal histories of our outstanding top-flighters make good reading: Artie Shaw, sensationist; Glenn Miller, calm and prosperous voyager; Benny Goodman and Teddy Wilson, classical hobbyists; Big Top Harry James, Bob Crosby, the Dorseys, Cab Calloway and many others.

* "The Jazz Record Book", by Charles Edward Smith with Frederick Ramsey, Jr., William Russell and Charles Payne Rogers. Smith and Durrell, Inc. \$3.50.

Their stories are told with an eye to the spectacular and a nose for news.

This is but a suggestion of the descriptive and narrative breadth of the volume. The authors must be congratulated on having been actual ear-witnesses, if not participants, at sessions that have made jazz history. They have recorded for all time significant incidents which, without their help, might have been drawn into the quicksands of oblivion.

Merry Manhattan

SHEP FIELD opened March 19th at the Hotel Edison.

BOB GRANT'S orchestra switched from the Stork Club to the Savoy-Plaza, New York, March 20th.

BOBBY PARKS held forth at Hotel Astor in April.

CHARLIE BAUM began his date at the Stork Club March 5th.

LEO REISMAN is filling that pot of gold in the Rainbow Room, New York, April 1st. He will be there seven weeks.

VINCENT LOPEZ and his augmented Hotel Taft orchestra, for the seventh consecutive year, furnished music all evening March 21st for Mrs. Gustave Hartman's Israel Orphan Asylum All-Star Show and Fashion Review at Madison Square Garden.

FREDDY MARTIN will remain at the Waldorf-Astoria all summer.

BENNY CARTER started out with his new band, April 10th, at Apollo Theatre, New York.

New York State Stands

LOUIS PRIMA opened a four-weeker at Hotel Syracuse, Syracuse, April 4th, following a week at Summit Inn, Baltimore.

ALVINO REY played the Buffalo Theatre, Buffalo, the week of April 10th.

THE McFARLAND TWINS, after finishing a three-week theatre tour, opened March 24th for a week at Manhattan Beach, Brooklyn. Early in April they went into The Summit, Baltimore, Maryland, for an indefinite stay.

MITCHELL AYRES was maestro for a few days at Hotel Roosevelt, Washington, before opening at New Pelham Heath Inn, Bronx, March 10th.

Bean-Town Bands

JOHN KIRBY followed Charlie Barnet at Brunswick Hotel, Boston, March 16th, for a two-weeker.

WILL OSBORNE, after finishing at the Muehlebach Hotel, Kansas City, Missouri, March 19th, took a date at the Brunswick Hotel on the heels of John Kirby.



GRAY GORDON

GRAY GORDON will take his first Eastern date in some time, when he opens at Brunswick Hotel, April 22nd.

A hint to artists . . .
PLAY SAFE . . . use

VIBRATOR

SAX AND CLARINET

REEDS

- For rhythmical resonance
- For quality dependability
- For suitable strength

No. 1 Soft to No. 5 1/2 Hard

SOUND WAVE

MOUTHPIECES

Scientifically designed of double-strength rubber to prevent warping. It's a smoothie!

Write for descriptive circular or

Ask Your Dealer

H. CHIRON CO., INC., 1650 Broadway, New York City

Modern Musicians **SEND FOR FREE**

Sensational FLASH PREVIEW Issue No. 7 of the Greatest Feature Attractions in Modern Music —

1. How to PLAY HOT
2. How to HIT HIGH NOTES
3. De Luxe MODERN ARRANGING COURSE

Over 8000 copies already sent. Nothing else like it! Get your copy while it's hot!

FREE Transposing Chart if you send this month. Rush postal card now!

UNITED ARTISTS SCHOOL OF MUSIC
PRESSER MUSIC BUILDING
PHILADELPHIA --- PA.

Jersey Jive

DICK STABILE replaced Shep Fields at Top Hat, Union City, New Jersey, March 3rd.

CHARLIE BARNET did a week at the Adams Theatre, Newark, opening March 19th.

KORN KOBBLERS got a renewal at Flagship, Union City, that took them up to April 5th.

RAY HERBECK replaced Cecil Golly at Donohue's, Mountain View, April 1st.

Quaker Quickies

CHARLIE SPIVAK began his date at the Brookline Country Club, Philadelphia, March 7th. This month (April) he is nicking off ten one-nighters in the Chicago area before going back to his Hotel Pennsylvania (New York) stand May 4th.

BOBBY BYRNE followed Spivak at the Brookline Country Club, Philadelphia, March 14th.

CLAUDE THORNHILL on April 17th will begin his seven days at the Stanley Theatre, Pittsburgh, followed by a week at the Palace Theatre, Cleveland.

HENRY KING, after his sick-leave, went back to Benjamin Franklin Hotel, Philadelphia.

PANCHO followed Henry King into Philadelphia's Benjamin Franklin Hotel, March 11th.

CHICO MARX opened March 6th at the Earle Theatre, Philadelphia (the following week he played at Stanley Theatre, Pittsburgh). This initiated a series of weeks at the Earle maestroed by various top-flighters.

DUKE ELLINGTON drew the March 13th week. (The Duke, by the by, opened at the Trianon, California, April 2nd.)

INA RAY HUTTON was in on the March 20th stretch.

LOU BREESE played the March 27th week. (Breesse is now—April 18th—fin-

ORKEYS FOR SMALL COMBINATIONS
3 SAXES, TRUMPET, PIANO, BASS, DRUMS

- THE DEVIL SAT DOWN AND CRIED As Recorded by HARRY JAMES and ERSKINE BUTTERFIELD
- SKATERS WALTZ (Fox Trot)
- ANVIL CHORUS
- AMERICAN PATROL
- LITTLE BROWN JUG

Jimmy Dale Arrangements—50c Each

CLEF MUSIC CO.
152 WEST 42ND STREET, NEW YORK, N. Y.

HANDBOOK for MUSICIANS
STANDARD
DANCE MUSIC GUIDE

A Classified and Alphabetical List of the BEST and MOST POPULAR STANDARD FOX-TROTS, WALTZES, SHOW TUNES, TANGOS, RUMBAS, ETC. (34 Headings) with Original Keys and Starting Notes. Plus "A HANDY FAKE LIST" with tunes listed according to tempo. (Size of Book 4 x 11) 24 Pages.

OVER 1700 TUNES
SEND FOR YOUR COPY TODAY . . . 25c
A. RAY DE VITA
150 Knickerbocker Avenue, Brooklyn, N. Y.
Or See Your Local Music Dealer

BAND INSTRUMENT REPAIRING
AT THE SHOP OF EXPERIENCE

T. M. KOEDER, NAPERVILLE, ILLINOIS
MOUTHPIECE WORK • MUTES

ishing a two-weeker at Hotel Roosevelt, Washington.)

BENNY GOODMAN got the April 3rd call, and

JIMMY DORSEY is set for May 8th. Dorsey and the Ink Spots headed the first show of the season at Atlantic City Steel Pier, Easter Sunday.

BLUE BARRON was booked at the Stanley Theatre, Pittsburgh, for the week of March 27th.

GLENN MILLER packed them in at the Sunnybrook Ballroom, Pottstown, Pennsylvania, February 28th, breaking an all-time record.

Southward Swing

RAY KINNEY followed Ted Flo Rito into Beverly Hills Country Club, Newport, Kentucky, March 27th.

EDDIE VARZOS, on finishing his stay at the Park Plaza Hotel, St. Louis, will come East.

JOHNNY LONG is taking a three-weeker at the Roosevelt Hotel, New Orleans, after which he will have five months at Hotel New Yorker.

JOE REICHMAN opened at Hotel Roosevelt, New Orleans, for four weeks, April 12th.

CARL RAVAZZA went into the Peabody Hotel, Memphis, April 3 for three weeks. Then he will take three weeks at Chase Hotel, St. Louis.

Corn-Land Capers

FREDDY FISHER is scheduled for four weeks at the Club Lido, South Bend, Indiana, beginning April 20th.

MANNY PRAGER picked up three weeks at the Merry-Go-Round, Akron, Ohio, beginning March 2nd.

BILL BARDO played Nu-Elm Ballroom, Youngstown, Ohio, March 19th through April 2nd.

MEL MARVIN opened at Hotel Nicollet, Minneapolis, with Buddy Clark surprise vocalist. Regular singer, Skip Farrell, was called away to Chicago when his wife underwent an operation. Marvin began a return engagement at Bill Green's, Pittsburgh, April 13th.

REGGIE CHILDS opened March 27th at Netherlands Plaza, Cincinnati, for six weeks, followed by a fortnight at Detroit's Eastwood Gardens.

Touring Teams

JIMMIE LUNCEFORD is whizzing through April with dates in North and South Carolina, Virginia, Pennsylvania, New York, New Jersey, Massachusetts, Delaware, Connecticut, Maryland, Michigan, Indiana, Ohio and Missouri.

ART KASSEL went on a theatre tour following his run at the Bismarck Hotel, Chicago, which closed April 2nd. He will return late in the summer.

GUY LOMBARDO began a theatre tour early in April.

JOHNNY (SCAT) DAVIS, on an Eastern tour, took in a week at Loew's State, New York, beginning March 26th.

WAYNE KING, on a Texas tour, hit Dallas, March 14th, and Fort Worth, March 21st. Beginning April 3rd he took in a week at the Stanley Theatre, Pittsburgh.



TOMMY DORSEY

TOMMY DORSEY, in March, strung up a line of one-nighters along the West Coast. He will open at Hotel Astor, New York, May 19th.

Loop-a-Doopers

TED WEEMS followed Orfin Tucker into Blackhawk Cafe, Chicago, April 8th, for three months. Ted's first visit to Chicago in three years.

MICRO
Natural CANE REEDS
"BLACK-LINE" "TRU-ART"

DUPLEXO
"AD-A-STAND"

As long as there is a MICRO "BLACK-LINE" or MICRO "TRU-ART" reed, cane reeds will be preferred . . .

The "MICRO" trade-mark stands for quality and value. That's because the product has been laboratory tested thoroughly. No "MICRO" label is ever put on any product until such tests show absolute perfection. A "MICRO" product is your best guarantee of satisfaction.

SEND FOR YOUR COPY OF LATEST "MICRO" CATALOG

There will always be
A CANE REED...!

ONLY reeds made from natural cane can permit the wide selection necessary for individual requirements . . . and . . . only cane reeds can yield that rich, vibrant tone quality demanded by leading clarinet and sax artists. MICRO "BLACK-LINE" and MICRO "TRU-ART" Reeds have always been and always will be favorites. The choice, cultivated cane from which "MICRO" Reeds are made, combined with skillful curing, selection and finishing, produce the particular tone quality that every experienced musician expects, and only Cane reeds can produce.

MICRO MUSICAL PRODUCTS CORP.

10 WEST 19TH STREET

DEPT. No. 2

NEW YORK, N. Y.

EDDY DUCHIN had his opening at the Empire Room of Palmer House, Chicago, moved up to April 1st.

BUD FREEMAN took a week at Hotel Sherman, Chicago, beginning February 25th, when Gene Krupa's opening there was delayed by a prior commitment.

GENE KRUPA and his men opened their fourth return engagement at the Panther Room of Hotel Sherman, Chicago, March 4th.

DICK JURGENS, after closing at the Aragon Ballroom, Chicago, April 11th, will play a few theatres before coming East.

"CEE" DAVIDSON and his men took over March 14th at the Marine Dining Room of the Edgewater Beach Hotel, Chicago.

XAVIER CUGAT has just finished his date at the Palmer House Empire Room, Chicago.

Culver's Queue

LOUIS ARMSTRONG'S holdover at Casa Manana, Culver City, California, will take him up to April 30th.

SAMMY KAYE will begin a two-weeker at Casa Manana, May 1st.

JAN SAVITT, toward the middle of May, will begin his seven-week date at Casa Manana.

CAB CALLOWAY has a mid-summer date there.

Pacific Pastime

RAY NOBLE began his third visit to the Palace Rose Room, San Francisco, March 10th. He is in for an eight-week stay.

AL DONAHUE'S date at the Trianon, Southgate, California, ended March 11th. On May 5th he will open at the Palace Hotel, followed by

DEL COURTNEY, who will strike up there June 16th.

BOB CROSBY, who recently completed sixteen weeks at the Trianon, moved in March 12th for another three weeks.

RUDOLPH FRIML, Jr., played the Pasadena (California) Civic Auditorium week-end community dances.

JACK TEAGARDEN in March took a week-end at Pacific Square in San Diego, moving over from the Casa Manana. April 1st he opened for a week at the Golden Gate, San Francisco.

LEON MOJICA is featured at Casino Gardens in Ocean Park, California.

LOUIS BETANCOURT has just finished his season's engagement at the Arizona-Biltmore Hotel in Phoenix.

Los Angelites

SONNY DUNHAM took the three-week date at the Palladium Ballroom, Los Angeles, April 7th, even at the price of calling off several Midwest one-nighters.

HARRY JAMES, out on the coast to get his picture under way, is scheduled to strike up at the Hollywood Palladium April 28th.

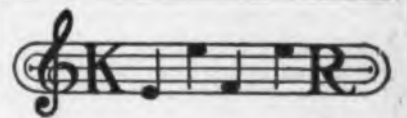
TED LEWIS, beginning April 22nd, will have a one-weeker at the Los Angeles Orpheum. Then, on May 6th, he will begin another weeker at the Golden Gate, San Francisco.

HORACE HEIDT is scheduled for the Los Angeles Orpheum.

Pleased to Announce

COUNT BASIE is booked solidly to the end of the year. Incidentally, his income tax for 1941 shows him to be one of the highest paid colored artists in the entertainment field.

VAUGHN MONROE'S regular Friday night broadcast, "How'm I Doin'?" has



**RE-PAIRING
RE-PLATING
RE-PADDING**

ALMOST A CENTURY
OF EXPERIENCE

BRUA C. KEEFER MFG. CO.
WILLIAMSPORT, PA.

been supplemented lately by his guest appearances on the "Spotlight Bands" program and the Fitch Band-Wagon. Vaughn will play for the official opening of the Million-Dollar Pier, Atlantic City, over Memorial Day week-end.

SAM DONAHUE not only leads his band and takes tenor sax solos, but also does all his own arranging and even sings an occasional number.

JOE BUSHKIN, pianist in Tommy Dorsey's orchestra, was given a big send-off by Tommy and the men on the occasion of his entering the army. He will play trumpet in the post band.

MICHAEL LORING checked in at Rumba Casino, Chicago, just in time to receive his 1-A draft classification in the mail.

Symphonic Recordings Review

By Dick Wolfe

"Symphonie Fantastique", Berlioz. Columbia Masterworks Album M-488. Six 12-inch records, 12 sides, played by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski. It is 112 years since young Hector Berlioz completed his "Symphonie Fantastique". Berlioz was the father of modern orchestration, and his symphony which was then considered overlong created a sensation.

Although it has been somewhat neglected by present-day symphony conductors, Mr. Rodzinski, who has a special regard for this composition, gave it a superlative performance with the New York Philharmonic Orchestra in Carnegie Hall last autumn. We have been looking forward to the recorded release ever since and find that he does an equally good job with his own orchestra, the Cleveland Symphony.

This first American recording is much more modern than the three previous ones made in Europe. Mr. Rodzinski, in probing the depths of this work, gives a fine virile reading. The recording itself is excellent.

"Death and Transfiguration", Richard Strauss. Columbia Masterworks Album M-492. Three 12-inch records, six sides, played by Leopold Stokowski with his All-American Youth Orchestra. This is another composition which has long needed a new recording. It was previously recorded by the Philadelphia Orchestra under Stokowski's direction and the London Symphony conducted by Alfred Coates.

The famous tone poem may well be called a musical melodrama, picturing the throes of the last days of a dying man, his triumph over death and his transfiguration. Mr. Stokowski, playing upon the strings and brasses, produced dynamics that are contrasting if not always desirable.

"Show Boat": Scenario for Orchestra, Jerome Kern. Columbia Masterworks Album M-495. Three 12-inch records, six sides, played by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski. Mr. Rodzinski introduced this symphonic arrangement of Kern's popular musical comedy in Cleveland and later played it during his tenure as guest conductor with the New York Philharmonic Orchestra in New York last fall. It is not a symphonic work in the true sense of the word, but nevertheless should do much to bridge the gap between popular and symphonic music. The performance on these sides is well played and the recording very good. The engineers have caught every nuance of the arrangement. A "must" for lovers of semi-popular symphonic music.

"Die Meistersinger", three excerpts—Prelude to Act III, Dance of the Apprentices, and Procession of the Meistersingers, Wagner. Columbia Masterworks Album X-218. Two 12-inch records, four sides, played by the Pittsburgh Symphony Orchestra under the direction of Fritz Reiner. These vie with the famous Overtures to "Die Meistersinger" for popularity, and depict incidents of the St. John's Day celebration, which is the concluding portion of the opera. These excerpts have never before been adequately recorded, although they are frequently played in symphony concerts. Mr. Reiner is a very satisfying Wagner conductor and his orchestra joins him in a good performance well recorded in this Columbia album.

Sonata No. 9 in A for Violin and Piano ("Kreutzer"), Beethoven. Columbia Masterworks Album M-496. Four 12-inch records, eight sides, played by Adolf Busch, violinist, and Rudolf Serkin, pianist. This recording marks the debut of a great instrumental duo; no better vehicle than the "Kreutzer" Sonata could have been found. It is a work of immense power and passion, demanding great skill and intelligence from the performers. Busch and Serkin meet these demands beyond any question, and the result is a performance that will be welcomed by all who love Beethoven's great Sonatas. This album is recommended without qualification.

ORCHESTRATIONS
DANCE, VOCAL AND CONCERT ORCH.
By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orch., Bands, Books and Special Free Offer.
GLADSTONE HALL MUSIC CO.
1465 Broadway, Times Sq., New York, N. Y.

THE LEWERENZ PROFESSIONAL REED
Hand-finished, selected cane, tested and adjusted for tone, all strengths: Clarinet, 4 for \$1.00; Alto Sax, 3 for \$1.00; Tenor, 3 for \$1.25. For finer playing use the Lewerenz Facings and "Special" Mouthpieces. LIST FREE.
WM. LEWERENZ, 3016 Texas Ave., St. Louis, Mo.

"Songs of Vienna". Columbia Masterworks Album M-494. Three 10-inch records, six sides, sung by Lotte Lehmann, soprano, with Paul Ulanowsky at the piano. In this release Madame Lehmann turns from the classics of Brahms and Schubert to the lighter songs of Vienna. It is a surprising change-over and we were delighted with the manner in which she sings these songs. Her *pianissimos* are something to rave about. The six songs included in the album are "Im Prater blüh'n wieder die Bäume" (In the Prater the trees are blossoming again), Stolz; "Da draussen in der Wachau" (Out there in the Wachau), by Arnold; "Heut' macht die Welt Sonntag für mich" (Today the world seems like Sunday to me), by Strauß-Dostal; "Wien, sterbende Märchenstadt" (Vienna, fading city of dreams), by Leopold; "Ich muss wieder einmal in Grinzling sein" (I must be in Grinzling again), by Benatzki, and "Wien, du Stadt meiner Träume" (Vienna, city of my dreams), by Siczynski.

"Obeissons Quand Leur Voix Appelle" (from "Manon"), Massenet, and "Je Veux Vivre Dans Ce Rêve" (from "Romeo and Juliet", Gounod). Columbia Masterworks Record 17301-D, sung by Bidu Sayao, soprano, with orchestra conducted by Erich Leinsdorf. In these two arias Miss Sayao gives fine performances which suggest to an extent the great charm of her personal appearance on the stage at the Metropolitan. This good singing, together with fine accompaniment by the orchestra under the direction of the Metropolitan's Erich Leinsdorf, makes this a most desirable record.

Symphony No. 1 in C Minor, Brahms. Victor Red Seal Album M-875. Five 12-inch records, 10 sides, played by Arturo Toscanini and the NBC Symphony Orchestra. Brahms, who was one of the giants among modern composers, was born in 1833. Although Schumann recognized the genius of the 20-year-old Brahms, the latter was 43 before his first symphony was completed and ready for performance. It was instantly recognized as a masterly work of superb craftsmanship and while unconventional nevertheless expository, with a fine melodic line.

Maestro Toscanini is at his best in the music of the great masters. The performance on these sides with the NBC Symphony Orchestra ranks among his finest. The recording is excellent. This is the first really satisfactory record of this symphony since an early release played by the London Symphony Orchestra under the direction of Felix Weingartner. A welcome addition to modern recordings.

"A Pagan Poem", Loeffler. Victor Red Seal Album M-876. Three 12-inch records, six sides, played by the Eastman-Rochester Symphony Orchestra, Howard Hanson, conductor; Irene Gedney, pianist; Richard Swingle, English horn. Charles Martin Loeffler was born in Alsace. He received his musical education in Europe and concertized in Berlin and Paris until the age of 20 when he immigrated to the United States. He played with several symphony orchestras in the United States and in 1903 retired to devote his entire time to composition.

Although born abroad, he has often been referred to as the foremost American composer of his generation. In our opinion he was an impressionist who wrote music of sensuous charm and deep coloring. These qualities are apparent in the "Pagan Poem", which is given a splendid performance by the Rochester Orchestra under Mr. Hanson's conductorship. This album will prove a unique addition to the modern works in your record library.

Symphony No. 1 in D Major, Dvorak. Victor Red Seal Album M-874. Five 12-inch records, 10 sides, played by the Czech Philharmonic Orchestra conducted by Václav Talich. The popularity of Dvorak's "New World Symphony" long overshadowed the other eight. The D Major was the first symphony he offered for publication; it was the sixth in order of composition, and was by no means an immature creation but one which showed him to be at the zenith of his power. Probably no conductor exceeds Mr. Talich in his conception of Dvorak's music. He gives this symphony a good performance, bringing forth all the beauties of its rich coloring and melodic content. This work was recorded before the outbreak of the present hostilities about three years ago, but is nevertheless quite satisfactory.

Concerto in D Major, Chausson. Victor Red Seal Album M-877. Four 12-inch records, eight sides, played by Jascha Heifetz, violin; Jesus Maria Sanroma, piano; and the Musical Art Quartet. Chausson was a French composer who was born in 1855 and was cut off at the height of his career by a fatal bicycle accident at the age of 45. He was an attorney to whom music was an avocation. However, in 1880 he left the practice of law and devoted his entire time to composition.

This Concerto is written in Gallic style with great sincerity and loftiness of purpose. It is strongly reminiscent of his famous "Poeme". Heifetz in this performance shows himself to be the great artist that he is, never dominating the scene but using the magic of his violin merely as a member of the ensemble, all of whom do fine work. The performance is highly satisfactory and the recording unusually clear and good.

Sonata No. 2, Trio for Flute, Viola and Harp, Debussy. Victor Red Seal Album M-873. Two 12-inch records, four sides, played by Marcel Moyse, flute; Lily Laskine, harp; Alice Merckel, viola. This Sonata, written in Debussy's latter years, is music of a subtle hue and delicate imagery. It was recorded some years ago by M. Moyse with two other performers. It is an extremely sensitive composition and is given a delightful performance by the three artists on these sides. Among the best of Debussy's chamber music, it is an album which will be greatly appreciated by the admirers of the French impressionist-composer.

Symphony No. 5, Shostakovich. Victor Red Seal Album M-619. Six 12-inch records, 12 sides, played by the Philadelphia Orchestra under the direction of Leopold Stokowski. The increasing popularity of the Shostakovich compositions impels us again to review this great work. The symphony is profound music, quite a change from the satirical line of his Symphony No. 1.

The performance by the Philadelphia Orchestra is superb and brings out all the fresh expression and powerful dynamics of this composition. The recording is of the finest. This album should find a place in every collector's library.

Negro Spirituals. Victor Red Seal Album M-879. Four 10-inch records, eight sides, sung by Dorothy Maynor with an unaccompanied male choir. Dorothy Maynor is the daughter of a Methodist minister, and much of her early singing was done in churches. This is her first recording of spirituals, and they are sung with fine rhythm and deep feeling. The male choir accompaniment is ideal for this type of music. The numbers include "I Couldn't Hear Nobody Pray", "Were You There When They Crucified My Lord?", "Nobody Knows De Trouble I've Seen", "In Dat Great Gittin'-Up Mornin'", "Rise Up Shepherd, an' Foller", "Ole-Time Religion", "Steal Away to Jesus" and "Go Tell It On De Mountain". The diction could have been much better; otherwise it is well worthwhile.

"Macbeth", Shakespeare. Victor Red Seal Album M-878. Acts I, II, III and V played by Maurice Evans and Judith Anderson. No finer presentation of Shakespeare in recent years has been given than that of these two splendid artists. The recording of this drama by Victor is a novel idea, and it will be treasured by those who love the plays of the Bard of Avon.

"Love for Three Oranges", (a)—The Prince and the Princess; (b)—March and Scene Infernal, Prokofeff. Victor Red Seal Record 18497 played by the NBC Symphony Orchestra under the direction of Leopold Stokowski. This is the first release of the NBC Orchestra under Mr. Stokowski. These popular excerpts from the Prokofeff work are given a fine, stirring performance and an excellent recording on these sides.

"Arioso (Part I)", Bach. Victor Red Seal Record 18498 played by the NBC Symphony Orchestra under the direction of Leopold Stokowski. Stokowski's treatment of the famous melody is serene and beautiful. It is an opulent performance, well recorded. The above two releases by this combination augur well for those to be expected in the near future.

"Danse Macabre (Part I)", Saint-Saëns. Victor Red Seal Record 18486 played by Pierre Luboshutz and Genia Nemenoff, piano duo. Saint-Saëns authorized three versions of this work; one for orchestra, one for voice and piano and a third for piano duet. This is the first recording of the piano duet, and it is well done by Luboshutz and Nemenoff. Personally we prefer the orchestra version. We cannot, however, imagine a more satisfactory piano duo recording.

"El Jilguero Con Pico De Oro", Blas de Laserna, and "Aria De Acis y Galatea", Antonio Lliteres. Victor Red Seal Record 2201 sung by Lucrezia Bori, soprano, with George Copeland at the piano. Miss Bori withdrew from the concert and opera field several years ago, but her art will live through her many recordings. Miss Bori, born in Spain, presents Spanish music in an authoritative manner. The singing on these sides is very good. A fine accompaniment is provided by George Copeland.



**New Moments in Music
ON
VICTOR and BLUEBIRD
RECORDS**

A guide to the nation's newest tunes, in swell new arrangements, played the way you like them best, by Victor and Bluebird artists.



VICTOR RECORDS

- 27806—ARTIE SHAW—Sometimes I Feel Like a Motherless Child*—Just Kiddin' Around
- 27808—WAYNE KING—Deep in the Heart of Texas*—The Lamp of Memory
- 27805—HAL MCINTYRE—She'll Always Remember*—Loretta*
- 27804—DUKE ELLINGTON—I Don't Know What Kind of Blues I Got*—Are You Sticking?
- 27809—JAN SAVITT—Always in My Heart*—Jersey Bounce
- 27810—JOE REICHMAN—Moonlight Cocktail—Lullaby to a Sweet Papoose



BLUEBIRD RECORDS

- B-11480—GLENN MILLER—On the Old Assembly Line*—When Johnny Comes Marching Home*
- B-11481—TONY PASTOR—The Mem'ry of This Dance*—Let's Give Love a Chance*
- B-11483—VAUGHN MONROE—Me and My Melinda*—Tom Thumb
- B-11473—DINAH SHORE—Goodnight, Captain Curly-Head—Skylark
- B-11472—KING SISTERS—When the Roses Bloom Again—Hey! Zeke
- B-11469—"FATS" WALLER—Winter Weather*—Clarinet Marmalade
*Vocal Refrain



The World's Greatest Artists are on
**VICTOR and
BLUEBIRD RECORDS**

HARMONY
in 12 easy lessons
LEARN TO MEMORIZE
IMPROVISE, ARRANGE, COMPOSE!
Write for actual proof and guarantee offer.
NO OBLIGATION.
De Lamater Practical Harmony System
1650 Warren Ave., Dept. "I," Chicago, Ill.

OBOE PLAYERS
No shortage here. Plenty of reeds from best Frejus cane. Careful workmanship, 440 pitch. Send for trial offer. Instruments overhauled and repaired. Satisfaction guaranteed.
ALFRED A. WALES
110 Indiana Ave., Providence, R. I.

Fast Action with
Selmer OIL
VALVE OR SLIDE
15¢ AT YOUR MUSIC DEALER'S

Grand Opera

GIAN-CARLO MENOTTI'S "The Island God" was awaited with eager anticipation by those who admired the young American composer's "Amelia Goes to the Ball" and "The Old Maid and the Thief". It is too bad that we have to report disappointment with his latest effort. The composition and orchestration are clever, but the merits of the opera begin and end with that. In the first place, the libretto is morbid, much too morbid for these times. The tale moves rather slowly, and there is no consistent melodic line followed through the score. The fact of the matter is that there is hardly a pleasing melody in the entire opera. To this we may possibly except the brief offstage song sung by the fisherman who is never seen on the stage. The scenic effects are very good, but scenery and cleverness do not make a successful opera.

Mr. Menotti should not, however, be disappointed as no composer has ever been consistently successful with everything he has written. This young American of Italian descent has a great talent and no doubt in the future will bring forth other operas which will surpass his first two successful efforts.

Kerstin Thorborg, the Metropolitan contralto, supplanted Madame Flagstad as Kundry in "Parsifal". Her singing and acting were delightful. In fact, to our way of thinking, she made a distinguished contribution to the success of the "Parsifal" performances this year. Critics on the whole were in agreement that she was a splendid replacement for the great Flagstad; however, they made much of the fact that she omitted one of the top notes. The fact of the matter is that she did not eliminate the said note at all, as it is not contained in the original score. It was, as is the case with arias in some other operas, interpolated by some of the sopranos to give them an opportunity to display their vocal pyrotechnics, building up to a climax. Madame Thorborg's singing of the role was true to the original composition. Of course, this is not very important but just goes to show that the best of us can at times be mistaken.

Those who love grand opera were greatly shocked to read in the papers on March 12th and 13th that Ezio Pinza, the eminent opera basso, had been taken into custody and was being held at Ellis Island as a dangerous alien. Mr. Pinza is a great star, and his singing of King Dodon in "Coq d'Or", the title role in "Don Giovanni", Mephistopheles in "Faust" and other roles will be missed greatly.

The newspapers stated that he had boasted of being a friend of Il Duce, the noted Italian windbag. Mrs. Pinza gave a statement to the papers, stating that the charges were not true and that she was sure that he would be cleared after proper investigation. We hope that she is right, but if she is not and the charges are found to be true, Mr. Pinza should suffer to the utmost the results of his folly.

He has made his greatest success and received his largest financial returns through singing at the Met. If the charges are sustained and he is found to be a dangerous enemy alien, we will all be better off without him, for there is no place in opera or anywhere else in America for an ungrateful traitor.

Conditions and Conductors

THE fifty-eighth season of the Metropolitan Opera Association, which came to a brilliant close March 14th, withstood remarkably well the impact of war. Even before the season opened, political conditions overseas affected the repertoire and casts; but not until the attack on Pearl Harbor was there any diminution in audiences. Then, although the effect was negligible, fear of air raids drove some visitors from the city and subsequent fire rationing and transportation restrictions lessened the attendance of New Jersey, Westchester, Long Island and Hudson Valley suburbanites, many of whom paid the top prices. Silver lining of this situation, however, was the fact that the Metropolitan was able to allot more tickets to the New York City Defense Recreation Committee for our men in uniform.

The audience as a whole was numerous and enthusiastic, with performances frequently sold out days in advance. Of the many big houses, the biggest were usually occasions when conductors of Bruno Walter's and Sir Thomas Beecham's repute were on the podium. This significant fact, again indicating that this was a conductors' year, proved that opera in America has reached a turning point. No longer is it the "stars" alone who draw the public. It is a unified, intelligent performance, which, of course, rests principally upon the conductor.

Reopening Undecided

THE question of reopening the Metropolitan house next Winter has been left unsettled and will not be decided until after the close of the Spring tour when the exact size of the deficit will be known. With the current season, all contracts expire, and to date none has been renewed. The possibility that the house might be left dark was mentioned by Edward Johnson, general manager, during an intermission speech on the closing day. However, he stated that his confidence rested in the loyalty of various assisting organizations and in the conviction that the Metropolitan today stands alone in the world as the bulwark of grand opera, and that it must and will go on.

Season's Closing Weeks

"GÖTTERDAEMMERUNG" received its second and final performance of the season on February 23rd, under Erich Leinsdorf's direction. Helen Traubel



LAURITZ MELCHIOR
In "Goetterdaemmerung"

scored again as Brünnhilde and Lauritz Melchior was in his usual good voice as Siegfried. The two principals who were not in the previous "Götterdämmerung" were Karin Branzell and Alexander Kipnis. As Waltraute, Karin Branzell merited praise for her able singing. Both in appearance and action, Mr. Kipnis made a convincing Hagen, while his dark-hued tones added much to his sinister portrayal. The remainder of the cast, with the exception of a new trio of Rhine Maidens, had been heard in the earlier performance.

Wagner and the War

ONE notable feature of the season was that Wagner came off so astonishingly well, all but two of his major operas receiving repeated performances. The works of the Bard of Bayreuth had more hearings—22 in all—than those of any other composer of the repertoire. How different from the first World War, when his operas were omitted for the duration. Today the public does not consider the nationality of the composer when looking to the intrinsic value of his music; nor does it confuse chauvinism with patriotism.

Variety of Verdi

VERDI raced to practically a photo-finish against Wagner, placing second with 21 performances, including a revival of "La Traviata" and four other of his works. Puccini and Mozart tied for third place; each had 12 performances. Donizetti ranked fourth, his eight performances including the revival of "L'Elisir d'Amore". Bizet was represented by five "Carmens" and Strauss by five "Der Rosenkavalliers". Rossini's "Il Barbiere



"KEEP 'EM PLAYING!"

with MACCAFERRI REEDS"

Urges Maestro Woody Herman

"Keep 'em flying with music . . . and keep 'em playing with Maccaferri reeds", says Woody Herman, great clarinetist, saxophonist and band leader whose orchestra inspires millions with America's own music.

Make the most of your instrument these days . . . get top tone, perfect pitch and instant response with Maccaferri reeds. There's a Maccaferri reed for every need. Try one of the four Maccaferri makes at your dealer's today.



"Isovibrant"

Superbly brilliant in tone because of the Maccaferri-patented "Isovibrant" feature. Has a slanting cut which brings the tip nearer the upper crust of the cane—its most durable section. No other reed like it!



"My Masterpiece"

Expression of Maccaferri's genius in scientific reed design. Made of choice seasoned cane in two cuts—Artist and Professional. Recognized by the world's finest players as the world's finest reed. Try it and see for yourself.



"Populaire"

Exceptional value in a popular-priced reed. Made of selected cane in the same factory where the more expensive Maccaferri reeds are manufactured. Carefully tested for adherence to Maccaferri standards of quality.



"Miracle" Plastic

Not an imitation of cane, but an entirely new reed executed in plastic. Its patented Vibro-Dynamic feature makes "Miracle" an achievement in reed science—the reed of tomorrow here today. Thousands in professional use.

See Your Dealer or Write for Literature

French American REEDS MFG. COMPANY, INC.

World's Largest Reed Makers

1658 Broadway

New York City

di Siviglia" had four performances, and Leoncavallo's "Pagliacci", Gluck's "Orfeo ed Euridice", Gounod's "Faust", Saint-Saëns' "Samson et Dalila", Rimsky-Korsakoff's "Le Coq d'Or", Delibes' "Lakme", and Smetana's "The Bartered Bride" each received three. The novelties included Gian-Carlo Menotti's "Island God" and Bach's comic cantata "Phoebus and Pan". There has been a definite trend towards English translations, consonant with the national situation which will probably stimulate Anglicized opera considerably.

"Tosca" Tally

WITH the final productions of "Tosca" on February 25th and March 7th, the Puccini work totaled a score of seven performances this season, more than any one other opera.

Both a new Tosca and a new Cavaradosi, Stella Roman and Jan Klepura respectively appeared in the presentation on February 25th. Miss Roman's lovely voice earned her an enthusiastic reception. However, a lack of color and intensity caused her portrayal to remain undistinguished. The Cavaradosi of Jan Klepura also fell short of the mark, for, although his full-bodied tones were stirring, his acting lacked conviction.

On the brighter side of the production was Alexander Sved's excellent performance as Baron Scarpia, a role in which the Hungarian baritone has distinguished himself previously this season. To the list of credits may also be added Gerhard Pechner's fine Sacristan and Arthur Kent's well-sung Angelotti.

With the exception of John Brownlee, who was Baron Scarpia, the same cast appeared in the production on March 7th. Ettore Panizza conducted on both occasions.

Parsifal

UNDIMMED by 60 years of world-wide staging, Wagner's last opera, the mighty "Parsifal", was given a supremely moving performance on the afternoon of February 27th, with Erich Leinsdorf conducting. Lauritz Melchior's Parsifal was masterly. He was in excellent voice, and seemed to add vigor to his previous interpretation. Kerstin Thorborg, as Kundry, sang the role in the Metropolitan for the first time. With memories of Kirsten Flagstad's Kundry still fresh in many minds, it is easy to understand Miss Thorborg's initial timidity as she stepped into Klingsor's magic garden. However, she warmed quickly to the role, creating a compelling portrait. It may also be said in her favor that she makes a very personable Kundry.

Alexander Kipnis had the feeling, the authority, and created the atmosphere of Gurnemanz to the letter. Julius Huehn, singing the role of Amfortas for the first time, showed fine self-control and sincerity. This was also the occasion of John Garris' Metropolitan debut as the First Knight of the Grail.

Throughout the performance the enthralled audience sat in silence, following tradition, and departed without applause.

Masked Ball

WITH a new Renato and a new Ulrica, Verdi's "Un Ballo in Maschera" was presented for the second time this season at a matinee performance on February 28th. Richard Bonelli made a fine Renato, singing the role in the Metropolitan Opera House for the first time. Bruna Castagna, the new Ulrica, was convincing in the role.

The rest of the principals, headed by Giovanni Martinelli as Riccardo and Stella Roman as Amella, were unchanged, and Ettore Panizza again conducted.

Novel Double-Bill

SIR THOMAS BEECHAM, who introduced "Phoebus and Pan" to Metropolitan audiences earlier this season, conducted the Bach novelty on March 4th together with Rimsky-Korsakoff's "Le Coq d'Or" for the third time.

The casts of the previous performances of the double-bill reappeared, with Rosa Bok resuming the role as Queen of Chamekhan in the Russian composer's fantasy. This marked Miss Bok's return to the company after an absence of several weeks due to injuries sustained from an accident during an earlier performance of this same opera.

Plot-of-the-Month

ONE of the brightest gems of the Metropolitan repertoire this season was the spirited production of Mozart's "Don Giovanni", under Bruno Walter's direction. The fourth and final performance on the afternoon of March 7th outshone its predecessors, so complete was the unity of the ensemble and of the whole interpretative scheme.

"Don Giovanni's" premiere performance took place in Prague in 1787 because Mozart, pleased with the earlier production of his "Le Nozze di Figaro" by Bon-dini's troupe, had agreed to compose another work for the same house. Under his watchful eye rehearsals progressed, but so engrossed was he that not until

the eve of the first performance did he find time to write the overture. This he did in three hours!

The swift succession of episodes composing this opera ends in tragedy for Don Giovanni, but the humor and burlesque injected by the librettist, Lorenzo da Ponte, flavor it with a spicy quality that is anything but tragic. The questionable character of Don Giovanni, notorious for his amorous escapades, is revealed in the opening scene by his servant, Leporello, who awaits his master in the courtyard of the Commandant's mansion. Suddenly Donna Anna, the Commandant's daughter, appears, struggling from the embrace of Don Giovanni. Aroused by her cries, her father rushes to her aid, but in the ensuing fight is killed by Don Giovanni's sword. The dissolute nobleman and his servant escape before Donna Anna's fiance, Don Ottavio, arrives, and he tries to appease her grief and promises to avenge the Commandant's death.

Don Giovanni and Leporello are next seen roaming the streets in search of further adventure. Coming unexpectedly upon Donna Elvira, one of the nobleman's deserted loves, the former conceals himself and leaves his servant to make explanations. When Leporello tells Donna Elvira of the hundred and one ladies who have preceded her in his master's affections, she is infuriated and swears revenge.

In the following scene, Don Giovanni is attracted by Donna Elvira's pretty servant girl, Zerlina, at a party celebrating

her approaching marriage to Masetto, a young peasant. Again Leporello aids his master, this time by distracting the jealous bridegroom while Don Giovanni makes love to Zerlina. Donna Elvira interrupts the pair, and Don Giovanni flees just as Donna Anna, who has arrived with her fiance, recognizes him as her father's murderer. Casting their lot together, Donna Elvira, Donna Anna and Don Ottavio, in disguise, attend the reprobate's party that evening. When he again entices Zerlina away from Masetto, the three avengers surprise him, but he defends himself with his sword and eludes them.

Still later that night Don Giovanni and Leporello exchange clothes and while Leporello, impersonating his master, diverts Donna Elvira by pretending to repent his misdeeds, the nobleman serenades Zerlina. Masetto attacks him, but through a ruse is disarmed and beaten by Don Giovanni who then flees.

Meanwhile Leporello has been captured in his master's stead but is released when his identity is established. He recounts the incident to Don Giovanni in a graveyard near a statue of the slain Commandant. Suddenly the statue speaks, warning Don Giovanni that his murder will be avenged. Though Leporello is terrified, his master remains his defiant, debonaire self, impudently inviting the statue to dine with him the next evening.

When the dinner hour arrives the heavy tread of the approaching statue is heard. It commands the unabashed nobleman to repent. When he refuses, a fiery pit opens

and he is carried down to the infernal regions, dauntless to the last.

A new and first-class Leporello, Alexander Kipnis, was heard in the performance on March 7th. An artist to his fingertips, Mr. Kipnis balanced perfectly humor and farce, never overplaying his role. The remainder of the cast was familiar, with the exception of Mack Harrell's first appearance as Masetto. Ezio Pinza was in exceptional form as Don Giovanni; Rose Hampton was a moving and dramatic Donna Anna; and Jarmila Novotna's Donna Elvira was beautifully done. Charles Kullman, as Don Ottavio, was praiseworthy, and Bidu Sayao's Zerlina was played with skill and understanding. So enthusiastic was the audience that their applause frequently interrupted the performance.

"Flute's" Farewell

THE sparkling, handsomely-mounted "Magic Flute", the Metropolitan's costliest new production of the season, made its final bow on March 11th before a large audience.

There were three singers appearing in the work for the first time: Nicola Moscona as Sarastro, Stella Andreeva as Papagena and Norman Cordon as the High Priest. The remainder of the roles were filled by the same singers heard in the three earlier performances, and Bruno Walter again conducted.

Mozart's delightful fantasy might well be called the outstanding revival of the

RUSS MORGAN

Band Instruments of Distinction
By F. A. Reynolds

BRASS INSTRUMENTS WITH A SOUL
Stradivarius built it in his violins. Steinway embodied it in his pianos. It is the difference between a superb instrument that inspires the artist and a mediocre one. Call it a soul, if you will—it defies explanation—but, you will find it in Reynolds Band Instruments, built by the Master of Brasses, F. A. Reynolds.

A Product of F. A. Reynolds Company Inc.
2845 PROSPECT AVE. CLEVELAND, OHIO.

year, stand
THE
"Fau
in th
other
that
signi
by E
took
"Fau
appe
he, t
Gurr
tion
was
ing
A
dra
of E
B
tial
toup
perfo
low
Tra
two
orig
in J
T
the
toun
Bos
"Lo
Flu
anc
for
Mar
23r
mer
in t
26t
and
Mar
T
Hol
of i
afte
R
gag
for
Apr
me
Apr
noo
Apr
"Te
"A
the
Ind
par
Th
wh
ag
tir
tha
wo
tor
An
Cle
me
stil
set
occ
the
of
an
vis
wo
fa
re
De
Al
lar
RI

year, an honor due largely to the understanding and sensibility of Mr. Walter.

Final Curtain

THERE was no ceremony to mark the season's close. The final performances, "Faust" in the afternoon and "Lohengrin" in the evening, resembled those of any other Saturday in the old house, except that it was a little more crowded. Reassignments in both casts were necessitated by Ezio Pinza's absence. Norman Cordon took his role as Mephistopheles in "Faust", and, since Mr. Cordon was to appear as King Henry in "Lohengrin", he, in turn, had to be replaced by John Gurney. Another "Lohengrin" substitution was necessary since Julius Huehn was indisposed, Herbert Janssen appearing in his stead as Telramund.



ASTRID VARNEY

Astrid Varney, young Wagnerian soprano "find" of the season, sang the role of Elsa of Brabant.

Metropolitan Tour

BALTIMORE played host to the Metropolitan Opera Company when the initial lap of their forty-eighth consecutive tour was christened March 16th with a performance of "The Magic Flute", followed by "Carmen" March 17th and "La Traviata" March 18th. This was the twenty-eighth Baltimore visit since the original trip of Henry Abbey's Company in 1884.

Turning northward, the company spent the remainder of their first fortnight on tour playing their thirty-third visit to Boston, where they gave 12 performances: "Lohengrin", March 19th, "The Magic Flute", March 20th, a matinee performance of "Il Barbiere di Siviglia", March 21st, "Orfeo ed Euridice", March 23rd, "Die Walküre", March 24th, "Carmen" in the afternoon and "La Boheme" in the evening, March 25th, "Aida", March 26th, "Der Rosenkavalier", March 27th, and a matinee performance of "Faust" and evening performance of "Rigoletto", March 28th.

The usual break in New York during Holy Week followed, with performances of "Parsifal" the evening of April 1st and afternoon of April 3rd.

Resuming the tour with a week's engagement in Cleveland, the following performances were given: "Don Giovanni", April 6th, "Lohengrin", April 7th, "Carmen", April 8th, "Der Rosenkavalier", April 9th, "The Magic Flute" in the afternoon and "La Traviata" in the evening, April 10th, and a matinee performance of "Tosca" and evening performance of "Aida", April 11th.

A performance of "Aida" April 13th in the new auditorium of the University of Indiana at Bloomington, was the company's first engagement at a university. They had been asked to do the honors when the auditorium was opened a year ago, but it could not be arranged at that time. Therefore, when it was learned that their usual visit to New Orleans would have to be cancelled as the auditorium there had been taken over by the Army, leaving free time between the Cleveland stop and their next engagement, they asked the university if it was still interested. It was. The matter was settled and the university made it a gala occasion with a large banquet preceding the performance.

The Metropolitan approves of the idea of entering the university field and has announced that they will be willing to visit other college towns if they can be worked into the itinerary and if the stage facilities are satisfactory.

The dates for the remainder of the current tour are: April 15th through 18th, Dallas, Texas; April 20th, Birmingham, Alabama; April 21st through 23rd, Atlanta, Georgia, and April 24th and 25th, Richmond, Virginia.

New Opera Company News

THE New Opera Company postponed its plans for a Spring season because of the difficulty in securing a suitable theatre. It will reopen in the Autumn.

Mr. Dorati resigned as director of the company and is succeeded by Paul Kerby, English-American conductor. Mr. Kerby, who was born in South Africa and came to America in 1924, was foreign adviser to the Salzburg Festivals and recently was musical director for a number of motion pictures.

Juilliard Opera

"IPHIGENIA IN TAURIS", Gluck's 163-year-old opera, had its first New York production in 25 years when it was presented by the opera department of the Juilliard School of Music, February 25th, 26th, 27th and 28th under Albert Stoessel's conductorship. An English version was used, instead of the German of Richard Strauss which was employed by the Metropolitan Opera Company for the opera's first American performance in 1916.

The cast of the opening performance included Estelle Hoffman as Iphigenia, Betty Myers as Diana, Clifford Harvuot as Orestes, Monas Harlan as Pylades, Robert Bernauer as Thoas, and Orcenith Smith, Russel Skitch, Mary Jane Cooke, Muriel Ellowitz, Leah Weismann, and Rita Doubet in other roles, with Mr. Harvuot coming off with top honors. Alternating casts appeared in the repeat performances. The scenery was supervised by Frederick Kiesler; Alfredo Valenti was stage director, and Gregory Ashman the chorus master.

The school's treatment of the work was lauded, but the opera itself aroused a diversity of opinion. Once again the age-old question of Gluck's musical value and his bid for immortality was revived. Dating back to 1778, a feud existed between Gluck and his contemporary, Piccinni, the former representing the conventional pre-revolutionary French opera while the latter fostered the more free and living form. Though Gluck is generally conceded to have come off the victor, the revived controversy never fails to arouse stimulating thought and comment.

Brooklyn Season

BROOKLYN'S own grand opera season had its third performance of "Carmen" on March 7th with Angelo Canarutto conducting. Winifred Heidt was again the Gypsy heroine; Frederick Schweppe, Don Jose; Mario Cozzi, Escamillo; Era Tognoli, Micaela; Gina Castro, Frasquita; Ivy Dale, Mercedes; Nino Carboni, Zuniga; Gregory Armeno, Remendado; Luigi Dalle Molle, Dancairo, and Enzo Nerl, Morales. Special ballet novelties were under the supervision of Ethel Phillips.

"Il Trovatore", the following performance, was given on March 14th under the baton of Gabriele Simeoni. Herva Nell appeared as Leonora, Shella Roberts as Azucena, Gina Castro as Inez, Pasquale Ferrara as Manrico, Robert Shilton as Count di Luna, Nino Carboni as Ferrando and Costante Sorvino as Ruiz.

Mr. Simeoni was again at the helm March 20th when "La Boheme" received its third production of the current season. Elvira Helal was heard in the role of Mimì, Era Tognoli as Musetta, Francesco Naya, Rodolfo; Claudio Frigerio, Marcello; Nino Ruiss, Colline; Enzo Bruno, Schaunard; Costante Sorvino, Pargpignol; and Pompilio Malatesta doubled as Alcindoro and Benoit.

Newark's "Carmen"

THE Newark Civic and New Jersey Grand Opera companies, with reinforcements from the Metropolitan, can chalk up the performance of "Carmen" March 15th as one of their greatest achievements to date. It was a vivid, unified production, and, except for the first act which lagged considerably, was well paced.

Bruna Castagna and Armand Tokatyan. In addition to the ballet dancers and a part of the large chorus, were supplied by the Metropolitan. So well did Miss Castagna project the wiles of the intense Carmen that one quite forgot that her physical aspect is not that of a lithe young gypsy.

Off to a rather uncertain start, Mr. Tokatyan, as Don Jose, warmed quickly to the role and gave a vivid, dramatic performance. Laura Triggiani, known locally as the Paterson nightingale, was far from over-shadowed by her more famous colleagues, receiving enthusiastic applause for her clear-voiced, sincere Micaela. Claudio Frigerio was a capable Escamillo, and Josephine Rizzo and Shirley Edwards, as the gypsy's friends, John Meade and Costante Sorvino, as the smugglers and A. A. Carlson, as the dragoon captain, were praiseworthy. William Spada conducted.

Mozart "Drafted"

AN evening of very timely entertainment was provided by the Philadelphia Opera Company's anglicized version of Mozart's "Così fan Tutte", presented February 24th as the final offering of their

current season. Featuring such present-day sentiments as "They've Been Drafted" and "We're in the Army Now", the new English translation by Sylvan Levin, billed as "They All Do It", was met with favor.

The plot of the 152-year-old opera was dictated by the Austrian Emperor Joseph II and is generally believed to have originated from an actual incident in Viennese society. Its first performance was an instantaneous success, but it slipped into oblivion as eighteenth century theatregoers were wont to look askance at the da Ponte libretto. Time and again Mozart's score embellished a wide variety of books, until in 1922 the Metropolitan restored it to its rightful tale for its first American production.

The draftees of old Naples, Ferrando and Gratiano, were sung by William Hess and Howard Vanderburg respectively. Emma Beldan was the Inconstant Isidora, repeating the role in which she scored



WILLIAM HESS and BRENDA LEWIS in Mozart's "They All Do It"

so favorably in the 1940 Juilliard production of the Viennese composer's work. The equally fickle Dorabella was played by Brenda Lewis. Hilda Morse, as the mischievous serving girl, Despina, and Leonard Treash, as the conspiring Don Alfonso, completed the cast. Mr. Levin conducted.

Although all of the principal music was used, minor cuts in the score, completely re-paced action and the division of the work into three acts instead of the traditional two made the production a particularly lively and animated one. Once again the pioneering activities of the Philadelphians proved fruitful.

San Carlo Season

"LA TRAVIATA", resplendent with its brilliant music, its corps de ballet and its elaborate scenery as presented by the San Carlo Opera Company, provided a delightful evening's entertainment at Long Beach, California, February 23rd.

Lucille Meusel, as Violetta, charmed the audience with her clear, fragile soprano. Fine performances by Myra Manning, Francesco Curci and Richard Wentworth were contributed, and the spirited dancing of the ballet with its premier *dansseuse* and *dansseur*, Lydia Arlova and Lucien Pridoux, added enchantment to the scene in Flora's salon. The orchestra, under Carlo Peroni's baton, performed admirably.

Blossoming forth in San Francisco March 9th for their two-week Spring season, the San Carlo Opera Company played a total of 17 performances, all conducted by Carlo Peroni. In addition to such favorites as Lucille Meusel, Coe Glade, Leola Turner, Sydney Rayner, Mobley Lushanya, Mostyn Thomas, Harold Lindi, Harold Kravitt, Mario Valle, Richard

THE WORLD'S FINEST MOUTHPIECES USED BY THE WORLD'S GREATEST PLAYERS



OTTO LINK & CO., INC. 117 WEST 48th ST. NEW YORK, N. Y.

Wentworth, Stefan Kozakevich and Charlotte Bruno, a host of distinguished new singers were featured. Numbered among them were: the company's guest artist, Carlo Morelli, well-known Metropolitan baritone who sang with the San Francisco Opera Company two seasons ago; Eugene Conley, noted American lyric tenor; Grace Panvini, coloratura, who distinguished herself during the company's recent season in Washington, D. C., and sopranos Anna Roselle, Mary Belle and Louise Warren.

Have You Studied Harmony?

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—of incomes that attract. Write today for catalog. Illustrated lessons will be sent from any course that interests you. Check coupon below.

University Extension Conservatory

Dept. A-208, 1525 East 53rd St., Chicago, Illinois

- | | | |
|---|---|---|
| <input type="checkbox"/> Piano (Students) | <input type="checkbox"/> Voice | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Piano (Normal) | <input type="checkbox"/> History of Music | <input type="checkbox"/> Mandolin |
| <input type="checkbox"/> Violin | <input type="checkbox"/> Harmony | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Cornet | <input type="checkbox"/> General Conducting | <input type="checkbox"/> Saxophone |
| <input type="checkbox"/> Trumpet | <input type="checkbox"/> Public School Mus. | <input type="checkbox"/> Piano American |
| <input type="checkbox"/> Advanced Comp. | <input type="checkbox"/> Dance Band Arranging | |
| <input type="checkbox"/> Ear Training and Sight Singing | | |

NAME
STREET
CITY STATE

EXPERIENCE



JOHN LUELLEN, 1642 Walnut St., Chicago

SWING PIANO!

Learn to play real Swing Piano! Send for free "home-study" folder.

TEACHERS: Write for Business Offer.
AXEL CHRISTENSEN Studios
754 Kimball Hall, Chicago, Ill.

CLARKE'S METHOD FOR TROMBONE

Teaches how to play Trombone correctly
Furnishes a Definite Plan for Systematic Practice
Sent **POSTPAID** for \$2.50
Pub. by **ERNEST CLARKE**
167 East 89th St., NEW YORK

DEAGAN MARIMBAS

Today, more than ever before, the world's finest.
J. C. DEAGAN, INC., CHICAGO

SANSONE'S

Modern French Horn Method
Price \$2.50
SANSONE MUSICAL INST. INC.
1650 Broadway, New York, N. Y.
World's Largest French Horn Music Library

International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.
"Accepted for mailing at special rate of postage provided for in
Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:

Apply to FRED W. BIRNBACH, Secretary,
39 Division Street, Newark, N. J.

Subscription Price 30 Cents a Year

Published by FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

INTERNATIONAL OFFICERS

— OF THE —

American Federation of Musicians

PRESIDENT

JAMES C. PETRILLO, 1450 Broadway, New York, N. Y.

VICE-PRESIDENT

C. L. BAGLEY, 900 Continental Building, 408 South Spring Street,
Los Angeles, Calif.

SECRETARY

FRED W. BIRNBACH, 39 Division Street, Newark, N. J.

FINANCIAL SECRETARY-TREASURER

H. E. BRENTON, Box B, Astor Station, Boston, Mass.

HONORARY PRESIDENT AND GENERAL ADVISOR

JOSEPH N. WEBER, 646 Woodruff Ave. (Westwood), Los Angeles Calif.

EXECUTIVE COMMITTEE

A. C. HAYDEN.....1011 B Street, S. E., Washington, D. C.
CHAUNCEY A. WEAVER.....325 Insurance Exchange, Des Moines, Iowa
J. W. PARKS.....Hamilton Hotel, Washington, D. C.
OSCAR F. HILD.....206 Atlas Bank Building, Cincinnati, Ohio
WALTER M. MURDOCH.....22 Royal York Rd., No., Toronto, Ont., Can.



Keep 'em rolling (the tanks)
Keep 'em flying (the planes)
Keep 'em dropping (the Japs)
—Unanimous.

Jurisdiction Over Instrumentalists

THE settlement of the controversy between AGMA and the A. F. of M. will be contained in the report of President James C. Petrillo to the 47th Annual Convention at Dallas, Texas, in June.

In order that there may be no misunderstanding as to jurisdiction, all members are advised that this agreement states that 'the jurisdiction of the A. F. of M. over concert solo instrumentalists and accompanists in all fields is recognized by AGMA.' It further provides that the "A. F. of M. does not object to the solo concert artists becoming members of AGMA." Thus all instrumentalists are subject to the jurisdiction of the Federation and solo concert instrumentalists may also become members of AGMA if they so desire and no objection to their joining will be offered by the Federation.

Get Ready!

IF this country is attacked, a start will undoubtedly be made with incendiary bombs. The most common type of these bombs, and the most effective type, is light, small and safe for an enemy to handle. A single bombing plane can carry 2,000 or more of them, and each of the bombs is capable of starting a major fire.

The moral of this is clear: one of the first and most essential steps to be taken in defense of this Continent is to perfect our fire defense. London and other English cities would not exist today if their fire-fighting organizations, professional and volunteer alike, had not produced miracles. Experts are convinced that it is perfectly possible for an enemy to reach and attack our principal industrial centers from bases located in Europe and the Far East.

Here, then, is a real civil defense job. Relatively few American cities and towns have sufficient fire-fighting equipment to deal with a big attack. Relatively few communities have as yet developed adequate fire prevention and fire-fighting forces. The improperly prepared community is wide open to tragedy and utter disaster.

There is no time to lose. In every town, no matter how small, fire-fighting training should be given to civilian groups. Additional equipment should be purchased as fast as possible. German fire raids on English cities have slowed to a standstill for just one reason: the British have learned to cope with them and rob them of their terrors. An enemy does not waste material and energy when it becomes obvious that the results obtained are not worth the price paid.

In short, fire, whether it comes from within or without, can be conquered. It need hold no terrors for an informed, prepared, equipped people. Let's get ready!

WPA Music Projects

A CONTROVERSY that has recently arisen in Congress is aimed at the WPA Music Projects. At least one Congressman called them another form of boondoggling, which is certainly about as far from the truth as anything that has ever been said in our legislative halls.

Let these Congressmen learn the truth and discover that 90 per cent of all the WPA projects at the present time are being used in the interests of defense. In every army camp adjacent to cities with WPA music projects,

in various evacuation points and in many U. S. O. entertainment centers the WPA Music Projects are being used to supplement the all-too-few military bands and to entertain the armed forces of the United States.

These musicians cannot be transferred to defense projects, for they are not skilled mechanics nor have they had any training that can be used in defense industries. Most of them have passed the age where they can secure employment in any industries. They are rendering the best service right where they are in WPA bands and orchestras.

"Music for Morale" has long since been established as a vital necessity. The WPA projects should be continued and certainly kept at their present state of efficiency, if not augmented, for the valuable service they are now called upon to render.

Recently President Roosevelt issued a statement to the press to the effect that there is a vital necessity for more military music and military bands. WPA Music Projects have been supplying part of that need, which, if the projects are abolished, will be even greater.

The younger musicians are either volunteering or being called into service by the thousands; the older ones want to serve, and they can render no better service than by helping to entertain our soldiers, sailors and marines.

To our Senators and Representatives we say, "Do not be deceived. Let no political self-seeker destroy one of the most valuable services sponsored by the Federal Government."

The Nation's Prayer

(1917)

By the Rev. Charles Stelzle

FATHER of all men, Ruler of the universe, in Whom dwells wisdom, power, love and authority, in this hour when the world is in chaos, and when Thy plans for the redemption of mankind are being worked out in mysterious ways, we beseech Thee to give Thy children everywhere a larger faith in Thyself, a better understanding of Thy purpose and greater courage to fulfill the tasks which Thou hast committed to them.

We pray, especially, for the men and women of these United States.

We pray for our President. Give him the wisdom which comes from above. Guide him in making the decisions which mean so much to our country and the world.

We pray for the soldiers and sailors at the front of battle and for those who are preparing for service, who have unselfishly given themselves for home and country. May they find in this sacrifice the blessing promised to those who, losing their lives, will find them again—larger, fuller, richer—in this world, as well as in the world to come.

We pray for those who are serving their country at home—the mothers and daughters, those who are at work in the factories, the men and women on the farms, those who are giving heart and brain in the creation of plans and the building up of the forces which will help win the war.

May these all find in their daily tasks opportunities for service as American patriots and defenders of our country.

We pray for peace—but only the peace which shall come through the victory of right over wrong, of democracy over autocracy, of the spirit of world-brotherhood over the spirit of national selfishness.

To this end bless our country in its fight against the rule of those who stand in their arrogant dominance over the people, until the day shall dawn when all men shall be comrades in a world made safe for the building up of democracy and righteousness, over which Thou shalt be the Undisputed Ruler.

Defense Bond Reports

REPORTS from Locals on subsequent purchases of Defense Bonds and the amount of bonds purchased by the members of the Locals have lagged considerably. The fact of the matter is that they have come in so slowly that it is not feasible to publish a list in the current issue of THE INTERNATIONAL MUSICIAN.

We realize that it is a difficult task to make a survey of the bonds purchased by Local members. Nevertheless we request that Locals make an extraordinary effort to secure this information so that it may be forwarded to the International Secretary's office. All reports received up to and including April 20, 1942, will be published in the May issue of THE INTERNATIONAL MUSICIAN.

Your cooperation will be greatly appreciated.

Breaking Down the Barriers

By the Rev. Richard Evans

AN ancient prophet once told his people that, after they had passed through the perilous times that then beset them, they must go forth to possess "greater and mightier lands". At the same time he warned them that those lands were walled off by high and difficult barriers.

The words of that ancient prophet strike home to us with powerful meaning today. We, too, have perilous times to go through. We have a war to win! That, of

course, is our foremost task. And win it, by the grace of God, we must and we will, if the things we cherish are to survive!

Then we, too, must go forth to possess those "greater and mightier lands" toward which mankind has struggled throughout the centuries—lands of Good Will and Justice and Brotherhood and Freedom, lands where Liberty and Democracy will prevail, where the Kingdom of God will come to the hearts of men.

But there are the barriers, steep and forbidding, the same barriers that have always kept humanity from entering those lands, the dreadful barriers that brought the very war which is now upon us. What are those barriers?

First, there is the barrier of *Bigotry*. The Dictators stressed that barrier continually in their ruthless march to power. Evil influences have always raised it to separate mankind into warring camps of creed and class and color. We who love Liberty must smash that barrier completely if we are to win the war and keep the peace. It will be no easy task. Let us not delude ourselves that the enemies of Democracy even in our own land are idle today. They may not be as loud as before, but stealthily and cunningly they are working harder than ever to foment strife and distrust.

If the forces of Freedom are to gain the victory and hold it, it will only be as we build into the minds and hearts of future generations the true concept of Democracy that shall include men of all groups and of every faith. All of us, Catholic, Jew, Protestant, white and colored, employer and employee, must destroy this barrier of Bigotry that would keep us apart, and make stronger all the time those ties of unity that bind our lives together in the Fatherhood of God and the Brotherhood of Man!

Secondly, the barrier of *Indifference*. For too long have we allowed that barrier to exist. When Hitler persecuted the minorities in Germany, when Mussolini overran Ethiopia, when Japan invaded China, many of us said, "What do we care! That's thousands of miles away. It concerns people in another part of the world. It means nothing to us!"

We realize today that the seeds planted then, and permitted to sprout through our utter indifference, grew into the poisonous plants that cover half the earth. We know now that we cannot be in the world and not of the world. Pearl Harbor taught us that! It was a costly lesson. Please God we shall not soon forget it.

Just as we must not be indifferent to the sufferings of humanity in other parts of the world, so neither can we be oblivious to the imperfections of Democracy within our own borders. Poverty, disease, intolerance, cruelty, injustice, are all wrongs which must be righted. The barrier of indifference has enabled them to flourish. Again, we must shatter that barrier if we are to possess the lands of Freedom for our own people and for all mankind.

Thirdly, the barrier of *Selfishness*, the barrier that almost proved our undoing, as it did that of other democracies. "We must do business with these people." We heard that poisonous doctrine over and over again. The whole policy of appeasement was founded upon selfishness. The Dictators boasted that the love of profits would prove to be the downfall of Democracy. In too many instances they were proved right. Barely in time did America wake up. The raining bombs that fell upon Pearl Harbor and the machines of death that carried them were made possible by the millions of pounds of scrap iron and the millions of barrels of oil that we had sent over in return for profits. This barrier of *Selfishness*—if we do not break it down—will turn into our prison wall of slavery!

Fourthly, the barrier of *Complacency*. "It can never happen here". That deadly philosophy drugged us for years. Democracy is fighting for its very life today because of the complacency that enveloped us through this whole past generation. We can no longer afford to be complacent about the liberties won for us through the sacrifice of brave men and noble women who laid down their lives to secure the things which we have accepted so easily.

Capital and Labor, Agriculture and Industry, Religion and Education, must unite to create in the youth of today and tomorrow an intelligent appreciation of this thing we call Democracy and a flaming loyalty to all its purposes. "We must always capture the next generation". That is one of the first things the Dictators set out to do. Back of the guns and tanks and planes and ships which they unloosed upon the world was a generation which they had first indoctrinated with their poisonous ideology. We who are the guardians of Democracy must destroy utterly this barrier of Complacency which has almost been our doom—and we must kindle anew the flaming fires of Freedom in the hearts of men everywhere.

Bigotry, Indifference, Selfishness, Complacency—these are our deadliest enemies. All of us who love Liberty, whether we serve in uniform, or out of it, whether we wield gun, or tool, or pen, whether we work in shop, office, church, school, or home, must strive together here and now to break down these barriers and overcome these enemies, so that the world of men and women of all the tomorrows may march triumphantly into the "greater and mightier lands" of Freedom and Justice and Brotherhood to possess them for all time!

Over FEDERATION Field

By CHAUNCEY A. WEAVER

AN EASTER MUSING

The meadow brook, long silent,
Is singing once again;
Snow's coverlet has lifted:
Spring whispers from the gen.
And there is other music:
From the choir loft close by,
Returning birds exulting,
Now greet the deep blue sky.
Who doubts the Resurrection?
The springtime air is rife—
Ten thousand voices teach us—
The dead now come to life.
—CHAUNCEY A. WEAVER.

MEMORIAL TRIBUTE to Frank L. DIEFENDERFER, Loyal Friend of Nearly Twenty Years. His sun went down while it was yet day.

When mortal existence has reached or passed the three-score and ten limitation, and the final summons comes, we are wont to say—even with trembling voice and through our tears—it is the culmination of the plan of Nature, and we endeavor to become reconciled.

But when the sun stands close to meridian, and a life which has been useful; which has earned an ever widening range of respect by virtue of deeds accomplished, and in the closer and more intimate relations of life has bound us to him by the clinging tendrils of affection and of love—we feel that the path of radiance has suddenly digressed into shadowland, and we ask ourselves the question, "Why did this have to be?"

Our perplexity should be only momentary. "There's a divinity which shapes our ends—rough-hew them how we will." Some time we'll understand.

Brother Frank Diefenderfer held the steadfast confidence of the entire official family of the national organization of the American Federation of Musicians. His hold upon Local 135, in his home city of Reading, his standing with the Pennsylvania-Delaware State Conference; his walk in all the relations of life—are sources from which we may gather the golden strands—out of which to weave the rich mosaic—emblematic of the fine character which our brother exemplified, and which will preserve his memory—long after the final ceremonial of "Dust to Dust".

We hear testimony to the wisdom of his counsel helpful in days gone by. His convictions were adamant on the side of what he believed to be just and true. His faith was serene that right the day would eventually win.

In an hour of sundered earthly relationship—against the cloud of sorrow a silver lining seems to shine out of the lines of Elizabeth Barrett Browning with comforting assurance—

There is a mystic borderland that lies
Just past the limit of our work-day world;
And it is peopled with the friends we met,
And loved a year, a month, a week, a day,
And parted from with aching hearts, yet
know
That through the distance we must lose the
hold
Of hand with hand and only clasp the thread
of Memory.

But still so close we feel this land,
So sure we are that these same hearts are
true,
That when in waking dreams there comes a
call,
That sets the thread of Memory aglow,
We know that just by stretching out the
hand,
In written word of love or book or flower,
The waiting hand will clasp our own once
more
Across the silence as in days of yore.

Seldom have we seen a set of memorial resolutions, compiled in more fitting language, and more delineative of real feeling than those adopted on March 1, 1942, by the Musicians' Protective Association, Local 135, of Reading, Pa., in tribute to their long-time president, unflinching counselor, and abiding friend—Frank L. Diefenderfer, and which read as follows:

It is impossible to adequately express our emotions upon the death of our dear brother, President Frank L. Diefenderfer. The fact that he was taken in the very prime of life, makes us realize the tragedy of it. The thought that his very friendly, bright and cheerful personality was suddenly withdrawn from our Association filled us with an inexpressible sadness. We can not by any means readily adjust ourselves to the loss. He made himself a part of this community in the way he conducted himself. His contact with many other social and civic bodies made and gave the Musicians' Protective Association a prestige and honor which we never would have attained, only for the affable and diplomatic manner in which Frank

handled our affairs. There was not that ponderous, unapproachable bearing about him, which is often assumed by others who may be in authority. He retained that friendliness which invited immediate confidence.

He never felt that he had already attained perfection, but he was always ready, willing and anxious to get to conferences and conventions to learn something new so that he could transfer his experiences to others. He respected others. He was not unduly puffed up with his own importance, yet he was important. He always tried to make others feel the responsibilities of their respective positions.

Now the book of his life is closed. We can be truly thankful that we had such a personality and such an influence to guide us these past 20 or more years. We will miss him as life goes on, and so will the community, and his immediate family.

We, therefore, tender our heartfelt sympathies to his family in their loss, and wish and hope they may be able to bear their loss with composure, and become reconciled to their fate, trusting that sunshine and happiness will again return to them all.

Among officers and Federation members from other jurisdictions attending the Diefenderfer funeral, in Reading, Pa., we noted the following: Harry J. Steeper, president, Local 526, Jersey City, N. J.; Edward Brubaker, president, Local 269, Harrisburg, Pa.; President Paul R. Metzger, Local 561, Allentown, Pa.; Louis Rosenberg, secretary, and Robert Keel, business agent, Local 484, Chester, Pa.; A. Rex Riccardi, secretary, and Oscar Moldower, attorney, Local 77, Philadelphia, Pa.; Clair E. Meeder, president, Local 60, Pittsburgh, Pa.; George H. Wilkins, secretary, Pennsylvania-Delaware State Conference; David McWilliams, secretary, Pennsylvania State Federation of Labor; National Secretary Fred W. Birnbach of Newark, N. J., and Executive Officers Oscar F. Hild of Cincinnati, Ohio, and Chauncey A. Weaver, of Des Moines, Iowa.

Arriving in Reading on the day preceding the Diefenderfer funeral Secretary Edw. Gicker and Treasurer George N. Snyder of Local 135, extended to us every possible courtesy. It was our first glimpse of Reading, beautiful for situation, surrounded by mountains of varying height—all buildings bearing a red tint—presented a picture extremely attractive to a visitor's vision. Opportunity was also afforded to attend a meeting of the local executive board. It was a solemn convocation—the presidential chair occupied by the lamented Diefenderfer for 21 years, now made vacant by death, was filled by the promotion of Vice-President George S. Haller, Jr. Other local officers are: George W. Snyder, treasurer; Edw. A. Glicker, financial and recording secretary; George A. Mack, assistant secretary; George J. Haller, sergeant-at-arms; trustees: Raymond Wolfskill and E. L. L. Becker; executive board: Harold Dorwin, George DeHart, Wm. A. Garber, Chas. Keller, Jr., and William Smeck. Rationally aggressive, but conservative within reason, Local 135 carries a membership of nearly 500, and year after year exemplifies wise and successful administration.

The jurisdictional territory embraced by Local 135, of Reading, presents an interesting record of how an organization of musicians may cultivate and secure the good will of a community. On May 11, 1933, Treasurer George W. Snyder, who has occupied positions in various zones of municipal life, gave a radio broadcast over Station WEEU on the subject, "How Bands and Orchestras Contribute to the Musical Life of the Community". It is a document worthy of wide perusal. We wish we had space for its entire publication. It can at least be said that it was an hour of seed-sowing for Reading. In short order the city council began to make appropriations for band music in the parks. Now season after season a band of 35 musicians plays throughout the summer park concert season. We have before us a copy of the "Historical Review of Berks County, October, 1937", which contains an eight-column story of the "Ringgold Band of Reading". That year the band celebrated the eighty-fifth year of its organized existence. The list of notable leaders contains the names of Joseph Winter, Monroe A. Althouse, Robert W. Mattern, and Eugene Z. Weidner. The institution is still going strong. On the afternoon of March 5, 1932, John Philip Sousa came to Reading as a guest conductor upon the eightieth anniversary of the band. He led the band in an afternoon rehearsal—closing the program with his own immortal "Stars and Stripes Forever". That evening he attended a banquet in his honor at the Wyomissing Club. That night his magic baton fell from his hand. John Philip Sousa was dead.

April, Mother of first Spring flowers;
Watering freely with timely showers;
With the Season's dawn—who could be sad?
Such signs of life should make us glad!

Dallas, Texas, featured the century plant as an official decoration last year. Then it was that she rounded out 100 years of civic history. It was founded in 1841 by John Neely Bryan, a Tennessee emigrant. The village grew up around the Bryan cabin and was named in honor of George Mifflin Dallas, vice-president under President James K. Polk. As the mighty oak springs from a small acorn, Dallas has made marvelous strides since emerging from the swaddling clothes of villagehood. Greater Dallas has today a population of 360,000 and is still expanding. Its business interests are widely diversified. Its population shows 80 per cent native white; 3 per cent foreign born; 15 per cent colored, and 3 per cent Mexican. Dallas has an annual retail sales volume of more than \$160,000,000. It is the world's largest inland cotton market. Schools and churches and kindred institutions abound. The residential section is beautiful and attractive. The citizens exemplify southern hospitality at its best. Texas is a great empire in itself. "Texas" is an Indian word meaning "Friends" or "Allies". It is the largest state—embracing more than 8 per cent of the area of the whole country. Its total area is 170,202,240 acres—265,896 square miles. Texas has always been an influential force in the affairs of the nation. Her senators and representatives have included many men of high distinction. And when we refer to her men of note we do not propose to exclude John W. Parks of Dallas—one of our colleagues on the A. F. of M. National Executive Board. In early life Parks was a cowboy. He could retain his seat on a bucking broncho—no matter what position the eccentric quadruped might choose to take. It is claimed that he could lasso a bull at a distance of three-quarters of a mile and keep the fractious bovine rolling over and over until completely subdued. This rolling accomplishment was later re-echoed in the fine roll which John was able to make on a snare drum and which held his services as a theatre musician for many years. He has had wide experience as a state legislator; has long been active in organized labor circles; has enjoyed the confidence of Local 147 in official capacities for years, and those who have worked with him in the larger field of Federation activity value his counsel. Dallas and Local 147 will give the forty-seventh A. F. of M. convention a fine welcome and a week's sojourn long to be remembered.

Gold card showers are so rare that when one occurs it stands out as something positively unique in the annals of the organization which fosters the event. Local 5, of Detroit, recently distinguished itself with an affair of this nature. One hundred and thirty-eight members, with more than 30 years to their credit, were presented with beautifully engraved gold cards which they will treasure as priceless mementoes not only of service rendered in the days of their prime activity, but as a testimonial of the high regard in which they are held by the membership as a whole. Members were honored who had carried cards for 59 years. Although looked upon as veterans—their spirits are young and their interest in the cause has not waned. Local 5 did a graceful act in honoring those whose fine and faithful service is so closely interwoven into the fabric of the local organization. President Petrillo was represented by his assistant, Leo Cluesmann and Henry Pfizenmeyer, Federation field man.

We have just read of an automobile driver who discovered he had violated 12 different laws in driving around one city block. Doubtless he will be glad to find another specialty of law violation for the duration—in light of automotive predictions now being made. No great loss but some small gain—musicians will have plenty of chance to get their blood in circulation in walking to their jobs—in case there are any jobs.

Some chap living in Zion City is charged with having caused 12 local incendiaries. Perhaps he wanted to exemplify the hell fire doctrine of which the late Alexander Dowie of Zion City fame was a fluent and super-heated apostle.

How many more turns of the judicial wheel before we shall know exactly who it is that employs the orchestra?

"Better buy one bomber than be buried in Bataan!"
Thus the thrilling slogan leaped from heart to heart in men.
Knowing no alternative except to do or die;
We'll build 10,000 bombers; at the Japs we'll let them fly!

Among the social get-together affairs of the recent past was the annual banquet and dance of Local 228, Kalamazoo, Mich. There were about 300 feast partakers and after the banquet a most enjoyable dancing party responded to the rhythm of the Jack Howard band from Battle Creek. Out-of-town guests included Field Representative Henry Pfizenmeyer of Cleveland, Mr. and Mrs. Dale Owen of Flint, Mr. and Mrs. Douglas Archbold of Battle Creek, and Mr. and Mrs. Dwight Lamoreaux of

100% AMERICAN MADE
ACME ACCORDIONS
Are Embodied With the World-Famous
Catena Reed
PIETRO
and many artists play exclusively
ACME
Write For Free Brochure
ACME ACCORDION CO., Inc.
43 WEST 16TH STREET New York, N. Y.
(Between 8th & 6th Aves.)

The
HAMILTON
LINE
THE FINEST LINE OF MUSIC STANDS AND ACCESSORIES YOU CAN BUY
ASK YOUR DEALER
KRAUTH & BENNINGHOFFEN
HAMILTON OHIO

Grand Rapids. These yearly convocations strengthen organization ties, stimulate fraternal feeling, and emphasize the place of a musical society in community life. It is an idea which ought to spread. Local 228 is offered by President E. F. Whittington, who is also business agent; vice-president, Flutell Bowman; secretary-treasurer, Maude E. Stern.

All you have to do now is to save up for next year's income tax.

"Buy bonds until it hurts", and you may learn to like it.

The American Federation of Musicians will never be known as a slacker organization.

Dallas looms large in perspective, Reminding of on coming June; We'll soon read the list of elective, Who compose the convention tune.

Incidental to the Wisconsin Bandmasters' Association at Milwaukee, the story of which appears on another page in this issue of the INTERNATIONAL MUSICIAN, we had opportunity to visit the offices of Local 8 and to contact many of its officers and members. Headquarters are located at No. 1714 North 12th Street. They are commodious, well situated, and the situs of vigilant and thorough-going administration. From the standpoint of union music Milwaukee is well-organized, made so by a 100 per cent watchfulness. They know who their members are and what they are doing. They keep track of the other fellows also. Local 8 officary is as follows: President, V. Dahlstrand; vice-president, Walter L. Homan; treasurer, Chas. G. Wagner, secretary, Roland Kohler; assistant secretary, W. F. Strassburger; sergeant-at-arms, J. W. Follansbee; trustees: Otto Boettcher, N. Alex. Mayr, and Frank Mueller; executive committee: Geo. Bach, John Berger, Ervin Davlin, Oscar Dunker, Oban Heiderich and Ernest Strudell. The local publishes the *Milwaukee Musician*, a newsy eight-page sheet. The local also gave a cordial reception to the visiting bandmasters and most substantial aid in making the association meeting a fine success.

The current issue of the *San Francisco Musical News*, Local 6, states that Financial Treasurer Clarence H. King has been made president of the San Francisco Planning Commission. The honor is notable as Clarence had only held membership for two years. We shall not be surprised to read, "Mayor Clarence H. King", in due course of time.

From Hitlerland to Japanland,
Hands clear across the sea;
A menace to the freedom which
Belong to you and me.

The only thing for us to do,
Is get into the fight,
And lick Hell out of both of them,
With all our blooming might.

Stage Shows

THE revival of two-a-day vaudeville on Broadway is a sign of the times which the wise will do well to consider. "Priorities of 1942" at the 46th Street Theatre includes, in addition to three corking good comedians, Lou Holtz, Willie Howard, Phil Baker, fine performances of the Helen Reynolds Skaters, the Nonchalants, and Hazel Scott. Then, too, there is Paul Draper, the incomparable.

This entertainment is as gay and rollicking as anything offered on Broadway in many a day. Sharp differences of opinion over showing vaudeville in a legitimate theatre are reported, but loudest in the discussion speak the grosses which are gratifyingly high.

A second cause for vaudeville's renaissance is the appeal of the service men and defense workers. In the South, for instance, where there are numerous army camps, new houses are springing up like mushrooms; old houses, too, are adjusting their policies to the tune of events. The State in Spartansburg, South Carolina, for instance, plans to alter its policy and continue stage shows through the Spring and Summer. The Royal, Bronx, and the Orpheum, Brooklyn, N. Y., two of the new houses, inaugurated one-night vaudeville last month. Each uses five acts. Sunday vaudeville is the fare at the Holyoke Valley Arena, Holyoke, Mass. The opening show on March 8th headed Teddy Powell and his orchestra.

Band units continue to be leading attractions in the Chicago area. One, two and three-day dates are furnished bands by Warner, Standard, RKO, Butterfield, Great States, Singer and Tri-State houses. The Chicago and Oriental are leaders in the week-date markets. Riverside in Milwaukee, the Orpheum in Minneapolis and the Orpheum in Omaha also play full weeks. Bands are now on tour on the Interstate Circuit in Texas. Following three months of experimental booking at the Paradise Theatre, Detroit, the policy of name or semi-name bands, plus a headline colored act, is being used instead of a single headliner or band alone.

Training in Taste

ACCORDING to Manager Perry Morgan of the Mayfair, Los Angeles, there is now a definite demand for vaudeville in that city. At first, however, people had to be educated to the idea. Most managers, he says, do not have stamina enough to carry stage shows over the period necessary to get people accustomed to seeing them. Vaudeville policy at the Mayfair is so well established now, he adds, that he could not discontinue it without an avalanche of complaints. The Garfield is another house in Los Angeles which is featuring Sunday vaudeville.

TOP-FLIGHT GROSSES

New York

BROADWAY'S Paramount was in velvet the four weeks ending March 26th, what with the Alvino Rey band pulling in a highly profitable \$42,000, the week ending March 5th, Ina Ray Hutton mak-



CONNIE BOSWELL

ing it \$44,000, the week following, and Les Brown with Connee Boswell doing the honors the weeks ending March 19th and 26th, to the triumphant tunes of \$59,000 and \$48,000.

At the Strand, in the same period, Blue Barron took the center of the stage with \$30,000 and \$20,000 ticked off, the weeks ending March 5th and 12th; Charlie Spivak took over the weeks ending March

19th and 26th, with totals \$25,000 and \$20,000.

Radio City Music Hall, with a superlative stage show featuring, among other artists, barytone Robert Shanley, galloped down the four laps ending March 5th, 12th, 19th and 26th, with grand totals of \$86,000, \$79,500, \$71,000 and \$82,000. Roxy with variety stage shows in the same four weeks made it \$40,000, \$25,000, \$32,000 and \$28,000.

Louis Prima's band, at the State, the week ending March 26th, zoomed receipts to a fine \$30,000.

Brooklyn

CLYDE McCOY, Joe Venuti and Red Norvo successively on the stage of the Strand, for four-day runs, the weeks ending March 12th, 19th and 26th, drew respectively \$7,000, \$6,000, and \$6,500.

Newark

FOUR top-fighters were responsible for the rosy pickings at the Adams the weeks ending March 5th, 12th, 19th and 26th. In the order of their culling, they were: Red Norvo, \$16,000; Alvino Rey, \$17,000; Shep Fields, \$15,500, and Charlie Barnet, \$16,000.

Boston

DICK POWELL on the stage of the Boston, the week ending March 5th, snatched a bright \$34,800. The add-up by Woody Herman the week ending March 12th was \$25,500. The following week, Clyde McCoy drew \$17,400. Total \$22,000 was brought in by Alvino Rey the week ending March 26th.

Providence

FRANKIE MASTERS, Ray Kinney, Raymond Scott and Joe Venuti were in successively for three-day runs the weeks ending March 5th, 12th, 19th and 26th. Ratings were, respectively, \$8,500, \$8,500, \$6,000 and \$6,500.

Philadelphia

"PROFITABLE" was the word for the four weeks ending March 26th at the Earle. Clyde Lucas, Chico Marx, Duke Ellington and Ina Ray Hutton nicked off, respectively, \$19,000, \$16,000, \$27,800 and \$21,000.

Pittsburgh

THE foursome who made totals just so much better at the Stanley, the weeks ending March 5th, 12th, 19th and 26th, were successively Charlie Spivak (\$16,500), Bob Chester (\$16,500), Chico Marx (\$20,000) and Duke Ellington (\$18,000).

Baltimore

GEORGE OLSEN'S orchestra at the Hippodrome held its own, despite a blackout practice, garnering a nice \$12,900, the week ending March 5th. Ella Fitzgerald's orchestra, there the week ending March 19th, made it a socko \$18,200.

Washington

GLENN MILLER'S orchestra at the Capitol the week ending March 12th had the town eating from its hand. Brought totals to a gigantic \$30,000.

Buffalo

AT the Twentieth Century, Eddy Duchin rang up a resounding \$15,000, the week ending March 5th. The week after Johnny

Long at the Buffalo shot up to an astral \$20,000.

Detroit

BUSINESS at the Michigan was on the up-and-up, despite Lent, the week ending March 19th, when Johnny Long whirled the wicket to a good \$39,000.

Cleveland

COUNT BASIE on the stage of the Palace gave the folks a run for their money, the week ending March 12th, pouring \$16,000 into the till. The following week Glen Gray zoomed receipts to \$18,000, and, the week after that, Johnny Long finished with \$22,000.

Chicago

WITH fine weather and neither war news nor Lent hurting, stage shows in Chicago were in for a harvest the four weeks ending March 26th. At the Chicago, Lou Breesee's orchestra was a powerful box office pull, the week ending March 5th, roping in a whopping \$45,200. The week ending March 26th Jan Savitt at the same theatre brought in an excellent \$33,000. At the Oriental Count Basie, Ted Weema, Frankie Masters and Henry Busse held forth the weeks ending March 5th, 12th, 19th and 26th with ratings respectively of \$18,500, \$18,000, \$17,100 and \$20,000.

Minneapolis

LENT and income tax both had their effect on receipts in Minneapolis, the weeks ending March 5th, 12th and 19th, but they were no match for such box office attractions as Jan Savitt, Sammy Kaye and Ernie Fields, whose bands successively drew \$16,500, \$16,600 and \$14,500.

Kansas City

LAURENCE WELK at the Tower went over the top, the week ending March 26th, with a gratifying \$9,000.

Omaha

JAN SAVITT'S band at the Orpheum, the week ending March 12th, swept \$14,000



BAND SOUNDS GREAT—BUT!

TOO MUCH "SOCK" appeal stamps your band as a Gee-Whiz outfit regardless of its musical quality. If your band's drooping socks and big brown shoes are exposed, run, do not walk, to the nearest exit and get a set of Selmer Porta-Desks. They'll dress up your appearance, hold lots of music, are easy to carry, and cost very little. Buy a set today.



It pays to advertise your band. Flash your band name or initials on Porta-Desks.

Selmer
PORTA-DESKS
SOLD BY YOUR LOCAL MUSIC DEALER

Models Priced From \$135 UP

into the coffers. Two weeks later Sammy Kaye rang up a grand \$22,000.

Los Angeles

HORACE HEIDT on the stage at the Orpheum the week ending March 26th hurdled to a high \$16,500.

San Francisco

RECEIPTS at the Golden Gate zoomed to \$27,000, the week ending March 5th, when Tommy Dorsey was there. A week later, under Horace Heidt's ministrations, \$23,000 was garnered.

**LEGITIMATE LISTINGS
New York**

MARCH came into the Broadway Theatre like a lamb. Instead of the expected sharp decline grosses remained fairly constant. Later on in the month, when income tax payment assumed paramount



MARY JANE YEO, Featured in "It Happens on Ice"

importance, receipts dipped slightly, but soon after the tax deadline, grosses again zoomed.

"Priorities of 1942" which opened at the 46th Street Theatre March 9th, is doing especially well. Grosses for the four weeks ending March 21st follow:

	WEEK ENDING			
	Feb. 28	Mar. 7	Mar. 14	Mar. 21
Radio Eye	\$30,000	\$29,000	\$27,000	\$31,000
Best Foot Forward	21,000	17,000	16,500	19,000
High Kickers	17,000	15,000	15,000	15,000
It Happens on Ice	27,000	25,000	19,500	20,000
Lady in the Dark	21,000	18,000	21,000	22,000
Let's Face It	33,500	30,000	31,000	32,500
Sons of Fun	42,000	37,000	38,000	38,000
Porgy and Bess	24,000	22,000	22,000	22,500
Gilbert and Sullivan	11,900	11,000		
Priorities of 1942				21,500

Boston

LOUISIANA PURCHASE" without opposition at the Shubert, the week ending March 7th, hurdled to a high \$23,000, slithering slightly to \$21,000 and \$20,000 the two succeeding weeks, when several rivals came to town. "Tobacco Road" at the Plymouth had two good weeks, ending March 14th and 21st, with \$5,000 and \$7,500 to show. "My Dear Public" at the Colonial, the week ending March 14th, netted rather tame press notices and a disappointing \$9,000. However, consensus of opinion was that the production has selling power, if it can be whipped into shape.

"Hellzapoppin'" at the Majestic was top grosser, the week ending March 14th, pounding to a smash \$24,500. The following week it came through with \$23,000, running neck-and-neck with the newcomer, "Watch on the Rhine", at the Colonial with ditto gross. "The Rivals" at the Opera House tallied a poor \$5,000, the week ending March 21st.

New Haven

FIRST four showings of "My Dear Public" the week ending March 7th, gleaned mixed comments and a not-too-good \$7,500. The following week "Watch on the Rhine" pulled a bonny \$8,500 in four performances.

Philadelphia

WATCH ON THE RHINE" at the Locust was definitely "thumbs up" in Philly, raking in \$20,000 the week ending February 28th and \$21,500 the week ending March 7th. Not so sensational but still a steady payer was "Native Son" at the Walnut which, in the weeks ending February 28th, March 7th, 14th and 21st, clocked \$8,000, \$8,000, \$7,500 and \$5,500. "Hellzapoppin'", profiting by the sudden announcement to close, touched the tape the last two weeks (ending March 7th) at \$20,000 and \$22,000. After a week's blackout, "My Dear Public" followed it at the Forrest, bringing in \$11,000. "Macbeth" at the Locust, the week ending March

14th, etched out \$24,000. "Claudia", in the following week, made it \$17,000, good enough.

Pittsburgh

"ANGEL STREET", hurt by a previous billing as an amateur production under the title of "Gaslight", was not up to scratch at the Nixon, finishing to a mild \$9,000 February 28th. The following week, "Tobacco Road", in its eighth engagement, drew an excellent \$14,000 in spite of snowstrom. Lent, income taxes and what have you. Here's one road seemingly endless.

"Claudia" was another smash, the week ending March 14th, snatching a merry \$18,000. "My Sister Eileen" the following week nicked off \$12,500.

Memphis

THE touring company of "Arsenic and Old Lace" was credited with \$4,500 in three performances the week ending March 7th, disappointing in view of the fact that in Denver the comedy poured \$18,000 into the money bags. The previous week-end in Memphis Billy House and Eddie Garr in "Hellzapoppin'" added up \$6,100 for the same number of shows.

Baltimore

"MY SISTER EILEEN" roped in a sturdy \$17,200 in nine performances at Ford's the week ending February 28th. The following week the theatre went dark relighting for Katharine Hepburn in "Without Love" the week of March 14th, culling a whammo \$29,000. This incidentally tops all previous counts, even those made by Helen Hayes, Lunt and Fontanne and Katharine Cornell. The spectacular \$24,000 brought in the following week by Maurice Evans in "Macbeth" proved decisively the town is experiencing a legitimate boom.

Buffalo

"MACBETH" scored also in Buffalo, with \$11,700 for four performances rung up the week ending March 7th, in spite of the substitution of Margaret Webster for Judith Anderson who was stricken with laryngitis. The week's tour of "Macbeth" included Rochester and Hartford with total gross of \$30,000.

Cleveland

PALE press notices about "Rose Burke" were offset by drawing power of lead Katharine Cornell, and the play rolled up a most satisfactory \$12,500 in four performances the week ending March 7th. Two weeks later "Panama Hattie" in eight performances swept \$22,000 in the till.



ANNE BROWN and TODD DUNCAN in "Porgy and Bess"

Cincinnati

"ANGEL STREET" at the Cox was a disappointment, the week ending March 7th, plummeting to a sad \$8,000 in nine performances. The February 26th-28th engagement of Katharine Cornell in "Rose Burke" was also a fade-out, takings estimated as under \$9,500. Receipts the following week, that ending March 14th, sky-rocketed to \$13,000 in four performances, when Helen Hayes in "Candle in the Wind" ended a week's tour there. The show played one-nighters in Toledo and Dayton, Ohio, with Fort Wayne, Indiana, sandwiched between, making the entire take \$27,000.

Detroit

"PAL JOEY" wound up at the Cass, the week ending February 28th with \$15,000 for eight performances. It was followed by Helen Hayes' "Candle in the

VICTORY FOR YOU TOO!

The tools count as much as ability in winning your place in music. Don't accept substitutes in buying a mouthpiece.



Use the mouthpiece made of the material designed for mouthpieces. Get a STEEL-EBONITE model.

Try This New SPARKLE-AIRE Today. Free Five Days' Trial.

Buy DEFENSE BONDS and STAMPS for an American Victory

THE WOODWIND CO.

131 WEST 45th ST. Dept. I-J NEW YORK, N. Y.

NEW YORK BRANCH: 17 West 51st Street

Full Line BOEHM FLUTES and PICCOLOS EXPERT REPAIRING Tel. WI 2-3982

WM. S. HAYNES Co.

Makers of HIGH GRADE Boehm Flutes and Piccolos

108 Massachusetts Ave. BOSTON, MASS.

These marks identify genuine Haynes products



Established 1868

Wind" doing great business in its six-day stretch, with total \$23,500. "Hellzapoppin'", the week ending March 14th, on its third visit in 18 months, clicked off \$23,000.

Chicago

NEW arrivals on the Chicago scene, during the four weeks from February 23rd to March 21st, were "The Rivals", "Candle in the Wind", "Papa is All" and "Angel Street". "The Rivals" in its brief stay suffered considerably from Mary Boland's hasty retreat. "Corn is Green", on the other hand, finished to top money, as did "Panama Hattie". The grosses tell the tale:

	WEEK ENDING			
	Feb. 28	Mar. 7	Mar. 14	Mar. 21
Hithe Spirit	\$15,000	\$13,000	\$12,000	\$13,000
Panama Hattie	20,000	20,000	21,000	
The Corn is Green	15,000	16,500	18,500	
The Rivals		12,000	12,000	
Papa is All			6,500	6,000
Angel Street				13,000

Milwaukee

A COMPLETE sell-out, Helen Hayes' "Candle in the Wind" finished at the Pabst February 28th with \$16,500 culled for four nights and two matinees. The total estimate for her week (which began with a two-night stand in Madison, Wisconsin) was \$20,500. The week ending March 21st Ethel Barrymore in "The Corn is Green", played to the house's hilt, carving out \$13,500 in four days. Her week's total, including grosses from Madison and Rockford, was \$20,000.

St. Louis

IN its second visit to St. Louis this season, "Hellzapoppin'" copped \$22,000 for eight performances, the week ending March 7th. "Angel Street" which opened March 8th recorded a nice take in its one-week stay of \$11,500. The first week of "Claudia" (ending March 21st) brought in a fair-to-middlin' \$10,000.

Minneapolis

BUFFETED by critics, income taxes and Lent, "Claudia" inched through the week ending February 28th with a light \$6,500 for six nights and two matinees.

Portland, Oregon

THE week ending March 14th ample audiences turned out to see "Blossom Time", with Everett Marshall, which com-

Learn "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obbligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

Modern Dance Arranging

Duets, trios, quartettes and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swinky backgrounds. Write today. Elmer B. Fuchs 370 LEWIS AVENUE BROOKLYN, N. Y.

• BAND MUSIC • ORCHESTRATIONS

Lowest Prices - Hourly Service SEND FOR FREE BROCHURE GENERAL MUSICIANS SUPPLY CO. 152 West 42nd St. New York, N. Y.

pleted four nights and one matinee at the Mayfair to the pleasant tune of \$9,000.

Seattle

"BLOSSOM TIME" at the Metropolitan clicked off \$14,000 for two matinees and five nights, the week ending March 9th. A week later "Life with Father" wound up six nights and two matinees with a zooming gross of \$16,500.

San Francisco

THE second and final week of "Blossom Time" (ending February 28th) netted \$14,000 which topped the previous week's gross by more than \$2,000. "Good Night Ladies" also at the Curran, the following week did brisk trade at \$8,700.

Los Angeles

BLACKOUT and air-raid jitters were small obstacles to "My Sister Eileen" at the Biltmore which nicked off \$11,000 the week ending February 28th. It did even better the following week with \$11,500 to show, a figure it duplicated the week ending March 14th. Looks like a record-breaker.

Toronto

KATHARINE CORNELL'S "Rose Burke" at the Royal Alexandra folded March 14th after a satisfactory split-week grossing \$9,500. "Hellzapoppin'" grossed a fair \$20,400 the week ending March 21st.

EMBELLISHMENTS by Jan Hart



JAN HART

HART BEATS: Have you ever noticed how often certain phrases from the childhood and teen days bob up in your mind? We have never forgotten the words of our piano teacher when she said: "Make every tone sound like a flawless pearl dropping down a velvet-covered stairway." Myra Hess' piano playing first brought these words to mind; her tones were so perfect and so rich. . . . Then there was a woman back home, a brilliant person and a fine musician. But she smoked and she served wine and she knew all the great opera singers and stage folks and entertained them when they were in our vicinity, and she was frowned upon by all the upright citizens. Cattiness flourished, but she merely smiled and said: "One must learn to tolerate intolerance." . . . And the words of our father, when troubles were stacking up on him so fast he didn't know which way to turn. He summed it up by saying: "Well, I suppose if we lined up our troubles with those of our neighbors and friends we'd still choose our own in comparison." . . . Just a bunch of little words, but one never forgets them.

TAPS: Recently one of the bassoon players from the N. B. C. Symphony Orchestra was drafted and, though he tried every way possible to get in the army band, he remained just a plain, ordinary private. In desperation, he finally wrote a pleading letter to N. B. C. authorities to see if they couldn't exert some influence with the army. A few days later he was called before one of the superior officers who proudly pointed to a framed letter hanging on the wall and commanded the musician to read it. The letter was signed by Arturo Toscanini and was full of praise for the bassoon player. Now, everyone is happy. The musician is in the army band, and the officer's chest has expanded five inches—he is that proud of his personal letter from the great maestro.

HALF-BEAT: Following the announcement of a composition contest being sponsored by the Guild of American Composers (which was printed in this column in a recent issue), we had many inquiries from our readers. Since we had found this in the *New York Times*, which gave no address for the Guild, we began calling numerous Composers' Leagues, etc., to find out where the Guild was located; but no one seemed to know anything about this particular group. Finally, we called the N. B. C. Research Department. They had a 1940 address of this organization which was in Newark. We then called the Newark operator but no telephone was listed for the Guild of American Composers. We then called the New York Times Research Department and located the telephone number which was listed on the Guild's announcement. We called that number in Newark but received no information whatsoever other than that that party was no longer connected with the Guild and knew nothing of their activities. By this time we were pretty much fed up and decided to call quits.

WHOLE NOTES: John Barbirolli, conductor of the New York Philharmonic will fly to London in mid-April to conduct the London Symphony, the Philharmonic and the B. B. C. orchestras. He will return in July. . . . Frank Black does the world premiere of a new opera on April 25th called "Nightingale and the Rose". . . . The New York Philharmonic-Symphony Society will continue for the next five years to be heard over C. B. S. in accordance with the terms of a renewal contract signed by the network and the Society. . . . "Fantasy in Melody" is the new music series with Paul Lavelle's band and Clark Dennis singing on the Blue Network. . . . Sigmund Romberg has replaced Irving Caesar as president of the Songwriters' Protective Association. . . . It is predicted that more musical films will come out of Hollywood this year than at any time in the history of movies. . . . The Metropolitan Opera's financial troubles plus the war makes next season's program look doubtful.

MODULATIONS: Probably the highest amount of money given a hand or individual musicians for a recording session was paid by Mark Warnow last month to the 16 men in his orchestra. Each was paid \$648 for cutting a total of 36 one minute and 15 seconds transcriptions at RCA-Victor studios in New York. (And that ain't chicken feed.) . . . Benny Goodman is conducting auditions for a trio or quartet of vocalists. . . . Dolly Dawn has broken up the band she took over from George Hall and will be booked from now on as a single singing act.

ETHER NOTES: The music research department at N. B. C. is being changed around so much that the staff never knows from one day to the next just where their desks are. . . . The radio section of the Treasury Department is considering production of a new series of transcribed programs promoting Defense Bonds and Stamps which would be made available to stations for local sponsorship. . . . Nearly 1,300 radio programs, believed the highest number broadcast by any army camp, have been transmitted from Camp Wheeler, Georgia, in a period of 12 months. . . . British television pioneers are pushing research and strengthening their financial position so that they may compete with the American companies active in the field at the end of the war. . . . A nation-wide glee club contest among college men's groups is being conducted by Fred Waring and his N. B. C.-Red Network program.

HERE-AND-THERE: Special Note to Harry Filler: Honest injun, that's what the letter said; but we're the middle man. So if that Chicago correspondent who wrote to us concerning "Smokes for Yanks" will get in touch with you, care of Fillerdelphia Music Co., Philadelphia, Pa., maybe the two of you can iron it out. Otherwise we know nuthin' from nuthin'. We were simply quoting. . . . Xavier Cugat, who is a noted caricaturist, will do a caricature of President Roosevelt and sell it to the highest bidder, giving the proceeds to the Red Cross. . . . Eddie Paul, Vallee's musical director, has been hired to do the music for the motion picture "Little Annie Rooney". . . . Benny Carter, the noted Negro bandleader, saxophonist and arranger, has been signed by Mark Warnow.

PUBLISHERS' NOTES: Did you know that the Merry Macs have their own publishing company and call it the Merrywood Publishing Company? . . . The sheet music business has reached a new high; last month seven songs were selling between 3,000 and 8,000 copies a day. . . . A British music publishing company, which has the rights to Handy's "Memphis Blues" outside of the United States and Australia, has started a \$50,000 suit in New York Supreme Court against Paramount Pictures over use of the song in "Birth of the Blues". . . . Mills is publishing a book of boogie-woogie piano pieces by Walter Gross. . . . ASCAP has resumed its licensing in Kansas under an agreement that has been worked out between the society and the Kansas attorney general. . . . Best sellers on the coin machines for last month were "Deep in the Heart of Texas", "Blues in the Night", "Moonlight Cocktail".

RECORD NOTES: Glenn Miller, who is credited with the No. 1 and No. 2 best selling records of 1941 is counting on "Don't Sit Under the Apple Tree (With Anyone Else But Me)" as his top record of 1942. . . . Decca is releasing the album of Meredith Willson's chifon music with the cover made of chiffon. . . . RCA-Victor has announced a national record-scrap-salvaging plan which will soon be put into effect nationally through distributors and dealers whereby the public can turn in old records for new. . . . Tommy Dorsey has resigned for Victor on a long term.

POPULAR RECORDINGS OF THE MONTH

VICTOR:
 "Deep in the Heart of Texas" and "The Lamp of Memory", Wayne King and his orchestra.
 "Moonlight Cocktail" and "Lullaby to a Sweet Papoose", Joe Reichman and his orchestra.
 "Easter Parade" and "My Buddy", Sammy Kaye and his orchestra.
 "A Zoot Suit" and "Well-Digger's Dreckdown", Paul Whiteman and his orchestra.
 "When the Roses Bloom Again" and "Tangerine", Hal McIntyre and his orchestra.
 "Somebody Nobody Loves" and "Hindustan", Artie Shaw and his orchestra.

BLUEBIRD:
 "On the Old Assembly Line" and "When Johnny Comes Marching Home", Glenn Miller and his orchestra.
 "The Memory of This Dance" and "Let's Give Love a Chance", Tony Pastor and his orchestra.
 "Me and My Melinda" and "Tom Thumb", Vaughn Monroe and his orchestra.
 "Sometimes I Feel Like a Motherless Child" and "All Through the Night", Lanny Ross, tenor, with orchestra.

"Wherever You Are" and "What Does a Soldier Dream Of?", Freddy Martin and his orchestra.
 "Winter Weather" and "Clarinet Marmalade", "Fats" Waller and his orchestra.
 "Star-Spangled Banner" and "America", Lucy Monroe, soprano, with Symphony Orchestra conducted by Charles O'Connell.
 "Do You Miss Your Sweetheart?" and "Smile For Me", Alvino Rey and his orchestra.
DECCA:
 "Tain't No Good", Parts 1 and 2, Jimmy Dorsey and his orchestra.
 "Deep in the Heart of Texas" and "Sweethearts or Strangers", Guy Lombardo and his orchestra.
 "Loretta" and "Sweetheart Walt for Me", Lou Breeze and his orchestra.
 "The Lamplighter's Serenade" and "Mandy Is Two", Bing Crosby with John Scott Trotter's Orchestra.
 "The Lamplighter's Serenade" and "Even Seven", Woody Herman and his orchestra.
 "Who'll Buy a Rose from Margareta?" and "Is There a Latin in the House?", Dick Kuhn and his orchestra.
 "Lily of Laguna" and "Rio Rita", Ted Fio Rito and his orchestra.
COLUMBIA:
 "In Old Brazil" and "Malaguena", Eddy Duchin and his orchestra.
 "If I Could Only Play a Concertina" and "Wherever You Are", Orrin Tucker and his orchestra.
 "This Time" and "The Marines' Hymn", Kate Smith and the Kate Smith Singers with orchestra under direction of Jack Miller.
 "Easter Parade" and "Crazy Rhythm", Harry James and his orchestra.
 "Deep in the Heart of Texas" and "Loretta", Horace Heidt and his orchestra.
 "The Lamp of Memory" and "Memory Lane", Claude Thornhill and his orchestra.
OKEN:
 "Yankee Doodle Ain't Doodlin' Now" and "She'll Always Remember", Dick Jurzens and his orchestra.
 "Tain't No Good" and "I Want to Rock", Cab Calloway and his orchestra.
 "My Little Cousin" and "A Zoot Suit", Benny Goodman and his orchestra.
 "Here's to You, MacArthur" and "The Yanks Are Comin' Again", Frankie Masters and his orchestra.
 "How Do I Know It's Real?" and "Loretta", Tommy Tucker and his orchestra.
 "Arthur Murray Taught Me Dancing in a Hurry" and "I Remember You", Charlie Spivak and his orchestra.

ALBUMS

VICTOR:
 "Montana Slim" (Singing His Songs of the West)—Four records, eight sides. Eight typical Western ballads sung by Montana Slim, the Yodeling Cowboy.
 "Waller on the Ivorys"—Four records, eight sides. "Fats" Waller plays eight piano solos in his own inimitable manner.
 "Irish Eyes Are Smiling"—Four records, eight sides. The Victor Male Chorus, with Emile Cole directing. Sings nine of the best-known Irish ballads.
 "Novelties on Parade"—Four records, eight sides. Lew White, organist, with xylophone, piano and quartet, presents seven novelty features familiar to us all.

DECCA:
 "Sillophorn"—Five records, ten sides. Ten trombone solo selections by trombonists with nine of today's outstanding name bands.
 "Jazz Nocturne"—Four records, eight sides. Harry Fields and Marlene Fingerle, piano duo, play eight numbers arranged for piano duets.
 "Carmen Amaya" (Vol. 1)—Three records, six sides. Carmen Amaya sings six Flamencan songs with guitar accompaniment by Paco Amaya.

CODA

Keep 'em Flying!



Annual Ball

LOCAL 191, Peterborough, Ont., Canada, held its annual ball on December 23, 1941. A large percentage of the members attended with their wives or sweethearts, as the case may be, and the affair was as usual a great success. The local considers this annual party one of its most constructive functions. The committee in charge consisted of Brothers MacFarlane, Carter and Thirnbeck.

A Generous Patriot

WHEN on March 6, 1942, in Carnegie Hall just prior to the opening of the Vladimir Horowitz concert, an announcement was made that Mr. Horowitz was donating 50 per cent of the proceeds to Russian War Relief, the audience applauded enthusiastically. When the speaker further announced that the other 50 per cent had been donated to the American Red Cross, it brought the house down. These announcements, together with the fact that the stage was crowded with soldiers and sailors who were his guests, made the playing of this great artist doubly enjoyable.

Investigating the matter further, we find that Mr. Horowitz is blazing a trail which sets a fine example for others who are in a position to do so to follow. At the benefit in Los Angeles for Russian Relief Mr. Horowitz together with Jascha Heifetz, John Barbirolli and a Symphony Orchestra donated their services. The proceeds from this benefit were \$19,000. The amounts realized from the New York concert were \$2,168 for the Russian War Relief and \$2,168 for the American Red Cross. In addition, Mr. Horowitz donated the proceeds from his appearance with the Chicago Symphony Orchestra, amounting to \$2,250, to the American Red Cross.

All true Americans must feel deeply grateful to Mr. Horowitz for his magnificent generosity.

Southern Conference

THE mid-year meeting of the Southern Conference of locals was held in Tulsa, Oklahoma, on January 10 and 11, 1942. Twenty-four delegates representing 14 locals attended the meeting, which was called to order by President Stokes on Saturday, January 10th, at 2:30 P. M. Following addresses of welcome by W. B. Young, president, and Grafton J. Fox, secretary of Local 94, Tulsa, Albert A. Greenbaum, traveling representative for the Federation, was introduced to the delegates by President Stokes. In his address to the conference Brother Greenbaum spoke of his experiences in the 11 states which he covers and touched on the problems affecting the southern locals. He spoke on the differential in wage scales in the South, problems of the smaller locals with so many members being called to the armed forces, and the problems now facing the locals in their attempts to assist in the defense program. He also

explained the situation arising from the excise tax which was passed on by the cafe owners and managers to the patrons. The conference spent much time in the discussion of problems pertaining to radio, including the effect of the war upon the employment of musicians in radio stations.

The guest of the conference on Sunday was Emmett Graham, former president of Local 375 and delegate to many conventions of the A. F. of M. Brother Graham addressed the conference on many matters of interest to the locals and their members. The reports of the locals disclosed in the main that conditions had improved, although there was some let-down in employment immediately after the attack on Pearl Harbor. Most of the locals stated that they would be represented at the convention in Dallas.

The conference adopted a resolution commending President Petrillo and the National Executive Board for their accomplishments during the past year and pledged the locals to an all-out effort in support of national defense.

The meeting adjourned on Sunday afternoon to meet again in Dallas on Saturday, June 6, 1942.

Annual Banquet and Dance

LOCAL 238, Poughkeepsie, New York, held its annual dinner, entertainment and dance on February 3, 1942, at the Dells. Seventy-five members and their wives or sweethearts attended. An excellent steak dinner was served, after which a fine entertainment was given by a number of members of the local and several professional vaudeville acts. Secretary William Feinberg and Al Greengold of Local 802 were the guests of honor. There were no speeches as the affair was strictly social. After the floor show, dancing continued until 1 A. M.

Composers' Forum

THE Composers' Forum of San Francisco, California, directed by Ashley Pettis, gave its annual program in the San Francisco Museum of Art on Sunday afternoon, February 22nd. Five new works by San Francisco composers were presented. The music critics of that city were unanimous in their opinion that there were some outstanding contributions to chamber music among these compositions.

The program was played by Henry Woempner, solo flautist; the San Francisco Woodwind Ensemble, consisting of Henry Woempner (flute), Merrill Remington (oboe), Rudolph Schmidt (clarinet), Ernest Kubitschek (bassoon), Herman Trutner (horn), and Reah Sadowski and Wesley LaViolette, pianists, assisting artists; and the San Francisco String Quartet consisting of Nathan Ross (first violin), Ernest Michaelian (second violin), Emanuel Lepkin (viola) and Detlev Anders (cello).

The program included the following numbers: Woodwind Quintet in two move-

ments by Frank Fragale, Sonata for Flute and Piano by Wesley LaViolette, Caprice for Woodwind Quartet and Horn by Frank Denke, Romantic Fantasy for Woodwind Quartet and Piano by Emanuel Leplin and String Quartet by Ellis Kohs.

United Nations

Out of turmoil, battle and strife Springs a Union, creating new life. A Union of Nations, aggression subdued, United in thought, only good it pursues.

Hands now clasping across the sea. Bring peace to all, set every man free. Together in purpose, thought and deed, This unified thought supplies a great need.

United Nations, a name that will stand Until Gibraltar crumbles to sand, Justice, Liberty and Freedom to all, The lust for dominion by one must fall.

-R. MONROE MILLER.

California-Arizona Conference

THE California-Arizona Conference of Musicians held its annual meeting at the Hotel Casa Del Rey, Santa Cruz, California, on February 21 and 22, 1942. Twenty-nine delegates representing 16 locals, Secretary J. J. Richard, Vice-President C. L. Bagley representing the American Federation of Musicians, and Traveling Representative A. A. Greenbaum attended.

A number of important matters were discussed by the conference, including the "Hot Cargo" bill and a resolution was unanimously adopted pledging all the locals of California to do everything in their power to defeat this punitive measure. The conference was enlarged to cover the State of Nevada, and Reno Local 368 was admitted as a member.

The reports of the locals showed that there had been some dislocation of business as a result of the national emergency and that the blackout situation was already having its effect upon the orchestras playing engagements outside their own jurisdiction. Despite this, improved conditions over last year among the locals were found general.

In his address to the conference Vice-President Bagley reported on a number of things, including the AGMA situation, the present status of ASCAP-BMI and the new Federation law regarding enlisted members. He warned the locals to protect themselves in connection with death benefits on the members who are carried on the rolls and who cannot be insured through group insurance policies. The conference thanked Brother Bagley for his constructive speech.

Long Beach, California, was selected as the site of the 1943 meeting. The officers of the conference were all reelected by unanimous vote.

American Indians Give Benefit for Russian Relief

ON February 20, 1942, the American Confederation of Indians gave a monster benefit at the Riverside Plaza in New York City for Russian War Relief. Joseph Stalin was nominated as the outstanding warrior of the year.

In addition to a number of celebrities, the affair was attended by 2,000 full-blooded Indians from all over the United States and Canada, all dressed in full Indian regalia. The music for the dance and entertainment was furnished by Jack Tyler (an American Indian) and his orchestra.

Forty-first Annual Banquet

LOCAL 140, Wilkes-Barre, Pa., held its forty-first annual banquet on Monday evening, March 16, 1942. After a concert in the rotunda of the Hotel Sterling, played by a splendid WPA orchestra under the direction of Joseph Marrone, 400 members sat down to a fine chicken dinner in the Admiral Hart Room. Music during the dinner was furnished by Johnny Martin and his orchestra and David John Williams, organist.

Following the dinner President Don MacLuskie turned the gavel over to Toastmaster Peter Kleinkauf who introduced Councilman Robert Rogers, Attorney Paul Bedford and Assistant Prosecuting Attorney Daniel J. F. Flood. These speakers

all stressed the importance of music in the life of a community. Principal speaker was National Secretary Fred W. Birnbach, who spoke on "Music for Morale" and also explained the numerous problems facing the musicians during the national emergency. He stated that, while the Federation and its locals were willing to do all they possibly could to aid defense both in furnishing music and purchasing defense bonds, too much free music should not be taken for granted as the musician also had to earn a living.

An informal smoker with beer, pretzels and peanuts followed the speeches. At 1 A. M. the last member departed and the lights were turned out on one of the Wilkes-Barre local's most successful affairs.

EDWIN A. SABIN

Edwin A. Sabin, noted Boston violinist and member of Local 9 of that city, passed away on March 11, 1942, at the age of 83.

Born in Ashburnham, Mr. Sabin studied music under Julius Eichberg at the old Boston Conservatory and later studied violin at the Hochschule in Berlin. Returning to Boston, he established a studio and joined the faculty of the Boston Conservatory. Mr. Sabin was musical director at Perkins Institution for the Blind and a contributor to several musical publications. He held memberships in several musical societies.

Funeral services were held at the Watson Funeral Home in Cambridge, Mass. He leaves a daughter, Miss Elizabeth Sabin of Washington, and a sister, Mrs. John A. Gould of Newton Highlands.

AUGUST DAMM

The death February 21st of August Damm, 94, that grand old man of musical fame, removes another pillar of the structure, the foundation of which was so well and lastingly built in Boston many years ago. In fact, there are but few left, but the teachings and examples of the likeable August Damm will live among the younger generations, perhaps unconsciously, forever.

Mr. Damm was more than a merely successful flute and piccolo player; he was an arranger extraordinary and could take any one-finger piano melody and adapt it for a song, dance, or anything else needed in the band or orchestra. Thoroughly grounded in all branches of the playing field, equally at home in the symphony, oratorio, or grand opera playing flute obbligato, he spent a great part of his life in the old-time theatre orchestras of Boston, long before the advent of the radio and the talking pictures.

Mr. Damm was born in Halle, Germany, September 20, 1848, in that terrible period of poverty, famine, and revolution when the military authorities, then as now, combed all sections of the country for the youth of the land to enter the army. As Mr. Damm was a peace-loving German, he made up his mind that as soon as the opportunity came, he would come to America, which he did, arriving in Boston in 1872. He soon became a part of Boston's musical life and culture. With Mrs. Damm, who died in 1940 at the age of 86, he made his home at 27 Dartmouth Street for over 50 years. To the last they both possessed the love of home which has been inherent in the hearts of true Germans for ages.

Although extremely talented himself, here in our orchestra pits Mr. Damm learned much about the theatre of life, its complexities, problems, joys and sorrows, as well as history, geography, and correct English which he spoke with scarcely any trace of accent.

Mr. Damm was calm and gentle in manner, never spoke ill of anyone. Only with reluctance could he be persuaded to tell about his early training in music, but he finally told me he learned his first harmony in arranging the numerous German folk songs.

In rapid succession Mr. Damm played with the famous Germania Band, Baldwin's 1st Corps Cadet Band, Brown's Brigade Band, and Carter's Band. In the latter organization were also two brothers, Martin and Wilmar, and a nephew, Fritz Damm. Talent ran in the family both by inheritance and marriage. A daughter, Gertrude, was the wife of the late Carl Barleben, for 15 years a member of the Boston Symphony Orchestra. A son, Fred A., was a New York violinist with the late Victor Herbert. A sister was the wife of the late Charles E. Weber, clarinetist with the great Gilmore Band, which was the immediate predecessor of the Sousa Band. Singularly enough Mrs. Weber died on the same day as her brother, a double funeral ceremony being held February 24th.

Mr. Damm also played under two leaders more internationally known, A. Liberati, cornet, and Frederick N. Innes, trombone, both renowned soloists with Gilmore. Later they led famous bands of their own. These were the days of summer parks when no competent musician need remain idle. It was Liberati who at last conducted the Ringling Brothers' Band, thus setting a standard for future circus music. Gilmore found Innes playing in the old Howard Theatre orchestra, Boston, and at the Point of Pines, and he became a sensation. Later Innes was one of our finest band conductors. Mr. Damm felt perfectly at ease and at home with both.



Stan Fletcher AND HIS Kay BASS PLAYING WITH PHIL HARRIS and his Orchestra America's Finest String Bass WRITE FOR LITERATURE KAY MUSICAL INSTRUMENT CO. 1640 WALNUT STREET CHICAGO, ILL.

ers' Band, thus setting a standard for future circus music. Gilmore found Innes playing in the old Howard Theatre orchestra, Boston, and at the Point of Pines, and he became a sensation. Later Innes was one of our finest band conductors. Mr. Damm felt perfectly at ease and at home with both.

His greatest achievement came with his piccolo solos, which he composed and performed. They suggest the trill of the canary, the warbling of a mocking bird, and the call of the thrush. In fact in all of the Damm compositions, one hears the preponderance of the woodwind instruments, reminding one of the gurgle of the streams, and the sound of the winds in the woods and forests, the quietude and peace of it all coming from the beautiful mind of August Damm, the alertness of which he retained to the last.

-HENRY WOELBER.

ERNEST G. WALL

Ernest G. Wall, who was well known as a traveling musician and a singer of international repute, passed away in Miami, Florida, on March 13, 1942, at the age of 63. He was a member of Locals 655, Miami, Florida; 10, Chicago, Illinois, and 3, Indianapolis, Indiana. Brother Wall joined the Newark, Ohio, Local 43 years ago, immediately upon his arrival from England, where he was born June 24, 1878, at Wednesbury, Staffordshire.

He is survived by his widow, Grace Wall; a sister, Miss Amy Wall, and two brothers, John and Josiah Wall. Funeral services were held at the Van Orsdel Mortuary on March 16th, with appropriate music played by Oscar Adler's String Ensemble consisting of members Edwin Latzke, Bobbie O'Brien and Russell Curtis. Pallbearers were members of the Miami Local, Vice-President Jack Senter, Bill Cooper, Larry Ganyard, Norm Sherr, Charles Soutlea and Oley Dietz. Exalted Ruler Bill Mooty of Miami Lodge 948, B. P. O. E., read the Elks' service at the Miami Memorial Park Cemetery.

CONTRACTS MUST BE EXECUTED IN FULL

(Continued from Page One)

to the local as soon as possible after the engagement. The only information that would not be available until the conclusion of the engagement is in case of a percentage arrangement in which case it is usually impossible to know the amount actually due until such conclusion. Ordinarily this does not affect the wages of the sidemen and would only apply to the leader and in accordance with an opinion from General Ansell, is covered by the following:

"The wages as computed of each orchestra member must be included on each copy of the contract, including the employer's, and each copy must be completely filled out at the conclusion of the engagement and before the orchestra leaves the premises where the engagement has been performed, and a receipt for the taxes deducted from the wages of each orchestra member must be secured from the employer at the conclusion of such engagement." I believe I have covered in general all

HOW TO PROLONG THE LIFE OF YOUR BRASS INSTRUMENT VALUABLE FREE BOOKLET CARE EVERY PLAYER SHOULD KNOW SAVES WEAR. Get these timely, money-saving BACH aids on cleaning, adjusting, repairing. No obligation. Mail Coupon Today VINCENT BACH CORP. 618 East 216th St. New York, N. Y. Send free repair booklet. Name (Please Print) Street City State I play Cornet [] Trumpet [] Trombone []

the phases regarding the filing of contracts and the information required in connection therewith. The Federation has expended in addition to money, much time and effort in an endeavor to have a proper contract system for our members, one of the principal purposes of which is to retain and further establish the status of leaders as employees, and not as employers, which contention many employing interests have attempted to have overruled. Most of our trouble in establishing this contention is unfortunately due to the lack of cooperation on the part of many of our leaders who evidently do not realize its importance for their own protection as well as that of the members of their orchestras. In order to carry out the policy outlined above, we must insist that the leaders and agencies cooperate to the fullest extent with the Federation and accept notice now that all laws in connection with the filing and proper filling out of contracts will be strictly enforced.

I know that you will agree with me that the Federation has given enough advice and talked enough in this matter. The time has now come for action. The secretaries of our respective locals are instructed to advise the president's office of any leader or agent who will not cooperate with the local in whose jurisdiction these engagements are played, and upon receipt of proper information, charges will be immediately preferred against the leader and the license of the agency will be terminated.

I am sorry that I must conclude this letter in this manner, but the Federation has no alternative but to take drastic action in the future.

Fraternally yours,

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

EVERY CLARINET OR SAX LUellen PLASTICORE BEER GUARANTEED TO PLAY OR YOUR MONEY BACK JOHN LUELLEN, 1642 Walnut St., Chicago

BAND MUSIC SPECIALIST Send for New Band Bulletin, Listing All Current Hits GEORGE F. BRIEGEL, Inc. RKO Building, Radio City, New York City

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

A FEW days ago, in conning some programs of concerts and opera with the dates 1911-1912 as well as some pages of a Berlin Diary of my own, my thoughts were irresistibly drawn to the musical pleasures and treasures of that far-away period in the world's history. That pleasant era seems at times hardly more than a year or so ago, until one becomes conscious of the times as they now are and thinks of all that has gone on in the world during the 30 years that separate that day from this. Even in September, 1911, I remember how the rumor scurried threateningly among the passengers on shipboard that we were not to be allowed to land, that war was about to be declared between France and Germany. Fortunately, that report proved a baseless threat and we landed at Cuxhaven next day and boarded the ship's train to Hamburg from which point we bought tickets for Berlin where we expected to stop for a year or two in pursuit of music study.

Arriving in Berlin on an evening in early September, I felt that a land of enchantment was spread before my eyes. Well-lighted streets that looked as though they had been swept hourly, so spotless were they, tree-bordered and flanked on either side by black after block of apartment buildings of cream-colored brick or cement, led us to Wilmersdorf, the section of the city where we were to stay with friends for a few days while apartment-hunting was in progress. One sensed, even on a casual and rapid survey, that here was a city well organized to follow a strict civic administration.

Finding an apartment proved a tiresome and discouraging problem. Rental agents were disarmingly polite and eager until one spoke of being a music student who desired to practice on the piano for several hours each day. Then a chilly withdrawal of any possible contract followed automatically. Just as complete discouragement was about to descend, an agent was discovered who cared not at all, so he said, how much practicing went on if it didn't begin before nine o'clock in the morning or continue after 10:30 at night. Of course I was expected to know without being told, that between the hours of two and four-thirty every afternoon even the street workers and truck drivers took their *siestas* if they wished, and all the neighborhood shops closed for that drowsy part of the day.

After taking over the lease we had the pleasure of rummaging around in old and new furniture stores and, after accomplishing such distracting business, we moved in and prepared to launch a steady diet of music study and concert-going. This might have been most enjoyable had there not proved to be several flies in the ointment in the shape of Prussian officers. Unaware of what I was doing, I had selected a building which was already occupied by six lieutenants. In cheerful ignorance I rented a piano and, when it arrived, went at it with a spirit all the more vigorous from having for several weeks been held in abeyance. After dinner on the second day I answered a knock at my door and discovered two svelte and elegantly uniformed gentlemen who made me understand that they must have a word with me at once, if possible. I invited them in, thinking, meanwhile, "How friendly these Germans are to call so soon after we have moved in". They swamped me with their volubility. "It is about the piano playing that goes on here. We cannot sleep, or work, or think, it is so distracting."

"I'm quite sorry", I replied. "But I really must continue my practicing. I have it stated in my contract that I can play between such and such hours."

A gesture of impatience preceded the answer. "It is easily seen that you are not a beginner. But the noise! Ach Gott! The noise is terrible."

The shorter of the two men seemed suddenly to light on an inspiration.

"Would it not be nicer for you, Herr Yunzohn, to rent a villa in the suburbs where you might play all the time with no feeling of annoyance to anyone?" he suggested suavely, evidently laboring under the old delusion frequently encountered in Europe at the time, that all traveling Americans were possessed of much wealth.

I replied, "Why should I take a villa on the outskirts of town? Nothing is disturbing me. Would it not be more to the point if you were to do just that as long as you are more easily disturbed?"

Considerably taken aback, they pondered this a moment and before leaving warned me that something would be done about the matter. With stiff military salutes and clicking of heels they departed.

After that a more or less clever period of persecution began and continued for some months. The building, however, was sold soon after to a pleasant old couple who were more friendly. They told me that my initial error lay in not having called on the officers in the building, that it was a matter of polite custom for *auslanders* to make the first approach. After we had, at the landlady's request, moved the piano into each room of the apartment (except the kitchen) one after the other, the persecution became milder and finally dwindled to having one's morning cream stolen from the door sill each day. This was done by one of the officer's orderlies, as we found by watching, and was discontinued after we substituted a deceitful-looking mixture of magnesia, kerosene and other nauseous ingredients for the desired cream.

Once acclimated, concert-going became a nightly pleasure. For the equivalent of 25 or 50 cents one could hear all the big-time artists of the day. For \$2.00 one could occupy a "parkett" seat at the opera. Symphony concerts by the Philharmonic orchestra were red letter days when conducted by Artur Nikisch who appeared to me then one of the most impressive musical personalities I had ever seen or ever expected to see. In action he was, though not tall, a massive tower of strength before the orchestra. Economy marked every gesture, and it seemed that much of his control must come from facial expression. There appeared a depth of reserve force that seemed seldom to need exercise to attain the most monumental of crescendos. To hear the "Faust" symphony of Liszt under his baton was to sense, renewedly, what one had always told oneself, that, while Liszt might have his shallow moments (what composer has not?), there were works of his that bore the unmistakable evidence of greatness in the grand manner. What a treasure trove this symphony must have proven to Wagner in his admittedly frequent borrowings from his long suffering father-in-law. Those brooding, upward-glancing phrases so long associated with the Wagner of the "Tristan" period are employed at the very inception of the first movement of the "Faust" symphony. The final movement, named by the composer "Mephistopheles", is the cleverest conception of this character, so famed in legend and opera, in the whole range of music. Sound, too, from the psychological and metaphysical standpoint. For in this section of the symphony Liszt gives the personification of evil no theme of his own. Being the spirit of denial, he has no character except what is given or reflected by other entities.

He can, therefore, have only the themes that signify the characters of Faust or Gretchen, and these are tortured, twisted and burlesqued until their original character is deformed and almost lost. The final chorus restores everything to its rightful sphere and justly balanced harmony.

That year of 1911 was the centenary of Liszt's birth and every pianist was doing honor to the legendary Hungarian. Of them all the six Liszt evenings played by Busoni were the most unforgettable. Busoni had some years previous to this astonished the Berlin critics with a series of Liszt concerts. At first they had appeared scandalized that any reputable pianist should ask them, the musical Brahmins of the world's greatest music center, to swallow the works of such a zany of the concert stage as Liszt. It is recorded that, against their will, the critics had to admit that they had enjoyed them greatly. As Otto Lessmann, of the *Allgemeine Musikzeitung* wrote, "His (Busoni's) performance aroused an enthusiasm such as is seldom seen in the concert halls of Berlin."

The Liszt pupils heard during the centenary were Eugen d'Albert, Emil Sauer, Richard Burmeister and Alexander Sliott, as well as Moriz Rosenthal, all of whom I had heard before in America. Another fine Liszt exponent who was many years younger than the foregoing, Egon Petri, played three Liszt recitals in Dresden. It was a season of magnificent pianism and one I shall always remember with gratitude to think that I was privileged to be present at such a gathering of musical Titans. It also causes one to realize more deeply how terribly changed is the Germany of today and how many sources of beauty and creative expression have been sterilized and blasted in the present reign of "chaos and old night". Certainly, the music center of the whole civilized world today lies, indisputably, in our New York.

AGREEMENT BETWEEN THE I. A. T. S. E.-A. F. M. CANCELLED

(Continued from Page One)

Mr. Richard F. Walsh, International President, I. A. T. S. E., 630 Fifth Avenue, New York, N. Y.

Dear Sir and Brother:

The American Federation of Musicians, at its last Executive Board meeting held in Miami, Fla., considered the proposition made by you in the form of an agreement which you offered for its consideration. However, after quite some discussion, this proposition was not accepted by our Executive Board because it was felt not to be an equitable agreement.

Our Executive Board offers the following counter proposition which we hope meets with your approval:

On this date, the American Federation of Musicians and the International Alliance of Theatrical Stage Employees have agreed that they will cooperate with one another, in other words assist one another whenever both organizations agree it is for their mutual benefit.

This agreement supersedes all former international agreements between the A. F. of M. and the I. A. T. S. E.

Local unions of both organizations are free to enter into local trade agreements provided such agreements are not inconsistent with the laws of their respective organizations. However, such local agreements will be enforced by the respective National organizations only when they have been filed and approved by the respective Internationals.

The International Executive Board would very much like to settle this matter as we have now been negotiating for some eighteen months.

We would appreciate very much if same would be accepted not later than March 15, 1942.

Also kindly be advised that the Board has abrogated the agreement between the IATSE and the A. F. of M. that was agreed upon in 1913.

Fraternally yours,

JAMES C. PETRILLO,

President, A. F. of M.

As I have not received any answer to the above communication, I take it that our counter-proposition was not accepted; therefore there is no longer any international agreement between the IATSE and the American Federation of Musicians. However, this does not stop any local union from entering into a local agreement with the locals of the IATSE if it so desires.

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

Following is the list of places above mentioned removed from the Unfair List:

- Texas High School Auditorium, Texas, Ark.
- Palmer Auditorium, Connecticut College for Women, New London, Conn.
- Constitution Hall, Washington, D. C.
- D. A. H. Building, Washington, D. C.
- Abraham Lincoln High School Auditorium, Bloomington, Ill.
- Bent High School Auditorium, Bloomington, Ill.
- Edwards High School Auditorium, Bloomington, Ill.
- Emerson High School Auditorium, Bloomington, Ill.
- Franklin High School Auditorium, Bloomington, Ill.
- Irving High School Auditorium, Bloomington, Ill.
- Jefferson High School Auditorium, Bloomington, Ill.
- Raymond High School Auditorium, Bloomington, Ill.
- Sheridan High School Auditorium, Bloomington, Ill.
- Washington High School Auditorium, Bloomington, Ill.
- Bloomington High School Auditorium, Bloomington, Ill.
- Auditorium, Champaign, Ill.
- Quincy High School Auditorium, Quincy, Ill.
- Quincy College Auditorium, Quincy, Ill.
- Muncie Central High School Auditorium, Muncie, Ind.
- Ball State College, Muncie, Ind.
- East Waterloo High School Auditorium, Waterloo, Iowa.
- Kirby Memorial, Amherst College, Amherst, Mass.
- Cook School, New Bedford, Mass.
- Michigan Opera Co., Ann Arbor, Mich.
- Battle Creek College Library, Battle Creek, Mich.
- High School Auditorium, Flint, Mich.
- W.W.J. Detroit News Auditorium, Detroit, Mich.
- West Junior High School Auditorium, Lansing, Mich.
- Water French Junior High School Auditorium, Lansing, Mich.
- Central High School Auditorium, Joplin, Mo.
- Smith Cotton High School Auditorium, Sedalia, Mo.
- Billings High School Auditorium, Billings, Mont.
- Schwaben Hall, Brooklyn, N. Y.
- Fulton Auditorium, Brooklyn, N. Y.
- Poughkeepsie High School Auditorium, Poughkeepsie, N. Y.
- Old Duke Auditorium, Durham, N. C.
- New Duke Auditorium, Durham, N. C.
- Duke Gymnasium, Duke University, Durham, N. C.
- Dayton Art Institute, Dayton, Ohio.
- Norristown High School Auditorium, Norristown, Pa.
- Greensville Women's College Auditorium, Greensville, S. C.
- Breckenridge High School Auditorium, Breckenridge, Texas.
- Ranger Recreation Building, Ranger, Texas.
- Hogg Memorial Auditorium, Austin, Texas.
- Gregory Auditorium, Austin, Texas.
- Boys and Girls Club, Dallas, Texas.
- Texas Women's College Auditorium, Denton, Texas.
- North Texas State Teachers Auditorium, Denton, Texas.
- Hilltop Night Club, Fredericksburg, Texas.
- Shadowland Night Club, San Antonio, Texas.
- Waco Hall, Baylor University, Waco, Texas.
- Meany Hall, Seattle, Wash.
- Wyoming Consistory, Cheyenne, Wyo.

THEATRES

- Ritz, Blytheville, Ark.
- Roxy, Blytheville, Ark.
- Wiggins, Paris, Ark.
- Wilson Drive-in, Tucson, Ariz.
- Yuma, Yuma, Ariz.
- Lyric, Yuma, Ariz.
- Lyric, Hamilton, Ont., Canada.
- Granada, Hamilton, Ont., Canada.
- Imperial, Montreal, P. Q., Canada.
- Princess, Montreal, P. Q., Canada.

- Palace, Montreal, P. Q., Canada.
- Capitol, Montreal, P. Q., Canada.
- Little, Ottawa, Ont., Canada.
- Granada, St. Catherine, Ont., Canada.
- Capitol, Saskatoon, Sask., Canada.
- Daylight, Saskatoon, Sask., Canada.
- Beacon, Winnipeg, Man., Canada.
- Garrick, Winnipeg, Man., Canada.
- Rialto, Winnipeg, Man., Canada.
- Brawley (47), Brawley, Calif.
- Filmart (346), Carmel, Calif.
- Corona (687), Corona, Calif.
- Strand (805), Dinuba, Calif.
- State (333), Fort Bragg, Calif.
- State (Fortuna), Fortuna, Calif.
- Strand (711), Gilroy, Calif.
- National (State), Marysville, Calif.
- Liberty, Marysville, Calif.
- Lyric, Modesto, Calif.
- Princess, Modesto, Calif.
- Strand, Modesto, Calif.
- State (323), Ukiah, Calif.
- Liberty, Hartford, Conn.
- Crown, Hartford, Conn.
- Princess, Hartford, Conn.
- Rivoli, Hartford, Conn.
- Webster, Hartford, Conn.
- Proven Pictures, Hartford, Conn.
- Astor, Hartford, Conn.
- Strand, Winsted, Conn.
- Everett (331), Middleton, Del.
- Capitol, Frankford, Ill.
- Grand, Lincoln, Ill.
- Lincoln, Lincoln, Ill.
- Riviera (67), Rock Island, Ill.
- Mutual, Indianapolis, Ind.
- State, Hutchinson, Kan.
- Iris, Hutchinson, Kan.
- Belford (449), Independence, Kan.
- Kitz (51), Winfield, Kan.
- State, Baltimore, Md.
- New (311), Elkton, Md.
- Union, Attleboro, Mass.
- Casino, Boston, Mass.
- Tremont, Boston, Mass.
- Strand, Fitchburg, Mass.
- Majestic, Fitchburg, Mass.
- Lafayette, Haverhill, Mass.
- Capitol, Lawrence, Mass.
- Gates, Lowell, Mass.
- Kierford (9), Medford, Mass.
- Kiverside, Medford, Mass.
- Somerville (9), Somerville, Mass.
- State (138), Stoughton, Mass.
- Century (5H), Dowagiac, Mich.
- Crescent (252), Grand Haven, Mich.
- Savoy, Grand Rapids, Mich.
- Plaza, Lansing, Mich.
- Garden, Lansing, Mich.
- Orpheum, Lansing, Mich.
- Arabian, Laurel, Miss.
- Strand, Laurel, Miss.
- Jean, Laurel, Miss.
- Avalon (SH), Pass Christian, Miss.
- American (SH), Charleston, Mo.
- Malone (SH), Sikeston, Mo.
- Rex, Sikeston, Mo.
- Civic (112), Webb City, Mo.
- Ozark (2), Webster Grove, Mo.
- Keane Opera House (609), Kearney, Neb.
- Colonial, Nashua, N. H.
- Royal, Atlantic City, N. J.
- Lyric (204), Bound Brook, N. J.
- Ritz (373), Carteret, N. J.
- Gem (SH), Freehtown, N. J.
- Palace, Lakewood, N. J.
- Strand, Lakewood, N. J.
- Oxford (248), Little Falls, N. J.
- Palace (SH), Netcong, N. J.
- Lampton Lakes (248), Pompton Lakes, N. J.
- Traco, Toms River, N. J.
- Roosevelt, Beacon, N. Y.
- Classic, Brooklyn, N. Y.
- Mapleton, Brooklyn, N. Y.
- Parkway, Brooklyn, N. Y.
- Avalon, Brooklyn, N. Y.
- Liberty, Brooklyn, N. Y.
- Miss, Brooklyn, N. Y.
- Empress, Brooklyn, N. Y.
- Farragut, Brooklyn, N. Y.
- Kingsway, Brooklyn, N. Y.
- Manor, Brooklyn, N. Y.
- Mayfair, Brooklyn, N. Y.
- Marine, Brooklyn, N. Y.
- Merrick, Brooklyn, N. Y.
- Patio, Brooklyn, N. Y.
- Queens, Brooklyn, N. Y.
- Rialto, Brooklyn, N. Y.
- Sheepshead, Brooklyn, N. Y.
- Albemarle, Brooklyn, N. Y.
- Borough Hall, Brooklyn, N. Y.
- Engle, Buffalo, N. Y.
- Community (215), Catskill, N. Y.
- Land (157), Dolgeville, N. Y.
- State (134), Falconer, N. Y.
- Freeport (802), Freeport, N. Y.
- Grove, Freeport, N. Y.
- State, Glens Falls, N. Y.
- Goshen (309), Goshen, N. Y.
- Electric (163), Johnstown, N. Y.
- Red Barn (802), Locust Valley, N. Y.
- Mineola (802), Mineola, N. Y.
- Loconia, New York, N. Y.
- Peoples, New York, N. Y.
- Fantasy, Rockville Center, N. Y.
- Beacon, Port Washington, N. Y.
- Huntington, Huntington, L. I.
- Orpheum (215), Saugerties, N. Y.
- Ojibou, Troy, N. Y.
- Moon (SH), Henderson, N. C.
- Colonial, Winston-Salem, N. C.
- Hollywood, Winston-Salem, N. C.
- Princess, Fargo, N. D.
- Paramount, Fremont, Ohio.
- Lyric, Lima, Ohio.
- Majestic, Lima, Ohio.
- Putnam, Marietta, Ohio.
- Hippodrome, Marietta, Ohio.
- Ohio, Marion, Ohio.
- Fenray, Martins Ferry, Ohio.
- Liberty, Springfield, Ohio.
- Aztec, Enid, Okla.
- New Mecca, Enid, Okla.
- Criterion, Enid, Okla.
- Yale, Okmulgee, Okla.
- Orpheum, Okmulgee, Okla.
- Inca, Okmulgee, Okla.
- Third Avenue, Portland, Ore.
- Plaza (660), Bellefonte, Pa.
- State, Bellefonte, Pa.
- Colonial, Erie, Pa.
- Garden (515), Frackville, Pa.
- Victoria, Frackville, Pa.
- Glard (515), Girardville, Pa.
- Colonial (659), Palmerton, Pa.
- Palm, Palmerton, Pa.
- Town Hall, Philadelphia, Pa.
- Erlanger, Philadelphia, Pa.
- Hittsburgh Playhouse, Hittsburgh, Pa.
- Town (SH), Columbia, S. C.
- Princess, Memphis, Tenn.
- DeMarr (74), LaMarque, Texas.
- Palace (SH), Lubbock, Texas.
- Lindsay, Lubbock, Texas.
- American (SH), Mexia, Texas.
- Roxy, Salt Lake City, Utah.
- Star, Salt Lake City, Utah.
- Colony (125), Portsmouth, Va.
- State, Portsmouth, Va.
- Kearse, Charleston, W. Va.
- Capitol, Charleston, W. Va.
- Opera House, Clarksburg, W. Va.
- Robinson Grand, Clarksburg, W. Va.
- Lincoln (223), Holiday Cove, W. Va.
- Strand, Holiday Cove, W. Va.
- Palace, Huntington, W. Va.
- Manos (223), New Cumberland, W. Va.
- Manos (223), Weirton, W. Va.
- State, Weirton, W. Va.
- Palace (223), Wellburg, W. Va.
- Strand, Wellburg, W. Va.
- Home, Antigo, Wis.

Mid-Winter Meeting of the International Executive Board

Hotel Everglades,
Miami, Florida,
January 30, 1942.

President Petrillo calls the meeting to order at 10:00 A. M.
All present.

The Board considers Case No. 595, 1940-1941: Charges preferred by Local 231, Taunton, Mass., against member Joe Mack of Local 9, Boston, Mass., for alleged violation of Article XIII, Section 9-E, A. F. of M. By-Laws, in the former local's jurisdiction.

Upon motion, the charges are sustained and Mack is reprimanded for the violation.

A request of Knoel Cragin for removal from the National Unfair List and reinstatement in the A. F. of M. (Re: Cases No. 1370, 1937-1938, and 407, 1940-1941) is considered.

Upon motion, the Board decides that Cragin should make his request upon his re-entry into the United States.

The Board considers Case No. 773, 1941-1942: Charges preferred by the Joliet, Ill., local of the Journeymen Barbers' International Union against member Vern Richards of Local 37, A. F. of M., for alleged violation of Standing Resolution 13 of the A. F. of M. By-Laws.

Upon motion, the charges are sustained and Richards is given thirty days in which to make his peace with the A. F. of L. Barbers' Union.

REPORT ON OCEAN-GOING STEAMSHIPS

Up until December 7, when the United States was thrust unexpectedly into the world conflict, conditions on steamships remained fairly stable.

We were not successful in raising the steamship rates to \$110.00 per month, as this second raise was contingent upon the European war being over. However, by being extremely diligent and watching the bonus situation in other crafts, we did secure wartime bonuses for these musicians from \$10.00 to \$27.50 per month.

In August the Government took over the United Fruit boats and the musicians were immediately discharged. Subsequently a number of other boats have been purchased by the Government, including all of the United States Line boats, the Swedish liner Kungsholm, which had been formerly used as a cruise ship, and many others which cannot be listed for lack of space.

In September an order was received barring musicians from the Marine Hospital and depriving them of medical allowances. We immediately protested to the steamship companies and found that this order had been issued by governmental authorities. We then entered a protest with the Government, starting with the officer in charge of the Marine Hospital, and carrying it all the way through to the highest authority in Washington. Our protest was denied, however, the Washington authorities stating that the musicians were not subject to the hazards encountered by the seamen on boats and that the Government had therefore decided that they could not continue these allowances to musicians.

In this decision we were notified that this order not only applied to musicians, but also to the barbers and beauticians on the boats.

The climax of the situation came on December 8 when the Government closed all docks to any except employees. This stopped Federation Investigator J. L. J. Canavan from checking the boats. We have tried ever since to secure a pass for him, but up until the time of writing this report have not been successful.

Nevertheless, the contractors on those boats still engaging musicians are thoroughly reliable, and we feel that union conditions are being more strictly observed than at any time during the past ten years.

Respectfully submitted,

FRED W. BIRNBACH,
Secretary, A. F. of M.

The Secretary is instructed to take the matter of hospital and medical allowances up with General Ansell to see if anything further can be done to secure the return of the allowances to musicians on ocean-going steamships.



FOR VICTORY
Buy
UNITED STATES DEFENSE
BONDS • STAMPS

Stanley Ballard, Secretary of Local 73, appears before the Board in regard to the conditions connected with the making of records by the Minneapolis Symphony Orchestra.

The Officers of the Federation ruled that a Local cannot, under the provisions of Article X, Section 51, interfere with the rights of any member of a Symphony Orchestra, transfer or otherwise.

The Board concurs in the ruling of the Officers of the Federation.

Ballard lays before the Board the conditions that have arisen in the Northwestern States in connection with the Federation Scale for District and County Fairs.

The matter is laid over for further consideration.

Case No. 264, 1941-1942: Appeal of Radio Station WIOD, Miami, Fla., from an action of Local 655 of that city in allowing claims totaling \$1,152.00 against the station in favor of two local members is considered.

Roy W. Singer, President; Paul Wolfe, Business Agent; Jack Senter, Vice-President of Local 655, and A. H. Robb of Station WIOD; Miss Isobel Schaeffer and Earl Pudney appear as witnesses.

The case is read in its entirety.

Upon motion, the appeal is denied, but the amount of the claim is reduced to \$934.00.

Matters of interest to the Local are laid before the Board by President Singer, and the necessary information is imparted to him by the Chairman.

Richard Walsh, President, and the entire Executive Board of the I. A. T. S. E. appear before the International Executive Board regarding the joint agreement between the I. A. T. S. E. and the A. F. of M.

President Walsh suggests that a Committee of three be appointed from each organization for the purpose of modifying the agreement to meet present-day conditions.

They present the following draft of an agreement prepared by the I. A. T. S. E.:

Tentative Draft of Proposed Agreement Between International Alliance of Theatrical Stage Employees and American Federation of Musicians.

FIRST: If either party to this agreement or a local union affiliated with either such party has a grievance pertaining to union wages or any other working condition against an employer and fails to have such grievance adjusted, and such local union having informed its national organization thereof, upon request of either party to this agreement, the other party shall immediately cause to be cancelled any contract which it or any of its affiliated local unions may have with the employer involved in the controversy, or arrange to be relieved of its contractual obligations thereunder, pending the controversy.

SECOND: Both parties to this agreement agree promptly to adopt resolutions making it respectively obligatory upon themselves and their affiliated local unions to insert an appropriate cancellation or relief clause in all contracts, including all extensions and renewals thereof, which they or any of them may hereafter execute whereby they and each of them will be enabled to carry out the intent of this agreement.

THIRD: The parties agree that they will use their best efforts to localize any controversy to the place of inception. However, if either party should deem it vital to its best interests to extend the controversy to as many places and local unions as the employer involved in the controversy, through his affiliations, is interested, such party may require the other party similarly to extend the controversy and cancel or obtain aforesaid relief under its contracts, and that of its affiliated local unions, in such extended territory. Such an extended controversy shall be handled by and in charge of an Advisory Board consisting of three (3) members of the General Executive Board of each organization.

FOURTH: Nothing in this agreement shall be so construed as to give either party thereto any authority whatever to judge or pass upon the wages or working conditions which the other party to this agreement provides for its members.

FIFTH: This agreement shall be applicable not only with respect to employers with whom the parties have had prior employer-employee relationships, but shall also be applicable to any controversy arising out of an attempt by either party to unionize the employees of an employer.

SIXTH: Local unions of both organizations are free to enter into local trade agreements of their own, subject to the approval of the General Executive Boards of their respective national organizations. Such local agreements shall in no way be construed as contrary to this national agreement, even though some of the provisions therein may run contrary to same, and the parties agree to hold their locals

strictly to the carrying out of such local agreements.

SEVENTH: The foregoing agreement may be altered by modifying or eliminating or adding to any of the provisions therein contained or supplemented by new matter by and with the consent of both the General Executive Boards of the aforesaid organizations.

The gentlemen retire.

The Board, upon motion, decides not to accept the agreement proposed by the Executive Board of the IATSE.

Upon motion, the present agreement contained in Standing Resolution No. 25 of the American Federation of Musicians' By-Laws is abrogated.

President Petrillo submits the agreement which he has prepared and which reads as follows:

AMERICAN FEDERATION OF MUSICIANS' PROPOSAL

November 23, 1940.

"On this date, the American Federation of Musicians and the I. A. T. S. E. have agreed that they will cooperate with one another, in other words assist one another whenever both organizations agree it is for their mutual benefit.

"This agreement supersedes all former International agreements between the American Federation of Musicians and the I. A. T. S. E.

"Local Unions of both Organizations are free to enter into local trade agreements providing such agreements are not inconsistent with the laws of their respective organizations. However, such local agreements will be enforced by the respective National Organizations only when they have been filed and approved by the respective Internationals."

Upon motion, the President is requested to submit this agreement as the A. F. of M.'s counter proposition to the I. A. T. S. E. to be acted upon not later than March 15, 1942.

The meeting adjourns until 8:00 P. M.

President Petrillo calls the meeting to order at 8:00 P. M.
All present.

Harry N. Guterman and Jules C. Stein appear before the Board at the request of the Federation.

Mr. Guterman outlines in detail the operations of his clients, the Shribman Brothers.

Messrs. Stein and Guterman discuss the conditions under which various agents and personnel managers acquire financial interests in orchestras, also when licensed agents operate ballrooms.

The matter is laid over for further study and consideration.

At 10:45 P. M. the Board adjourns until Monday, February 2, 1942.

Hotel Everglades,
Miami, Florida,
February 2, 1942.

President Petrillo calls the meeting to order at 7:00 P. M.
All members present.

I. Aspler, president; Edouard Charette, secretary, of Local 406, Montreal, P. Q., Canada, and Charles Wolfson, representing L. Agostini, orchestra leader, appear before the Board to request a concession in the Federation Motion Picture Recording Price for War Films, Propaganda, War News, and Educational Films, the last named to be made on 16 mm. and 35 mm. film. All such pictures to be shown only in the Dominion of Canada.

Mr. Wolfson retires.

Upon motion, the matter is referred to Executive Officer Murdoch for investigation and report to the President of the Federation.

Brothers Aspler and Charette request a special price for French language folk music acetate broadcast records for the Province of Quebec and Manitoba (eight stations). These records to be made at the full broadcast scale on acetate records and would be destroyed immediately after use.

Permission is granted to make these records under local conditions for this French Folk Program only, to be confined to the seven radio stations in Quebec and one in Manitoba provinces. Complete details of this program to be filed with the President's office to prevent any repetition for any other program.

The Board considers a request from Local 47, Los Angeles, Calif., as to the ruling to apply on Commercial Radio Programs playing in Army Camps.

The Board rules that if these programs are played in the jurisdiction of locals the 15 per cent tax applies, if in Neutral Territory under the laws of the Federation no tax applies.

The Board considers a communication from Member Wendell P. Talbert, requesting a price for a brass band of 35 men to apply in Army Camps.

The Quickest, Surest Way
YOU Can Help Win This
War ...



Buy
Defense BONDS—STAMPS
Now!

The matter is referred to the President's office with full power to act.

The Board considers a request from Local 5, Detroit, Mich., on the constitutionality of the following law:

"No member shall be nominated unless in good standing for three years immediately prior to such nomination nor for more than one office."

The Board does not approve the proposed law.

The following resolutions are submitted:

Resolve, That the right to vote at elections of Officers and Board of Directors of the Detroit Federation of Musicians shall be extended to only those whose initiation fee is paid in full.

Resolve, That the right to vote at any meeting, either annual or special of the membership of the Detroit Federation of Musicians be extended only to those whose initiation fee is paid in full.

The Board holds the resolutions to be invalid.

The minutes of the International Executive Board meeting will be continued in the May issue of THE INTERNATIONAL MUSICIAN.

»» TRADE TALK ««

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

Maccaferri Opens World's Largest Reed Factory in Times Square, New York City

A quarter of a million reeds every month.

That's the output of the world's largest reed factory just opened in New York by the French-American Reeds Manufacturing Company, Inc., of which Mario Maccaferri is president.

Occupying 7,000 square feet in the Roseland Building, famed musicians' center in



MARIO MACCAFERRI

Times Square, the enlarged French-American Reeds Manufacturing plant makes New York the reed center of the world, according to authorities in the industry. Today, a little more than two years since Mr. Maccaferri came to this coun-

try from France, the French-American Reeds Manufacturing Company's products are used by hundreds of America's top-ranking saxophone and clarinet artists. "A reed for every need", says Mr. Maccaferri, offering the Maccaferri "Isovibrant", "My Masterpiece", and "Populaire" cane reeds and his new "Miracle" plastic reed. Special precision machinery, all of it designed by Mr. Maccaferri, will improve the natural fibre resistance of cane, giving Maccaferri reeds better tonal quality and longer life. Advanced finishing and testing facilities—even a sound-proof room with acoustical equipment for visiting musicians—have also been installed in the new plant.

"In France before the war", says Mr. Maccaferri, there was a tremendous yearly crop of cane and a very careful selection of only the best part was made for reeds. Scientific growing was neglected because only 10 per cent of the cane crop was used for reed making; the rest was used for fishing poles, baskets, sound-proof panels, and the like. We are now working closely with cane growers in many different countries and great improvements have already been made."

American musicians require 12,000,000 reeds every year, according to a survey by the industry's experts. Mr. Maccaferri hopes to meet this requirement by producing 50,000 reeds a day—just as soon as new machinery which he has designed is installed.

Selmer Introduces Plastic Mouthpiece

Selmer, pioneer in the development of plastics in the world of music and winner of the Modern Plastics Award with the Goldentone Reed, has perfected a plastic mouthpiece featuring the twin advantages of a sensationally low price and vibrant tone qualities.

In order to introduce this new plastic reed quickly and prove the dazzling brilliance it gives to a tone, Selmer has authorized dealers to make a special trade-in allowance for a limited time only. Any musician who brings the dealer his old



GEORGE M. BUNDY
President, H. and A. Selmer, Inc.

mouthpiece will be allowed \$1.00 trade-in on the price of a new Selmer Plastic Mouthpiece. Age or condition will not affect the allowance on the old mouthpiece.

The facing of the Selmer Plastic Mouthpiece is performed on Selmer's Roto-Lap machine, which is the only one of its kind in existence. The mouthpieces are formed in expensive steel dies by high pressure injection. This gives a facsimile of the great original models and insures a vibrant, close-grained plastic structure. The mouthpiece is exactly proportioned throughout for radiant tone and eloquent response. They are packaged in plastic tubes.

Selmer Plastic Mouthpieces are modeled in either black or white. The white mouthpieces combine striking appearance with amazing playing characteristics and fine workmanship. The black mouthpieces are similar in design and performance to the white but are not quite so finely finished and are priced slightly lower. There is a choice of four easy-playing Selmer facings.

Nick Lucas Pick Big Seller

The Nicomede Music Company, Altoona, Pennsylvania, manufacturers of a complete line of picks for banjo, mandolin and guitar, reports that their Nick Lucas Pick, both the regular as well as the deluxe model, is much in demand. Orders are arriving daily from every state in the Union, and regardless of the war situation some orders are also received from foreign countries.

Conserve Through Refacing

Here is one way in which musicians can show their patriotism not only without sacrifice but to their own benefit. The importance of service and repair work is growing daily, due to the number of shortages in materials needed for war purposes.

For many years, The Woodwind Company, makers of the famous Steel-Ebonite saxophone and clarinet mouthpieces, have been featuring their refacing and refinishing service. Today this service has tripled in its importance to the musician. With the shortage of rubber, just what can be done for the thousands of reed instrument players in the years to come? There is little opposition to the belief and fact that hard rubber is the best and only completely satisfactory material for saxophone and clarinet mouthpieces. A



WALTER F. GEMEINHARDT
President, The Woodwind Company

conservative estimate indicates that the average musician owns from three to six mouthpieces, most of which he has discarded through the years due to changing embouchure or change in playing styles. These mouthpieces can be refinished and made playable to fit the musicians' present playing demands. Refacing and refinishing of these discarded mouthpieces will be the only way in which the demand for rubber mouthpieces may be met.

Don't throw or give away your rubber mouthpieces. Have them refinished. Protect your future contentment and make your future playing easier by having rubber mouthpieces which you can depend upon. See your favorite dealer or write to The Woodwind Company for particulars. Send one or two of your old-time favorites, either through your dealer or directly to Woodwind, as a test. You will find their service more than satisfactory.

For Brass Players

A new, free booklet is now being offered by Vincent Bach giving valuable hints for prolonging the life of brass instruments. This booklet includes such subjects as



VINCENT BACH

cleaning, adjusting and repairing, and a copy may be obtained without obligation by writing the Vincent Bach Corporation, Department "E", New York, N. Y. Mention which instrument you play.

"You Will Be Out of This World" Title of New Buescher Booklet

An attractive new booklet entitled *You Will Be Out of This World* has been issued by the Buescher Band Instrument Company of Elkhart, Indiana. It describes in detail the two new Super "400" Saxophones which have just recently been introduced to the public.

These new instruments are the finest ever to be made by the Buescher Band Instrument Company. This new booklet will be sent free to every interested musician. It gives the whole romantic story behind the creation of these instruments. Simply drop a card to Buescher headquarters, Elkhart, Indiana.

PEDAGOGICS

Because of the necessity for including Executive Board Minutes, several of the Pedagogical Departments and the book review section are omitted this month. They will be resumed in the May issue.

VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

A monthly column devoted to the newest developments in the technique of the instrument. Questions and contributions from the reader are invited. A notebook on Modern Violin Technique can be collected by clipping each of these articles as they appear.

JOSEPH ACHRON who is well known as the foremost composer-violinist has a particular interest for the readers of this column as a technical innovator. He can be said to have played an important role in introducing the principles of composing to violinists and the principles of the violin to composers.

He played the Paganini Concerto at the age of eight and was one of the early Auer pupils in the Petrograd Conservatory, winning the 1,200 Ruble award and gold medal upon graduation. Since then he has enjoyed a successful career as concert artist, teacher and composer. His works are universally played.

In 1911 he discovered certain technical innovations, the most significant of which were his chromatic scale fingerings which have since been "discovered" by other writers. The great advantage in this fingering lies in its elimination of the compulsory slide. It was also one of the first great steps in the direction of making violin technique musical. Its significance lies in the fact that by ignoring the position system Mr. Achron foresaw the wider use of extensions and contractions of the left hand.



Joseph Achron

The following are excerpts from his article:

1. Chromatic scale consisting of notes in the first position and using open strings (I write: "consisting of notes in the first position" and not simply "in the first position" because the logic of the position is disturbed by the new fingering) should be fingered:



2. Without open strings, starting in third position the chromatic scale should be fingered:



This is useful in all positions.

3. Following are combinations of old and new fingerings on one string:



Other possible fingerings:

2.	0	1	1	2	1	2	1	2	1	2	1	2	3	4	3	2	1	4	3	2	1	4	3	2	1	3	2	1	2	1	0
3.	0	1	1	2	1	2	1	2	1	2	1	2	3	4	3	2	1	3	2	1	3	2	1	3	2	1	3	2	1	0	
4.	0	1	2	3	1	2	3	1	2	3	1	2	3	4	3	2	1	3	2	1	3	2	1	3	2	1	3	2	1	0	
5.	0	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	2	1	0
6.	0	1	1	2	3	1	2	3	1	2	3	1	2	3	4	3	2	1	3	2	1	3	2	1	3	2	1	3	2	1	0
7.	0	1	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	2	1	3	2	1	0

4. Here is the chromatic glissando combined with the new fingering:

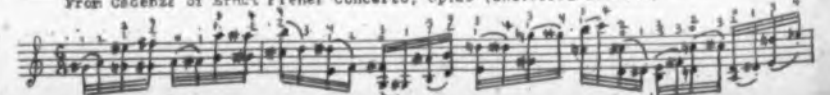


Space does not permit a more extensive study of Joseph Achron's ideas. For further enlightenment on technique as well as an introduction to modern music I refer the reader to Mr. Achron's compositions and transcriptions.

SOLUTION OF PROBLEM SIX

The following readers sent in fingerings approximating the one printed below: Frank O. Etheridge, New York City; Milton Feher, Los Angeles; A. Galati, Richmond, Va.; Walter Blumenau, Detroit, Mich.; Leigh E. Wittell, Lancaster, Pa.; Charles Liebelt and Joseph Amen, Pittsburgh; R. D. Farrell, Northampton, Mass.; and Mr. Eldred, Chicago, Ill.

From Cadenza of Ernst Frenel Concerto, Op. 29 (Universal Edition)



Tre
FINI
Adams.
Abbey.
Bulger.
Barkard
Bgeleise
Bindon,
Brown,
Borsella
Briggs
Bordeau
Batchm
Butterf
Candeln
Cappado
Colln. V
Crutche
Chambe
Davilla,
DePippo
Daquilla
Dearing
Essick,
Eidschu
Fidler,
Flourno
Faye, C
Fauntl
Francis
Gollend
Garcia,
Greenb
Goodma
Gonshe
Hurst,
Hazen,
Hendric
Hudson
Jordan,
Jenkins
Jones,
Johnson
Kinma
Kopp, J
Ladd, J
Leeds,
Liberat
Litwin,
Lombard
Lielms
Malazo
Marcon
McCoy,
McGill,
McCor
McGuin
McNan
McCon
Olson,
Patton,
Peders
Polako
Polkof
Pylkka
Raunth
Russo,
Rauha
Ray, F
Rogers
Rudge
Rice, I
Rogers
Rovito
Rosent
Resnic
Stith,
Shelley
Sims,
Spangl
Stamm
Sutton
Schaff
Sulliva
Schmik
Salter
Taglia
Trisca
Tucke
Thomp
Tribun
Vaugh
Wicke
Weir,
Wood,
White
Whitt
Walke
Ward,
Wood

Treasurer's Report

FINES PAID DURING MARCH, 1942

Table listing names and amounts for fines paid during March 1942. Includes names like Adams, Robert; Abbey, William; Bulger, Eddie; etc.

CLAIMS PAID DURING MARCH, 1942

Table listing names and amounts for claims paid during March 1942. Includes names like Allen, Stuart; Andre, Mildred; Akdar Temple Bodies; etc.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

The following Suspensions, Expulsions and Reinstatements were omitted from the March issue due to lack of space.

ALBANY, N. Y. Local No. 399—Rockey Santangelo, Amarillo, Texas, Local No. 532—Roy Diven, Hugo Loew...

EXPULSIONS

Atlantic City, N. J., Local No. 661—Victor Leopold, Amarillo, Texas, Local No. 532—A. E. Shanks...

REINSTATEMENTS

Anderson, Ind., Local No. 32—Paul Lane, Wm. C. Fadley, Asbury Park, N. J., Local No. 399—Marie Nardino...

Boston, Mass., Local No. 1 (in Army)—Joseph J. Ralino, Bernard R. Raskin, John Rossi, Samuel Rubin...

LOCAL NO. 10, CHICAGO, ILL. New members: Evangelina Marie Hawthorne, Harold V. Taylor, Wm. Earl Brown...

LOCAL NO. 2, ST. LOUIS, MO. New members: Fern O. Kelly, John F. Nauman, Robert F. L. Leland...

LOCAL REPORTS

The following Local Reports were omitted in the March issue of the INTERNATIONAL MUSICIAN due to lack of space.

LOCAL NO. 1, CINCINNATI, OHIO. New members: George Ballard, Lawrence Gilbert, Robert Schutte, Mary Margaret Smith...

LOCAL REPORTS

The following Local Reports were omitted in the March issue of the INTERNATIONAL MUSICIAN due to lack of space.

LOCAL NO. 3, INDIANAPOLIS, IND. New members: George H. Mark, Jr., Lawrence M. Risher, Lewis R. Hildget...

LOCAL REPORTS

The following Local Reports were omitted in the March issue of the INTERNATIONAL MUSICIAN due to lack of space.

LOCAL NO. 3, DETROIT, MICH. Transfers deposited: Ben Alzer, Bernard Patrias, 10; Donald E. Gandy...

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

Joseph McNamara, Scott W. Hurbank, Ernest Barton, Jack Campbell... Transfers withdrawn: Glen Hardman, Oral Hardman...

LOCAL NO. 82, BEAVER FALLS, PA. New members: Wm. L. Ebersberger, Dorothy Ferrell, W. G. Pyle...

LOCAL NO. 87, DANBURY, CONN. Delegate to national convention: A. William Yanosy; alternate, Sam Cardinale.

LOCAL NO. 91, WESTFIELD, MASS. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 101, DAYTON, OHIO New members: Walter E. Lauterbach, L. J. Patterson, Don Urtiner...

LOCAL NO. 102, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 103, COLUMBUS, OHIO New applications: R. S. Melchiorre, H. E. Martin, Warren Westler...

LOCAL NO. 104, BLOOMINGTON, ILL. New members: Don H. Hibbard, Wm. Johnston, Erased: Edward Williams...

LOCAL NO. 105, SPOKANE, WASH. Transfer member: George Maloney. Transfers annulled: Dick Richardson, 81; Aubrey Schmidt, 85...

LOCAL NO. 106, DUNKIRK, N. Y. New member: Robert Green. Richard Metzger, Robert A. Eaton...

LOCAL NO. 107, MORRISTOWN, N. J. Officers for 1942: President, Joseph Ferraro; vice-president, Joseph Pfeiffer...

LOCAL NO. 108, DUNKIRK, N. Y. New member: Robert Green. Richard Metzger, Robert A. Eaton...

LOCAL NO. 109, QUEBEC, P. Q., CANADA New member: F. M. Georges. Transfers annulled: Louis Comuel, Oscar Lanza...

LOCAL NO. 110, BLOOMINGTON, ILL. New members: Don H. Hibbard, Wm. Johnston, Erased: Edward Williams...

LOCAL NO. 111, WESTFIELD, MASS. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 112, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 113, REDDING, CALIF. Change in officers: Vice-President, Lee T. McGee; Board: Thomas Marshall...

LOCAL NO. 114, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 115, WESTFIELD, MASS. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 116, WATERBURY, CONN. Officers for 1942: President, Cosimo Venditti; vice-president, James Saginario...

LOCAL NO. 117, MORRISTOWN, N. J. Officers for 1942: President, Joseph Ferraro; vice-president, Joseph Pfeiffer...

LOCAL NO. 118, DUNKIRK, N. Y. New member: Robert Green. Richard Metzger, Robert A. Eaton...

LOCAL NO. 119, QUEBEC, P. Q., CANADA New member: F. M. Georges. Transfers annulled: Louis Comuel, Oscar Lanza...

LOCAL NO. 120, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 121, WESTFIELD, MASS. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 122, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 123, HAMMOND, IND. New members: Martin C. Francis, Mildred Herr. New members deposited: Philip Bloom, Peter Clements...

LOCAL NO. 124, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 125, WESTFIELD, MASS. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

LOCAL NO. 126, BIRMINGHAM, ALA. Officers for 1942: President, Joseph Krauchvill; vice-president, Vincent Moravec...

Joseph Colletta, Jose Bonaccore, Peter Seminara, Giuseppe Mirabella, Emerson Burley, Jennie Renard, all 802; George Jones...

LOCAL NO. 137, CEDAR RAPIDS, IOWA New members: Raymond Erickson, Robert W. McDermott, Charles H. Hays...

LOCAL NO. 143, WORCESTER, MASS. Non-active: Norman H. Osmond. Traveling members: Al Donahue, Glen Gray, Irving Aronson...

LOCAL NO. 147, DALLAS, TEXAS New member: Robert O. Okeley. Transfer deposited: Johnny A. Harper, 306...

LOCAL NO. 148, ATLANTA, GA. Officers for 1942: President, J. T. Roun; vice-president, C. L. Sneed...

LOCAL NO. 149, TORONTO, ONT., CANADA New members: Eric W. Burrell, Nathan Dubinsky, Stephen Humenak...

LOCAL NO. 157, LYNCHBURG, VA. Officers for 1942: President, Darrin O'Brien; vice-president, Angelo Perry...

LOCAL NO. 161, WASHINGTON, D. C. Traveling members: Sammy Kaye, Charles Wilson, Frank Orlak...

LOCAL NO. 165, MANHATTAN, KAN. Officers for 1942: President, Matt Heitan; vice-president, Ray Stokely...

LOCAL NO. 170, MAHANOY CITY, PA. Traveling members: James (Sonny) Andrews, Irene Andrews, John Peberovsky...

LOCAL NO. 172, EAST LIVERPOOL, OHIO Officers for 1942: President, Howard H. Coehrane; Vice-President, Alvin T. Babh...

LOCAL NO. 173, FITZBURGH, MASS. New members: Richard Hainpa, Richard S. Carroll, George E. Murdoch...

LOCAL NO. 174, NEW ORLEANS, LA. New members: Gerald P. Hirt, Santo Pecoraro. Transfers issued: Lonnie Mitchell, Rita Pappalis...

LOCAL NO. 177, MORRISTOWN, N. J. Officers for 1942: President, Joseph Ferraro; vice-president, Joseph Pfeiffer...

LOCAL NO. 182, KEENAN-MENASHA, WIS. Officers for 1942: Speaker, Breitler; president, Ed. Knyvalk...

LOCAL NO. 186, WATERBURY, CONN. Officers for 1942: President, Cosimo Venditti; vice-president, James Saginario...

LOCAL NO. 187, MORRISTOWN, N. J. Officers for 1942: President, Joseph Ferraro; vice-president, Joseph Pfeiffer...

LOCAL NO. 195, MANITOWOC, WIS. Officers for 1942: President, Howard H. Coehrane; Vice-President, Alvin T. Babh...

LOCAL NO. 203, HAMMOND, IND. New members: Martin C. Francis, Mildred Herr. New members deposited: Philip Bloom, Peter Clements...

LOCAL NO. 205, YANCKTON, S. D. New members: Calvin B. Bates, Leo Dale Fortin. Transfer deposited: Alex Robbo, Frank Spearer...

LOCAL NO. 206, PARKERSBURG, W. VA. New members: George Glotter, Herbert Roush, Carolee Mordorf...

LOCAL NO. 208, CHICAGO, ILL. New members: Eugene R. Ammons, Edgar L. Brown, Orlis Brown...

LOCAL NO. 212, ELY, NEV. New member: Mrs. Leona M. Neff. Resigned: Albert Roper...

LOCAL NO. 217, JEFFERSON CITY, MO. Officers for 1942: President, Charles E. Warner; vice-president, Virgil Riek...

LOCAL NO. 218, MARQUETTE, MICH. Resigned: Walter Mackey, George Bennett. Transfers deposited: Jack Mathis, Juanita Mathis...

LOCAL NO. 220, NORTHAMPTON, MASS. Officers for 1942: President, Arthur S. Fretz; vice-president, Charles A. Phillips...

LOCAL NO. 225, PRICE, UTAH Officers for 1942: Leo P. Leonard, president; Darrel K. Downey, vice-president...

LOCAL NO. 234, NEW HAVEN, CONN. New members: Merrill E. Finch, George Gruber, Geo. M. Quinn...

LOCAL NO. 236, POUGHKEEPSIE, N. Y. New member: Dominic Cavalieri. Transfers issued: Edward Mather, Arthur Mansollito...

LOCAL NO. 240, ROCKFORD, ILL. New members: Joseph E. Blatche, Charles W. Calender, Mabel Mueller...

LOCAL NO. 248, PATERSON, N. J. New applicants: George LeVet, Arthur Meli, Ernest Dimey...

all 802; R. Davis, 309; E. Diebert, M. Aaronson, both 4; A. Korok, 60; Eddie Howard, 10; E. Baerwald, W. Barr...

LOCAL NO. 208, CHICAGO, ILL. New members: Eugene R. Ammons, Edgar L. Brown, Orlis Brown...

LOCAL NO. 212, ELY, NEV. New member: Mrs. Leona M. Neff. Resigned: Albert Roper...

LOCAL NO. 217, JEFFERSON CITY, MO. Officers for 1942: President, Charles E. Warner; vice-president, Virgil Riek...

LOCAL NO. 218, MARQUETTE, MICH. Resigned: Walter Mackey, George Bennett. Transfers deposited: Jack Mathis, Juanita Mathis...

LOCAL NO. 220, NORTHAMPTON, MASS. Officers for 1942: President, Arthur S. Fretz; vice-president, Charles A. Phillips...

LOCAL NO. 225, PRICE, UTAH Officers for 1942: Leo P. Leonard, president; Darrel K. Downey, vice-president...

LOCAL NO. 234, NEW HAVEN, CONN. New members: Merrill E. Finch, George Gruber, Geo. M. Quinn...

LOCAL NO. 236, POUGHKEEPSIE, N. Y. New member: Dominic Cavalieri. Transfers issued: Edward Mather, Arthur Mansollito...

LOCAL NO. 240, ROCKFORD, ILL. New members: Joseph E. Blatche, Charles W. Calender, Mabel Mueller...

LOCAL NO. 248, PATERSON, N. J. New applicants: George LeVet, Arthur Meli, Ernest Dimey...

LOCAL NO. 249, IRON MOUNTAIN, MICH. Applications: Laverne Walters, Robert Edward Lambert, Mele Thomas...

LOCAL NO. 253, YANCKTON, S. D. New members: Calvin B. Bates, Leo Dale Fortin. Transfer deposited: Alex Robbo, Frank Spearer...

LOCAL NO. 256, PARKERSBURG, W. VA. New members: George Glotter, Herbert Roush, Carolee Mordorf...

LOCAL NO. 258, CHICAGO, ILL. New members: Eugene R. Ammons, Edgar L. Brown, Orlis Brown...

LOCAL NO. 262, SUPERIOR, WIS. Officers for 1942: President, J. H. McGowan; vice-president, Joe Lane...

LOCAL NO. 264, KEOKUK, IOWA Officers for 1942: Myrtle Kaiser, president; Varro LaPorta, vice-president...

LOCAL NO. 265, QUINCY, ILL. In military service: Harold Lozzello Padgett, Charles Haeberl...

LOCAL NO. 267, FULTON, N. Y. Officers for 1942: President, George F. Ford; vice-president, Al Bedell...

LOCAL NO. 273, FAYETTEVILLE, ARK. Change in officers: Secretary, Tucker Smith. LOCAL NO. 291, NEWBURGH, N. Y. Officers for 1942: William R. Green, president; Ward Harrison, vice-president...

LOCAL NO. 292, SANTA ROSA, CALIF. New member: Gladys Strada. Dropped: Kenneth Quinn, Gretchen Nelson...

LOCAL NO. 296, NIAGARA FALLS, ONT., CANADA Officers for 1942: President, Wm. Hicks; vice-president, A. E. Hurley...

LOCAL NO. 304, CANTON, ILL. Officers for 1942: Keith V. Meeker, president; Frank Herink, Jr., vice-president...

LOCAL NO. 311, WILMINGTON, DEL. New members: Margaret Anderson, Marie Miller, Thelma Thompson...

LOCAL NO. 325, SAN DIEGO, CALIF. New members: George William Wheeler, Ralph Inker, Anna C. McComas...

LOCAL NO. 330, MACOMB, ILL. New members: Bland Williams, J. L. Wilson, Lester Kiefer...

LOCAL NO. 338, MT. VERNON, OHIO Transfers issued: Charles A. Parsons, Arthur V. Cornell. LOCAL NO. 343, WESTWOOD, MASS. Transfer member: Ita Bates...

LOCAL NO. 348, RENO, NEV. Officers for 1942: President, Harry R. Upton; vice-president, Donald Coleman...

LOCAL NO. 352, FRANKFORT, IND. New member: Margaret Eller. Resigned: Charles David McCain. LOCAL NO. 358, RENO, NEV. Officers for 1942: President, Harry R. Upton; vice-president, Donald Coleman...

LOCAL NO. 360, LAS VEGAS, NEV. New members: Robert Carlson, Phillip Robins, Robert Muever...

A. Daino, Frank Dodd, Hamid Eberhardt, Ray Fouty, Charles Garrett...

LOCAL NO. 260, SUPERIOR, WIS. Officers for 1942: President, J. H. McGowan; vice-president, Joe Lane...

LOCAL NO. 264, KEOKUK, IOWA Officers for 1942: Myrtle Kaiser, president; Varro LaPorta, vice-president...

LOCAL NO. 265, QUINCY, ILL. In military service: Harold Lozzello Padgett, Charles Haeberl...

LOCAL NO. 267, FULTON, N. Y. Officers for 1942: President, George F. Ford; vice-president, Al Bedell...

LOCAL NO. 273, FAYETTEVILLE, ARK. Change in officers: Secretary, Tucker Smith. LOCAL NO. 291, NEWBURGH, N. Y. Officers for 1942: William R. Green, president; Ward Harrison, vice-president...

LOCAL NO. 292, SANTA ROSA, CALIF. New member: Gladys Strada. Dropped: Kenneth Quinn, Gretchen Nelson...

LOCAL NO. 296, NIAGARA FALLS, ONT., CANADA Officers for 1942: President, Wm. Hicks; vice-president, A. E. Hurley...

LOCAL NO. 304, CANTON, ILL. Officers for 1942: Keith V. Meeker, president; Frank Herink, Jr., vice-president...

LOCAL NO. 311, WILMINGTON, DEL. New members: Margaret Anderson, Marie Miller, Thelma Thompson...

LOCAL NO. 325, SAN DIEGO, CALIF. New members: George William Wheeler, Ralph Inker, Anna C. McComas...

LOCAL NO. 330, MACOMB, ILL. New members: Bland Williams, J. L. Wilson, Lester Kiefer...

LOCAL NO. 338, MT. VERNON, OHIO Transfers issued: Charles A. Parsons, Arthur V. Cornell. LOCAL NO. 343, WESTWOOD, MASS. Transfer member: Ita Bates...

LOCAL NO. 348, RENO, NEV. Officers for 1942: President, Harry R. Upton; vice-president, Donald Coleman...

LOCAL NO. 352, FRANKFORT, IND. New member: Margaret Eller. Resigned: Charles David McCain. LOCAL NO. 358, RENO, NEV. Officers for 1942: President, Harry R. Upton; vice-president, Donald Coleman...

LOCAL NO. 360, LAS VEGAS, NEV. New members: Robert Carlson, Phillip Robins, Robert Muever...

LOCAL NO. 362, SUPERIOR, WIS. Officers for 1942: President, J. H. McGowan; vice-president, Joe Lane...

LOCAL NO. 364, KEOKUK, IOWA Officers for 1942: Myrtle Kaiser, president; Varro LaPorta, vice-president...

LOCAL NO. 365, QUINCY, ILL. In military service: Harold Lozzello Padgett, Charles Haeberl...

LOCAL NO. 367, FULTON, N. Y. Officers for 1942: President, George F. Ford; vice-president, Al Bedell...

LOCAL NO. 373, FAYETTEVILLE, ARK. Change in officers: Secretary, Tucker Smith. LOCAL NO. 391, NEWBURGH, N. Y. Officers for 1942: William R. Green, president; Ward Harrison, vice-president...

LOCAL NO. 392, SANTA ROSA, CALIF. New member: Gladys Strada. Dropped: Kenneth Quinn, Gretchen Nelson...

LOCAL NO. 396, NIAGARA FALLS, ONT., CANADA Officers for 1942: President, Wm. Hicks; vice-president, A. E. Hurley...

LOCAL NO. 404, CANTON, ILL. Officers for 1942: Keith V. Meeker, president; Frank Herink, Jr., vice-president...

LOCAL NO. 411, WILMINGTON, DEL. New members: Margaret Anderson, Marie Miller, Thelma Thompson...

LOCAL NO. 425, SAN DIEGO, CALIF. New members: George William Wheeler, Ralph Inker, Anna C. McComas...

LOCAL NO. 430, MACOMB, ILL. New members: Bland Williams, J. L. Wilson, Lester Kiefer...

LOCAL NO. 438, MT. VERNON, OHIO Transfers issued: Charles A. Parsons, Arthur V. Cornell. LOCAL NO. 443, WESTWOOD, MASS. Transfer member: Ita Bates...

LOCAL NO. 448, RENO, NEV. Officers for 1942: President, Harry R. Upton; vice-president, Donald Coleman...

LOCAL NO. 452, FRANKFORT, IND. New member: Margaret Eller. Resigned: Charles David McCain. LOCAL NO. 458, RENO, NEV. Officers for 1942: President, Harry R. Upton; vice-president, Donald Coleman...

LOCAL NO. 460, LAS VEGAS, NEV. New members: Robert Carlson, Phillip Robins, Robert Muever...

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Sun-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, WilliamSPORT, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich. Woodcliff Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ALBANY: Frasier, Whack. BIRMINGHAM: Sellers, Stan.

ARIZONA

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

ARKANSAS

EL DORADO: Shivers, Bob. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Oliver, Gene. TEXARKANA: Gant, Arthur.

CALIFORNIA

BAKERSFIELD: Charlton, Ned. Cux, Richard. BENICIA: Rodgers, Edw. T. GALT: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann Hanson, Fred. Maggard, Jack. Morton, J. H. Robitschek, Kurt Wright, Andy, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph. Sharpe, Helen. Williams, Earl. WILSHIRE: Kaiser, Fred. OAKLAND: De Azevedo, Soares. Fauset, George. OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom. PLEASANT BEACH: Meers, Gallo and Maxner, Surfside Ballroom. SACRAMENTO: Cole, Joe. Lee, Bert. SAN FRANCISCO: Ayers, C. E. Brame, Al. Kahn, Ralph. Rogers & Chase Co. Tenner, Joe (Henery). The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Yohe, Al. GRAND JUNCTION: Burns, L. L., and Partners, Operators, Harlequin Ballroom. HANITOU: Hellborn, Louis.

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay). Kaplan, Yale. Kay, Clarence (Kantrovitz). Russo, Joseph. Shayne, Tony. NEW HAVEN: Nixon, E. C., Dance Promoter. WATERBURY: Derwin, Wm. J. Fitzgerald, Jack.

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kaye, Al.

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadie's. JACKSONVILLE: Sellers, Stan. MIAMI: Alexander, Chester. Donaldson, Bill. Evans, Dorothy, Inc. MIAMI BEACH: Hume, Jack. Galatis, Pete, Manager, International Restaurant. Slapsie, Maxie's Frolics. Percy Hunter and Samuel Miller, Operators: Herman Stark, Manager. Naldi, Frank. Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner. ORLANDO: Langford, Edward. Omega Xi Fraternity. Wells, Dr. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegrum, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club. AUGUSTA: Garden City Promoters. Minnick, Joe, Jr., Minnick Attractions. Neely, J. W., Jr. SAVANNAH: Hotel DeSoto. Belmen's Club. VALDOSTA: Wilkes, Lamar.

IDAHO

LEWISTON: Rosenberg, Mrs. R. M.

ILLINOIS

CHICAGO: Hirk's Super Beer Co. Davis, Wayne. Eden Building Corporation. Fine, Jack, Owner, "Play Girl of 1938." Fox, Albert. Fox, Edward. Gentry, James J. Glucksmann, E. M., Broadway on Parade. Markee, Vince. Novask, Sarge. Quodbach, Al. Rose, Sam. Sipchen, R. J., Amusement Co. Sisters, Horace. Stanton, James B. Taffan, Mathew, Platinum Bond Revue. Taffan, Mathew, "Temptations of 1941." Thomas, Otlis. EAST ST. LOUIS: Davis, C. M. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. FREEPORT: Hille, Kenneth & Fred. March, Art. GALESBURG: Clark, Horace G. LA GRANGE: Haeger, Robert. Kisan Club of LaGrange High School. Viner, Joseph W. PEORIA: Retar, Alfred. POLO: Clem, Howard A. QUINCY: Hammond, W. Vincent, Charles E. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Fox, Ben. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Dunbar Club. Richard Bryant. Gentry, James J. INDIANAPOLIS: Dickerson, Matthew. Dickerson Artists' Bureau. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies. MARION: Horline, W. S. Idle Hour Recreation Club. MISHAWAKA: McDonough, Jack. Rose Ballroom. Wely, Elwood. ROME CITY: Kintzel, Stanley.

SOUTH BEND:

DeLeurs-Reeder Advertising Agency. VINCENNES: Vachet, Edward M.

IOWA

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

KANSAS

LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. Stuart, Ray. TOPEKA: Breezy Terrace, Pete Grego, Manager. Grego, Pete, Mgr., Breezy Terrace. WICHITA: Bedinger, John. Lane, Rudolph.

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Hine, George H., Operator, Halcyon Hall. Montgomery, Garnett. Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Grayhound Club. Norman, Tom. O'Fallon, L. A., Jr. Shelton, Fred. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farwell, Holland. Houser, J. W. Reeves, Harry A. Williams, Claude.

MAINE

PORTLAND: Smith, John P. SANFORD: Parent Hall, E. L. Legere, Manager.

MARYLAND

BALTIMORE: Alber, John J. Andre, Thomas. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Denley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Lipsey, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel. BETHESDA: Hodges, Edwin A.

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Jenkins, Gordon. Lassez, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Ratastini, Eugene. LOWELL: Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel. NORTH WEYMOUTH: Pearl, Morey. SA Manor, formerly known as "Popeye's", Morey Pearl. SHREWSBURY: Bal-A-Lair Ballroom. SOUTH WEYMOUTH: Colonial Inn, Thomas Smith, Manager.

MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Magel, Milton. BAY CITY: Alpha Omega Fraternity. Niedzielski, Harry. Walther, Dr. Howard.

DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Berman, S. R. Bologna, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Malloy, James. O'Malley, Jack. Paradise Cafe. Schreiber, Raymond, Owner and Operator, Colonial Theatre.

FLINT: Carpenter, E. M., Mgr., Terrace Gardens. Godfrey Brothers, including Eldon A. Godfrey. McClarin, William. GRAND RAPIDS: Huban, Jack. LANSING: Hagen, Lester, Manager, Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry. Wilson, L. E. MONTICELLO: Bodetto, Clarence, Manager, "Jeff". MEMPHIS: Doran, Francis, Jordan College. NORWAY: Valencia Ballroom, Louis Zadra, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gasmer. BEMIDJI: Foster, Floyd, Owner, Merry Mixers' Tavern. CALEDONIA: Elton, Rudy. FAIRMONT: Graham, H. R. GARDEN CITY: Conking, Harold C. GAYLORD: Green, O. M. GRAND RAPIDS: Watton, Ray, and Rainbow Club. HIBBING: Utmon, Earl. LUYERNE: Bennett, J. W. OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike. ST. PAUL: Fox, S. M. WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI

GREENVILLE: Polard, Flenord. JACKSON: Perry, T. G.

MISSOURI

CAPE GIRARDEAU: Gillkison, Lorene. Moonglow Club. CEDAR CITY: Jubilee Village. KANSAS CITY: Cox, Mrs. Evelyn. Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. LEBANON: Kay, Frank. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. SIKESTON: Boyer, Hubert.

MONTANA

FOREYTH: Allison, J.

NEBRASKA

COLUMBUS: Moist, Don. GRAND ISLAND: Seatt, S. F. LINCOLN: Johnson, Max. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. NEVADA: Folsom, Mrs. Ruby, Chicken Shack.

NEW JERSEY

ARCOLA: Corrison, Eddie. White, Joseph. ASBURY PARK: Richardson, Harry. White, William. ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. Lyons, Tony. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Towers Ballroom, Pearson Lessy and Victor Potamkin, Managers. CLIFTON: Silberstein, Joseph L., and Etelson, Samuel. EATONTOWN: Scherl, Anthony, Owner, Dubonette Room. WELWOOD: Patt, Arthur, mgr., Hotel Plaza.

MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo. NEWARK: Clark, Fred R. Kruvant, Norman. N. A. A. C. P. Robinson, Oliver, Mummies Club. Royal, Ernest. Santoro, V. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond. ORANGE: Schlesinger, M. S. PATERSON: Marsh, James. Piedmont Social Club. Pyatt, Joseph. Riverview Casino. PRINCETON: Lawrence, Paul. SOMERS POINT: Dean, Mrs. Jeannette. Leigh, Stockton. TRENTON: Laramora, J. Dory. UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club. VENTNOR: Abrams, Morris. WANAPOSA: Maurice, Ralph, operator, Ross-Fenton Farms. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO: ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

NEW YORK

ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

Makler, Harry, Manager, Folley Theatre (Brooklyn). Masconi, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way," Carl Reed, Manager. Rogers, Harry, owner, "Fricco Follies". Ruano, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Russell, Alfred. Seidner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. South Seas, Inc., Abner J. Rubin. "SO" Shampoo Company. Spencer, Lou. Stein, Ben. Stein, Norman. Superior 25 Club, Inc. Wade, Frank. Wee & Leventhal, Inc. Weinstein, Joe. Wilder, Operating Co. Wisnoky, Sam. NIAGARA FALLS: Paness, Joseph, connected with Midway Park. PORT KENT: Klages, Henry C., Owner, the Mountain View House. ROCHESTER: Genesee Electric Products Co. Gorlin, Arthur. Lloyd, George. Pulfifer, E. H. Valenti, Sam. SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant. SCHENECTADY: Gibbons, John F. Magill, Andrew. SOUTH FALLSBURG: Laurel Park Hotel, M. Orlandy, Manager. SUFFERN: Armitage, Walter, President, County Theatre. SYRACUSE: Feinglos, Norman. Horton, Don. Syracuse Musical Club. TONAWANDA: Shuman, George, Operator, Hollywood Restaurant. TROY: DeSina, Manuel. TUCKAHOE: Birnbaum, Murray. Roden, Walter. UTICA: Molinoux, Alex. VALHALLA: Twin Palms Restaurant. John Masl, proprietor. WHITE PLAINS: Hechrlis Corporation. Reis, Les. WHITEBORO: Guido, Lawrence.

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE: Christiano, Frank, Hollywood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager. TWIN LAKE: Bruggemann, H., Prop., Old Homestead on Green Lake. JAMESTOWN: Lindstrom & Meyer. KIAMESA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCM SHELDRAKE: Club Riviera, Felix Amatel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Callicchio, Dominick. Campbell, Norman. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2593. Davison, Jules. Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean. Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casmir, Inc. Grisman, Sam. Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George. Jackson, Billy. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron. Leigh, Stockton. Leonard, John S. Levy, Al. and Nat. Former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil (Bookers' License No. 802). Lyon, Allen (also known as Arthur Lee).

ALBUQUERQUE: Maertz, Otlis. NEW YORK: ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BIRNHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watta, Charles J. CAROLINA LAKE:

DELAWARE:
Bellinger, C. Robert.

FLYRIA:
Cornish, D. H.
Elyria Hotel.

FINDLAY:
Bellinger, C. Robert.

KENT:
Sophomore Class of Kent State University, James Ryback, President.

MARIETTA:
Morris, H. W.

MARION:
Anderson, Walter.

MEDINA:
Brandow, Paul.

OXFORD:
Dayton-Miami Association, Wm. F. Drees, President.

PORTSMOUTH:
Smith, Phil.

SANDUSKY:
The Elvord Sidewalk Cafe.
Burnett, John.
Wonderbar Cafe.

SPRINGFIELD:
Prince Hunley Lodge No. 469, A. B. P. O. E.

TOLEDO:
Cavender, E. S.
Dutch Village, A. J. Hand, Operator.
Frank, Steve and Mike, Owners and Managers.
Frank Bros. Cafe.
Huntley, Lucius.
Johnson, Clem.

WARREN:
Windom, Chester.
Young, Lin.

YOUNGSTOWN:
Elmhorn, Harry.
Lombard, Edward.
Reider, Sam.

ZANESVILLE:
Venner, Pierre.

OKLAHOMA

ADA:
Hamilton, Herman.

TULSA:
Angel, Alfred.
Continental Terrace.
Goltry, Charles.
Horn, O. B.
Mayfair Club, John Old, Manager.
McInt, Arthur.
Moana Company, The.
Randazzo, Jack.
Tate, W. J.

OREGON

ASHLAND:
Halaas, Kermit, operator, The Chateau.

HERBSTON:
Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALTIQUIPPA:
Cannon, Robert.
Young Republican Club.

ALLENTOWN:
Connors, Earl.
Sedley, Roy.

BRADFORD:
Fizzle, Francis A.

BROWNSVILLE:
Hill, Clifford, President, Triangle Amusement.

BRYN MAWR:
Foard, Mrs. H. J. M.

CANONSBURG:
Vlachos, Tom.

CHESTER:
Clarion, J. E.
Smith, Richard.
Kendling, Albert A.

COLUMBIA:
Hardy, Ed.

CONNELLY LAKE:
McGuire, T.
Yaras, Max.

DRUMS:
Green Gables.

ELMHURST:
Watro, John, Mgr., Showboat Grill.

EMPORIUM:
McNarney, W. S.

ERIE:
Oliver, Edward.

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President.

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

KELAVES:
Condors, Joseph.

LANCASTER:
Parker, A. R.
Weinbrom, Joe.

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MT. CARMEL:
Mayfair Club, John Pogesky and John Ballant, Mgrs.

NEW CASTLE:
Bondurant, Harry.

NEW KENSINGTON (Arlwood):
Morgan, Clyde, Prop., House of Morgan.

PHILADELPHIA:
Arcadia, The International Restaurant.
Berg, Phil, Theatrical Manager.
Bryant, G. Hodges.
Fabiani, Ray.
Garcia, Lou, formerly held Booker's License 2620.
Glass, Davey.
Hirst, Izzy.
McShain, John.
Philadelphia Federation of the Blind.
Philadelphia Gardens, Inc.
Rothe, Otto.
Street, Benny.
Willner, Mr. and Mrs. Max.

PITTSBURGH:
Anania, Flores.
Bland's Night Club.
Matesic, Frank.
Sala, Joseph M., owner, El Chico Cafe.

READING:
Nally, Bernard.

RIDGEWAY:
Benigni, Silvio.

SHAMOKIN:
Edgewood Park Pavilion, George H. Jones, manager, John Durdach, promoter.

SHARON:
Marino & Cohn, former Operators, Clover Club.

STRAFFORD:
McClain, R. K., Spread Eagle Inn.
Poinsette, Walter.

UPPER DARBY:
Abmeyer, Gustave K.

WEST ELIZABETH:
Johnson, Edward.

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

WYOMISSING:
Lunine, Samuel M.

YATESVILLE:
Blanco, Joseph, Operator, Club Mayfair.

YORK:
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
D'Antuono, Joe.
D'Antuono, Mike.

PROVIDENCE:
Allen, George.
Belanger, Lucian.
Goldschmidt, John, Promoter.
Kronson, Charles, Promoter.
Moore, Al.

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., Manager, The Pines.
Jackson, Rufus.
National Home Show.

ROCK HILLS:
Rolax, Kid.
Wright, Wilford.

SOUTH DAKOTA

BENEFORD:
Muhlenkott, Mike.

LEBANON:
Schneider, Joseph M.

SIOUX FALLS:
Magee, Floyd.

TRIPP:
Maxwell, J. E.

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

TENNESSEE

BRISTOL:
Pinehurst Country Club, J. C. Rates, Manager.

CHATTANOOGA:
Doddy, Nathan.
Reeves, Harry A.

JACKSON:
Clark, Dave.
Watkins, W. M., Mgr., The Lark Club.

MEMPHIS:
Atkinson Elmer.
Hulbert, Maurice.

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

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Cox, Milton.

AUSTIN:
Franks, Tony.
Howlett, Henry.

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Carnahan, R. H.
Goldberg, Bernard.
Johnson, Clarence M.

FORT WORTH:
Bowers, J. W.
Carnahan, Robert.
Coo Coo Club.
Merritt, Morris John.
Smith, J. F.

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

HENDERSON:
Wright, Robert.

HOUSTON:
Grigsby, J. B.
Merritt, Morris John.
Orchestra Service of America.
Richards, O. K.
Robinson, Paul.

LONGVIEW:
Ryan, A. L.

PALESTINE:
Earl, J. W.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
Silver Slipper Night Club.
V. B. Berwick, Manager.

TEXARKANA:
Gant, Arthur.

TYLER:
Mayfair Ballroom.
Mayfair Club, Max Gillilan, Manager.
Tyler Entertainment Co.

WACO:
Williams, J. R.

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

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray.

VIRGINIA

NORFOLK:
DeWitt Music Corporation, U. H. Maxey, president, C. Coates, vice-president.

NORTON:
Pegram, Mrs. Erma.

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

WASHINGTON

WOODLAND:
Martin, Mrs. Edith.

WEST VIRGINIA

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

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

FAIRMONT:
Carpenter, Samuel H.

PARKERSBURG:
Club Nightengale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.

WISCONSIN

ALMOND:
Bernatos, George, Two Lakes Pavilion.

APPLETON:
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril.

BARABOO:
Dunham, Paul L.

DAKOTA:
Passarelli, Arthur.

EAGLE RIVER:
Denoyer, A. J.

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

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

KEOSAUQUA:
American Legion Auxillary, Long, Matilda.

LA CROSSE:
Mueller, Otto.

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale.

MERRILL:
Battery "F," 120th Field Artillery.
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Cubie, Iva.
Thomas, James.

MT. CALVAIR:
Sijack, Steve.

NEOPIT:
American Legion, Sam Dickenson, vice-commander.

RHINELANDER:
Khoury, Tony.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Bahr, August W.
Shilla, N., proprietor, Club Flamingo.

SLINGER:
Bue, Andy, alias Buege, Andy.

SPLIT ROCK:
Fabitz, Joe., Manager, Split Rock Ballroom.

STRATFORD:
Kraus, L. A., Manager, Rozellville Dance Hall.

STURGEON BAY:
DeFeo, F. G.
Larsheld, Mrs. George.

TIGERTON:
Mehlake, Ed., Manager, Tigerton Delis Resort.

TOMAM:
Cramm, E. L.

WAUBAU:
Vogl, Charles.

WAUTOMA:
Passarelli, Arthur.

WEYAUWEGA:
Waupaca County Fair Association.

WYOMING

CASPER:
Schmitt, A. E.

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

DISTRICT OF COLUMBIA

WASHINGTON:
Berenguer, A. C.
Burroughs, H. F., Jr.
Dykes, John (Jim), Prop., Dykes' Stockade.
Flagship, Inc.
Fratton, James.
Furedy, E. S., Manager, Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lim, Mgr., Casino Royal, formerly known as La Paree.
Lynch, Buford.
McDonald, Earl H.
Melody Club.
O'Brien, John T.
Relch, Eddie.
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass.
E. S. Furedy, Manager.

CANADA

ALBERTA

CALGARY:
Howley, C. L.

ONTARIO

CORUNNA:
Pier, William Richardson, Proprietor.

MILTON:
Dumbells Amusement Co.

NEW TORONTO:
Leslie, George.

TORONTO:
Andrews, J. Brock, Central Toronto Liberal Social Club.
Chin Up Producers, Ltd., Roly Young, Manager.
Clarke, David.
Cokerhill, W. H.
Eden, Leonard.
Henderson, W. J.
LaSalle, Fred, Fred LaSalle Attractions.
Stewart, W. J. (Bill) Urban, Mrs. Marie.

QUEBEC

MONTREAL:
Auger, Henry.
DeSautels, C. B.
Sourkes, Irving.

QUEBEC CITY:
Sourkes, Irving.

STE. MARQUERITE:
Domaine d'Enteret, Mr. Ouellete, Mgr.

VERDUN:
Senecal, Leo.

MISCELLANEOUS

American Negro Ballet.
Azark, Larry.
Bert Smith Revue.
Bigley, Mel O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).
Blaufox, Paul, Manager, Pee Bee Gee Production Co., Inc.
Brat, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank.
Bruce, Howard, Mgr., "Crazy Hollywood Co."
Bruce, Howard, Hollywood Star Doubles.
Brugler, Harold.
Carla & Fernando, Dance Team.
Carr June, and Her Parlienne Creations.
Carroll, Sam.
Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.
Curry, R. C.
Darragh, Don.
DeShon, Mr.
Edmonds, E. E., and His Enterprises.
Farrance, B. F.
Ferris, Mickey, Owner and Manager, "American Beauties on Parade".
Fitzkee, Darrel.
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Manager, Folles Gay Paree.
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Folies.
Hanover, M. L., Promoter.
Hendershot, G. B., Fair Promoter.
Hyman, S.
International Magicians, Producers of "Magic in the Air".

Kane, Lew, Theatrical Promoter.
Katz, George.
Kauneonga Operating Corp., F. A. Scheffel, Secretary.
Kent, Tom (also known as Manuel Blanke and Milton Blake).
Kessler, Sam, Promoter.
Keyes, Ray.
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McFryer, William, Promoter.
McKay, Gail B., Promoter.
McKinley, N. M., Monmouth County Firemen's Association.
Monoff, Yvonne.
Mosher, Woody (Paul Woody).
Nash, L. J.
Platinum Blond Revue.
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Folies.
Robinson, Paul.
Rogers, Harry, owner, "Frisco Folies".
Ross, Hal J.
Ross, Hal J., Enterprises.
Russell, Ross, Manager, "Shanghai Nights Revue".
Shavitch, Vladimir.
Singer, Leo, Singer's Midgets.
Snyder, Sam, Owner, International Water Folies.
Sponsler, Les.
Tafan, Mathew.
Temptations of 1941.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Folies Co."
Welesh Finn and Jack Schenck, Theatrical Promoters.
White, Jack, Promoter of Style Shows.

Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Carone, Ty (Thomas Caramide), and his Orchestra, Utica, N. Y.
Clark, Juanita Mountaineers Orchestra, Spokane, Wash.
Corsetto, Edward, and his Rhode Islanders' Orchestra, Syracuse, N. Y.
Cragin, Knobel, and his Iowa Ramblers Orchestra, Oelwein, Iowa.
Downeasters Orchestra, Portland, Maine.
Dunbar, Wayne, Orchestra, Foughkeepsie, N. Y.
Fitzgerald, Jack, and his Orchestra, Madison, N. J.
Fox River Valley Boys Orchestra, Phil Edwards, Manager, Pardeville, Wis.
Gindu's International Orchestra, Kulpmont, Pa.
Givens, Jimmie, Orchestra, Red Bluff, Calif.
Guldner, Rene, Orchestra, Wichita, Kan.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alta., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis.
Kepp, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra.
Leone, Bud, and Orchestra, Akron, Ohio.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Ludwig, Zaza, Orchestra, Manchester, N. H.
Merle, Marilyn, and Her Orchestra, Berkeley, Calif.
Miloslavich, Charles, and Orchestra, Stockton, Calif.
NBC Ambassadors Orchestra, Roanoke, Va.
Oliver, Al., and His Hawaiianians, Edmonton, Alta., Canada.
Peddycord, John, Orchestra Leader, Winston - Salem, N. C.
Porcella, George, Orchestra, Gilroy, Calif.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultze, Walter, and his Orchestra, Highland Park, N. J.
Sterbenz, Stan, Orchestra, Valparaiso, Ind.
St. Onge Orchestra, West Davenport, N. Y.
Stone, Leo N., Orchestra, Hartford, Conn.
Strubel, Wm., "Bill", and his Orchestra, Berkeley, Calif.
Swift Jewel Cowboys Orchestra, Little Rock, Ark.
Tremlett, Burnie, and his Orchestra, Morris, N. Y.
Troubadours Orchestra, Frankfort, Ky.
Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.
Warren, Shorty (Michael Warlanka), and his Orchestra, Rahway, N. J.
Wiesniakow Orchestra, John Tuchapski, leader, Woonsocket, R. I.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.

Wiley, Walter C., Promoter of the "Jitterbug Jam-boree".
Wolfe, Dr. J. A.
Woody, Paul (Woody Mosher).
Yokel, Alex., Theatrical Promoter.
"Zorine and Her Nudists."

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

MICHIGAN

DETROIT:
Colonial Theatre, Raymond Schreiber, Owner and Operator.
Downtown Theatre.
GRAND RAPIDS:
Powers Theatre.

NEW YORK

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

LONG ISLAND, N. Y.

HICKSVILLE:
Hicksville Theatre.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Enterprises.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA

TUCSON:
Tucson Drive-In Theatre.

ARKANSAS

LITTLE ROCK:
Fair Grounds.

TEXARKANA:
Marshall, Eugene.
Municipal Auditorium.

CALIFORNIA

BERKELEY:
Anger, Maurice.

LOS ANGELES:
Howard Orchestra Service, W. H. Howard, Manager.

LOS BATOS:
Hayward, Charles, Director, Los Gatos High School Band and Orchestra.

MODESTO:
Rendezvous Club, Ed. Davis, Owner.

NAPA:
Napa Parlor No. 62, Native Sons of the Golden West, its halls, club room and dining room.

ORLAND:
Veterans' Memorial Hall.

SAN BERNARDINO:
Courtland Ballroom, Clark Rogers and John R. Robinson, Mgrs.
Serria Park Ballroom, Clark Rogers and John R. Robinson, Mgrs.

SAN FRANCISCO:
Century Club of California, Mrs. R. N. Lynch, Business Secretary.
Mark Hopkins Hotel.
St. Francis Hotel.

SAN JOSE:
Helvey, Kenneth.
Triena, Phillip.

VISALIA:
Sierra Ballroom, Mr. Hendricks, owner.

COLORADO

DENVER:
Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.

CONNECTICUT

BRISTOL:
LeBrun, Alfred J.

HARTFORD:
NEWINGTON:
Red Quill Inn, Jack Rorodan and Phillip Silver-smith, managers.
Davie, Dan.

POMFRET:
Pomfret School.

SOUTHINGTON:
Connecticut Inn, John Iannini, Prop.

SOUTH NORWALK:
Evans, Greek.

FLORIDA

PALM BEACH:
Boyle, Douglas.

MIAMI:
Fenias, Otto.

WEST PALM BEACH:
Palm Tavern, The, Al Van De, Operator.

ILLINOIS

CHICAGO:
Amusement Service Co. Associated Radio Artists Bureau, Al. A. Travers, Proprietor.
Bernet, Sunny.
Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Barrington Band, Camden, N. J.
Carlville Grade School Band, Carlville, Ill.
Cincinnati Gas and Electric Band, Cincinnati, Ohio.
Convention City Band, Kingston, N. Y.
Crowell Publishing Co. Band, Springfield, Ohio.
East Syracuse Boys' Band, Syracuse, N. Y.
Firemen's and Policemen's Band, Niagara Falls, N. Y.
Gay, Jimmie, Band, Avenel, N. J.
German-American Musicians' Association Band, Buffalo, N. Y.
Kryl, Bohumir, and his Band, Chicago, Ill.
Liberty Band, Emaus, Pa.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Mackert, Frank, and His Lorain City Band, Lorain, O.
Southern Pacific American Legion Post Band, San Francisco, Calif.
Southern Pacific Club Band, San Francisco, Calif.
Varel, Joseph, and His Juvenile Band, Breese, Ill.

PARKS, BEACHES and GARDENS

Edgewood Park, Manager Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.
Grant Town Hall & Park, George Kuperanik, Grant Town, W. Va.
Greystone Roof Garden, R. Ferguson, Mgr., Wilmington, N. C.
Japanese Gardens, Salina, Kan.
Jefferson Gardens, The, South Bend, Ind.
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Montgomery Hall and Park, Irvington, N. J.
New Savoy Gardens, Pensacola, Fla.
Ocean Beach Park, New London, Conn.
Palm Gardens, Five Corners, Totowa, N. J.
Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
Western Catholic Union Roof Garden and Ballroom, Quincy, Ill.
Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

Amick Orchestra, Bill, Stockton, Calif.
Andrews, Mickey, Orchestra, Henderson, Ky.
Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada.
Baer, Stephen S., Orchestra, Reading, Pa.
Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Boston Symphony Orchestra, Boston, Mass.
Calra, Cay, and His Orchestra, Saskatoon, Sask., Canada.

Canoe, Ty (Thomas Caramide), and his Orchestra, Utica, N. Y.
Clark, Juanita Mountaineers Orchestra, Spokane, Wash.
Corsetto, Edward, and his Rhode Islanders' Orchestra, Syracuse, N. Y.
Cragin, Knobel, and his Iowa Ramblers Orchestra, Oelwein, Iowa.
Downeasters Orchestra, Portland, Maine.
Dunbar, Wayne, Orchestra, Foughkeepsie, N. Y.
Fitzgerald, Jack, and his Orchestra, Madison, N. J.
Fox River Valley Boys Orchestra, Phil Edwards, Manager, Pardeville, Wis.
Gindu's International Orchestra, Kulpmont, Pa.
Givens, Jimmie, Orchestra, Red Bluff, Calif.
Guldner, Rene, Orchestra, Wichita, Kan.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alta., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis.
Kepp, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra.
Leone, Bud, and Orchestra, Akron, Ohio.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Ludwig, Zaza, Orchestra, Manchester, N. H.
Merle, Marilyn, and Her Orchestra, Berkeley, Calif.
Miloslavich, Charles, and Orchestra, Stockton, Calif.
NBC Ambassadors Orchestra, Roanoke, Va.
Oliver, Al., and His Hawaiianians, Edmonton, Alta., Canada.
Peddycord, John, Orchestra Leader, Winston - Salem, N. C.
Porcella, George, Orchestra, Gilroy, Calif.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultze, Walter, and his Orchestra, Highland Park, N. J.
Sterbenz, Stan, Orchestra, Valparaiso, Ind.
St. Onge Orchestra, West Davenport, N. Y.
Stone, Leo N., Orchestra, Hartford, Conn.
Strubel, Wm., "Bill", and his Orchestra, Berkeley, Calif.
Swift Jewel Cowboys Orchestra, Little Rock, Ark.
Tremlett, Burnie, and his Orchestra, Morris, N. Y.
Troubadours Orchestra, Frankfort, Ky.
Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.
Warren, Shorty (Michael Warlanka), and his Orchestra, Rahway, N. J.
Wiesniakow Orchestra, John Tuchapski, leader, Woonsocket, R. I.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.

KRYL BOHUMIR
Opera Club,
Sherman, E. G.
Zenith Radio Corporation

ELGIN:
Abbott School and Auditorium and gymnasium.
Elgin High School and Auditorium and Gymnasium

KANKAKEE:
Devlyn, Frank, Booking Agent.

MATTOON:
Mattoon Golf & Country Club.
U. S. Grant Hotel.

NORTH CHICAGO:
Dewey, James, Promoter of Expositions.

PATTON:
Green Lantern.

QUINCY:
Eagles Alps
Eagles Hall (including upper and lower ball-rooms).
Korvits, William
Three Pigs, M. Powers, Manager.
Western Catholic Union
Roof Garden and Ball-room.

WOODFIN:
Tri Angle Club.

INDIANA

BICKNELL:
Knox County Fair Assn.

EVANSVILLE:
Adams, Frank,
Fox, Ben

GARY:
Young Women's Christian Association.

INDIANAPOLIS:
Marott Hotel,
Riviera Club.

KOKOMO:
Kokomo Senior Hi-Y Club,
Y. M. C. A.

SOUTH BEND:
Green Lantern, The.

TERRE HAUTE:
I. O. O. F. Ballroom
Vigo County Fair

IOWA

CEDAR RAPIDS:
Jurgensen, F. H.

DES MOINES:
Reed, Harley, Mgr., Avon Lake.
Ritz Night Club, Al. Rosenberg, Manager.
Young, Eugene R.

DUBUQUE:
Julien Dubuque Hotel.

DELWINE:
Moonlite Pavilion.

ROCHESTER:
Casey, Eugene,
Casey, Wm. E.

KANSAS

JUNCTION CITY:
Geary County Labor Union

SALINA:
Cottage Inn Dance Pavilion,
Dreamland Dance Pavilion,
Eagles Hall,
Twin Gables Night Club.

TOPEKA:
Egyptian Dance Halls,
Henry, M. A.,
Kellams Hall,
Washburn Field House,
White Lakes Clubhouse and Breezy Terrace
Women's Club Auditorium.

KENTUCKY

LOUISVILLE:
Offutt, L. A., Jr.
Trilanon Nite Club, C. O. Allen, Proprietor.

PADUCAN:
Trickey, Pat (Hooker),
Dixie Orchestra Service

LOUISIANA

NEW ORLEANS:
Chez Paree,
Coconut Grove,
Happy Landing Club.

MAINE

NORTH KENNEBUNKPORT:
Log Cabin Ballroom, Roy Tibbetts, Proprietor.

OLD ORCHARD:
Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

ANNAPOLIS:
Washington Hotel, The,
Edward & M. Legum,
Operators

BALTIMORE:
Huber, Frederick R.

FROSTBURG:
Shields, Jim, Promoter.

MASSACHUSETTS

BOSTON:
Fisher, Samuel.

FITCHBURG:
Hanks' Spa,
Richard Hanks, Prop.

NEW BEDFORD:
New Bedford High School Auditorium.

SHREWSBURY:
Frolics, The, Lawrence Riald, Owner and Mgr.

WALTHAM:
Eaton, Frank, Booking Agent

WESTFIELD:
White Horse Inn.

MICHIGAN

BAY CITY:
Niedzielski, Harry.

DETROIT:
Collins, Charles T.

ESCANABA:
American Legion, Cleveland Post No. 82, and club rooms.

ESSEXVILLE:
LaLonde Ballroom,
Kettler Building

IRON RIVER:
Jack O'Lantern Club,
James Silverthorn, owner.

ISABELLA:
Nepper's Inn, John Nepper, Prop.

LANSING:
Lansing Central High School Auditorium.

WILSON, L. E.

BUSKESON:
Curvcrest

NILES:
Four Flags Hotel, The,
Powell's Cafe.

SAGINAW:
Phi Sigma Phi Fraternity.

WAMPLERS LAKE:
Nisles Resort

MINNESOTA

FARIBAULT:
Kelley Inn, Kelley Davis, Owner.

MINNEAPOLIS:
Borchardt, Charles.

NEW ULM:
Becker, Jess, Prop., Nightingale Night Club.

WITOKA:
Witoka Hall

MISSISSIPPI

MERIDIAN:
D. D. D. Sorority,
Trio Sorority.

MISSOURI

KANSAS CITY:
Lincoln Dance Hall and the Wyandotte Furniture Co.,
W. M. Hobbie, Gen. Mgr.
ST JOSEPH:
Flesta Bar, Fred Mettlymeyer, Manager.

MONTANA

ARLEE:
Arlee High School Gymnasium.

BILLINGS:
Tavern Beer Hall, Ray Hamilton, Manager.

MISSOULA:
Post Creek Pavilion, John & Chas. Dihman, Props.

NEBRASKA

EMERALD:
Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.

FAIRBURY:
Honham.

LINCOLN:
Avalon Dance Hall, C. W. Hoke, Manager,
Garden Dance Hall, Lyle Jewett, Manager.

OMAHA:
United Orchestras, Booking Agency.

NEW JERSEY

ATLANTIC CITY:
Breakers Hotel
Dude Ranch
Heilig's Restaurant
Imhof, Frank
Knickbocker Hotel,
Morton Hotel
Radio Station WFTG.
Savoy Bar.

BUDD LAKE:
Club Fordham,
Morris Healy, Prop.

FLORHAM PARK:
Canary Cottage,
Jack Bloom, Mgr.

IRVINGTON:
Montgomery Park and Hall

MOUNTAINDALE:
Chi-Am Chateau, George Chong, president.

NEWARK:
Blue Bird Dance Hall,
Club Miami,
Liberty Hall,
Pat & Don's.

TRENTON:
Stacy Trent Hotel.

WILDWOOD:
Bernard's Hofbrau,
Club Avalon, Joseph Totarella, Manager.

NEW YORK

ALLEGANY:
Park Hotel.

BEACON:
The Mt. Beacon, L. D. Lodge, Prop., The Casino,
The Mt. Beacon, L. B. Lodge, Prop.

BUFFALO:
German-American Musicians' Association,
McVan's, Mrs. Lillian McVan, Proprietor,
Miller, Robert,
Nelson, Art.

CANTON:
St. Lawrence University,
Dr. Willard H. Jencks, president.

CARTHAGE:
Gaffney, Anna.

FALLSBURGH:
Flagler Hotel

GREENFIELD PARK:
Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.

LIBERTY:
Young's Gap Hotel

MAMARONECK:
Lawrence's Inn

MOUNT VERNON:
Emil Hubsch Post 596,
Y. F. W.

NEWBURGH:
Roxy Restaurant, Dominick Ferraro, Prop.

NEW ROCHELLE:
Alps Bar and Grill.

NEW YORK CITY:
Albin, Jack
Blythe, Arthur, Booking Agent,
Harris, Bud
Jerman, John J., Theatrical Promoter,
New York Coliseum
Palais Royale Cabaret,
Royal Tours of Mexico Agency,
Sontkin, James.

OLEAN:
Cabin Restaurant
Young Ladies' Sodality of the Church of the Transfiguration

ONEONTA:
Goodyear Lake Pavilion,
Earl Walsh, Proprietor

OWEGO:
Woodland Palace, Joe Clonoff, Prop.

POTSDAM:
Clarkson College of Technology,
Potsdam State Normal School

PURLING:
Clover Club.

ROCHESTER:
Medwin, Barney.

ROSENDALE:
Williams Lake Hotel, Walter Williams, Mgr.

RYE:
Coveligh Club.

SCHENECTADY:
Hotel Van Curler.

STEVENSVILLE:
President Hotel

TROY:
Circle Inn, Lathams Corner, in jurisdiction of Troy.

WHITE PLAINS:
Westchester County Center,
Jack Brown, Mgr.

WINDSOR BEACH:
Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH:
Carolina Club and Management.

CHARLOTTE:
Associated Orchestra Corporation, Al. A. Travers, Proprietor.

WILMINGTON:
Greystone Inn, A. W. Pate, Manager and Owner.

WINSTON-SALEM:
Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS:
Point Pavilion.

OHIO

ALLIANCE:
Curtis, Warren.

AKRON:
Mallo's Club

AVON:
North Ridge Tavern,
Paster, Bill, Mgr., North Ridge Tavern.

CAMBRIDGE:
Lash, Frankie (Frank Lashinsky).

CANTON:
Beck, L. O., Booking Agent.

CINCINNATI:
Cincinnati Club, Milnor, Manager,
Cincinnati Country Club,
Miller, Manager,
Elks' Club No. 5,
Hartwell Club,
Kenwood Country Club,
Thompson, Manager,
Lawdale Country Club,
Hutch Ross, Owner,
Maketewah Country Club,
Worburton, Manager,
Queen City Club, Clemen, Manager,
Spat and Slipper Club,
Western Hills Country Club,
Waxman, Manager.

COLUMBUS:
Veterans of Foreign Wars and all its Auxiliaries.

LEAVITTSBURG:
Cane City Dance Hall.

LOGAN:
Eagle Hall.

NILES:
Mullen, James, Mgr., Cane City Dance Hall in Leavittsburg, Ohio.

STUEBENVILLE:
St. Stanislaus New Polish Hall.

SUMMIT COUNTY:
Blue Willow Night Club,
H. W. McCleary, Mgr.

WEST PORTSMOUTH:
Raven Rock Country Club.

OKLAHOMA

OKLAHOMA CITY:
Buttrick, L. E.,
Walters, Jules, Jr., Manager and Promoter.

TULSA:
Boas Brummel Club, W. D. Williams, President,
Rainbow Inn.

PENNSYLVANIA

AMBRIDGE:
Klemick, Vaclaw (Victor),
Director, Community Band

BERNVILLE:
Snyder, C. L.

BETHLEHEM:
Roagan, Thomas.

BOYERTOWN:
Hartman, Robert R.

BRADFORD:
Bradford Senior High School

BROWNSVILLE:
Hill, Clifford, President,
Triangle Amusement Co.

CHESTER:
Reading, Albert A.

FRACKVILLE:
Casa Loma Hall,
Rev. Father Gartska,
St. Ann's Church.

GIRARDVILLE:
Girardville Hose Co.

GREENSBURG:
Westmoreland County Democratic Committee

GREENTOWN:
Island View Inn, Joe Benci and Ralph Iori, Props.,
Laki Wallenpaupak.

HAMBURG:
Schlenker's Ballroom.

HANOVER:
Cross Keys Hotel,
Mr. Shutz, Mgr.

HAZLETON:
Smith, Stuart Andy.

IRWIN:
Jacktown Hotel, The.

KULPSBURG:
Liberty Hall,
Midway Ballroom

LENIGHTON:
Reiss, A. Henry.

NANTICOKE:
St. Mary's Dance Hall.

OIL CITY:
Belles Lettres Club.

PHILADELPHIA

Benny-the-Bum's,
Benj. Fogelman, Owner,
Bwayville Casino,
Kappa Alpha Fraternity of the University of Penna.,
Melrose Country Club,
Nixon Ballroom,
Simms Paradise Cafe, Elljah Simms, Prop.,
Temple Ballroom.

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

POTTSVILLE:
Wojcik's Cafe

READING:
Andy's Night Club, Andrew Ernate, Proprietor,
Park Cafe, The, George Stephens, Manager,
Spartaco Society, The.

SHAMOKIN:
Boback, John,
St. Stanislaus Hall,
St. Stephen's Ballroom,
Shamokin Moose Lodge Grill.

SHARON:
Williams' Place, George.

SIMPSON:
Albert Boclanaki Post, The,
Slovak Hall

SUNBURY:
Solter, Melvin A.

TANIMONT:
Camp Tanimont.

WILKES-BARRE:
Flat Iron Hotel, Sam Salvi, Proprietor.

WILLIAMSPORT:
Park Ballroom

YORK:
Smith, Stuart Andy.

RHODE ISLAND

BRISTOL:
Bristol Casino, Wm. Viens, Manager.

PROVIDENCE:
Bangor, Rubes.

WOONSOCKET:
Tuchapski, John, Leader,
Wiesniakow Orchestra.

SOUTH CAROLINA

SPARTANBURG:
DeMolay Club,
Spartanburg County Fair Association.

SOUTH DAKOTA

BLACK HILLS:
Josef Meier's Passion Play of the Black Hills

TEXAS

FORT WORTH:
Plantation Club.

HARLINGEN:
Municipal Auditorium.

HOUSTON:
Merritt, Morris John.

TEXARKANA:
Marshall, Eugene
Texarkana, Texas, High School Auditorium.

WICHITA FALLS:
Malone, Eddie, Operator,
Klub Trocadero.

UTAH

SALT LAKE CITY:
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. K. Richards, Manager,
Nightingale Nite Club.

HOPWELL:
Hopewell Cotillion Club.

RICHMOND:
Capitol City Elks Social and Beneficial Club Ballroom,
Julian's Ballroom.

VIRGINIA BEACH:
Gardner Hotel,
Links Club.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

DUNBAR:
West Virginia Free Fair

GRANT TOWN:
Grant Town Park & Hall,
George Kuperanik

HUNTINGTON:
Epperson, Tiny, and Hewitt, Tiny, Promoters,
Marathon Dances.

RICHMOND:
Smith, Stuart Andy.

WISCONSIN

BATAVIA:
Batavia Firemen's Hall.

GENOA CITY:
Nippersink Lodge,
Mr. Shinner, Pres. and Owner; Mr. Ackerman Mgr.

GLEASON:
Gleason Pavilion, Henry R. Ratzburg, Operator.

KENOSHA:
Emerald Tavern,
Shangri-La Nite Club,
Spitzman's Cafe.

MORTONVILLE:
Hortonville Community Hall or Opera House.

LANCASTER:
Holler Rink.

MAWA:
Tessen, Arthur H., Tessen Dance Hall

MARSHFIELD:
Country Ballroom, Louis Mielke, Operator; John Hein, Prop.

MEMORINIE:
Dunn County Free Fair.

MILWAUKEE:
Caldwell, James,
Mount Mary College

NEW LONDON:
Veterans of Foreign Wars

NORTH FREEDOM:
Quiggle's Hall

RANDOLPH LAKE:
Random Lake Auditorium.

SHEBOYGAN:
Kohler Recreation Hall,
Spread Eagle Club, Dominic Spera, Owner.

SUPERIOR:
Willett, John.

WAUKESHA:
Clover Club.

WAUTOMA:
Passarella, Arthur

WISCONSIN VETERANS' HOME:
Grand Army Home for Veterans.

WYOMING

CASPER:
Whinnery, C. I., Booking Agent.

DISTRICT OF COLUMBIA

WASHINGTON:
Ambassador Hotel,
Columbian Musicians' Guild,
W. M. Lynch, Manager,
Dude Runch,
Hi-Hat Club,
Kavakos Cafe, Wm. Kavakos, Manager,
Kipnis, Benjamin, Booker.

CANADA

BRITISH COLUMBIA

VICTORIA:
Shrine Temple.

MANITOBA

WINNIPEG:
Dance Pavilion at Winnipeg Beach.

ONTARIO

LONDON:
Palm Grove.

MARSDALE:
Mercer, Hugh W.

MITCHELL:
Mitchell Town Hall.

PETERBOROUGH:
Peterborough Exhibition.

TORONTO:
Broder, B.,
Holden, Waldo,
O'Byrne, Margaret,
Savarin Hotel.

QUEBEC

SHERBROOKE:
Eastern Township Agriculture Association.

SASKATCHEWAN

SASKATOON:
Cuthbert, H. G.

MISCELLANEOUS

Del Monte, J. P.
Ella, Robert W., Dance Promoter.
Fleata Company, George H. Boles, Manager.
Ginburg, Max, Theatrical Promoter.
Godfrey Brothers, including Eldon A. Godfrey,
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack Jazmania Co., 1934.
Kinsey Players Co. (Kinsey Comedy Co.),
Kirby Memorial, The (Kryl, Bohumir,
Miller's Rodeo,
National Speedathon Co., N. K. Antrim, Manager,
New Arizona Wranglers,
Jack Bell and Joe Marcun, Managers.
Opera-on-Tour, Inc.
Rudnick, Max, Burlesque Promoter.
Scottish Musical Players (traveling).
Slebrand Brothers' 3-Ring Circus.
Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz.
Steamship Lines:
American Export Line,
Savannah Line,
Walkathon, "Moon" Mullins, Proprietor,
Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

BALBOA PARK:
Globe Theatre

GRIDLEY:
Butte Theatre.

LOS ANGELES:
Ambassador Theatre,
Follies Theatre.

LOVELAND:
Rialto Theatre.

SAN BERNARDINO:
Warner Bros. Ritz Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

MIDDLETOWN:
Capitol Theatre.

NEW HAVEN:
White Way Theatre.

NEW LONDON:
Capitol Theatre.

ILLINOIS

STREATOR:
Granada Theatre.

INDIANA

TERRE HAUTE:
Rex Theatre.

IOWA

DES MOINES:
Casino Theatre.

KANSAS

PARSONS:
Ritz Theatre.

LOUISIANA

NEW ORLEANS:
Palace Theatre

MARYLAND

BALTIMORE:
Regent Theatre,
Temple Amusement Co

MASSACHUSETTS

ATTLEBORO:
Hates Theatre.

BOSTON:
Park Theatre,
Majestic Theatre,
Modern Theatre.

HOLYOKE:
Iuga Theatre.

LOWELL:
Capitol Theatre.

NEW BEDFORD:
Rayless Square Theatre.

ROXBURY:
Liberty Theatre.

MICHIGAN

BAY CITY:
Washington Theatre.

MIDLAND:
Frolic Theatre

RIVIERA:
Riviera Theatre.

MISSOURI

ST. LOUIS:
Ambassador Theatre,
Fox Theatre,
Loew's State Theatre,
Mission Theatre,
St. Louis Theatre.

NEW JERSEY

BOGOTA:
Queen Ann Theatre.

JERSEY CITY:
Palace Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Essex Theatre.

PATERSON:
Capitol Theatre,
Plaza Theatre,
State Theatre.

NEW YORK

BEACON:
Beacon Theatre.

BROOKLYN:
President Theatre,
Tremont Theatre.

BROOKLYN:
Brooklyn Little Theatre,
Star Theatre,
Verba's Brooklyn Theatre

HOBBS FERRY:
Embassy Theatre.

NEW YORK CITY:
Arcade Theatre,
Irving Place Theatre,
Olympia Theatre,
Schwartz, A. H., Century Circuit, Inc.
West End Theatre.

PAWLING:
Starlight Theatre.

LONG ISLAND, N. Y.

FREEPORT:
Freeport Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINEOLA:
Mineola Theatre.

NORTH CAROLINA

DAVIDSON:
Davidson Theatre

DURHAM:
New Duke Auditorium,
Old Duke Auditorium.

LENOIR:
Avon Theatre.

NEWTON:
Catawba Theatre.

OHIO

AKRON:
DeLuxe Theatres.

OKLAHOMA

BLACKWELL:
Baya Theatre,
Midwest Theatre,
Palace Theatre,
Rivolt Theatre

NORMAN:
Sooner Theatre,
University Theatre,
Varsity Theatre.

PICHER:
Winter Garden Theatre.

OREGON

PORTLAND:
Studio Theatre.

PENNSYLVANIA

DEER LAKE:
Deer Lake Theatre.

HUNTINGTON:
Huntington Theatre,
Grand Theatre.

PHILADELPHIA:
Breeze Theatre.

READING:
Berman, Lew, United Chain Theatres, Inc.

YORK:
York Theatre.

RHODE ISLAND

PAWTUCKET:
Strand Theatre.

PROVIDENCE:
Bomes Liberty Theatre.

TENNESSEE

MEMPHIS:
Suzore Theatre, 869 Jackson Ave.
Suzore Theatre, 279 North Main St.

TEXAS

BROWNSVILLE:
Capitol Theatre,
Dittman Theatre,
Dreamland Theatre,
Queen Theatre.

EDINBURGH:
Valley Theatre.

LA FERIA:
Hijou Theatre.

MISSION:
Mission Theatre.

PHARR:
Texas Theatre.

RAYMONDVILLE:
Ramon Theatre.

SAN BENITO:
Palace Theatre,
Rivolt Theatre.

UTAH

SALT LAKE CITY:
Lake Theatre.

VIRGINIA

ROANOKE:
American Theatre,
Leo Theatre,
Rialto Theatre,
Roanoke Theatre.

SALEM:
Colonial Theatre.

CANADA

ONTARIO

ST. THOMAS:
Granada Theatre.

SASKATCHEWAN

REGINA:
Grand Theatre.

SASKATOON:
Capitol Theatre,
Daylight Theatre.

FIFE AND DRUM CORPS

PERTH AMBOY POST 45, AMERICAN LEGION FIFE, DRUM AND BUGLE CORPS
Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Colored Hammond Organist; desires position in any place of distinction, prefer hotels, cocktail lounges, theatres; 18 years' experience, excellent references and Union; can furnish pianist. Reginald R. Smith, 232 Broadway, Buffalo, N. Y.

AT LIBERTY—Lead trumpet man, young, draft exempt, sober and neat appearance; will travel or locate. Allen Flasck, 1103 Atlantic St., N. E. Warren, Ohio. Phone 2949-W.

AT LIBERTY—Experienced tenor man, can double, clarinet, alto, bass clarinet; read or fake choruses; travel or locate; sober; Union; age 19; good appearance; vocalist. Fred Burgi, 1005 Douglas Ave., Yankton, South Dakota.

AT LIBERTY—Hammond Organist and Pianist open for restaurant, dining room, lounge situation; Novachord experience; New Jersey preferred. Fred A. Wohlforth, Spring Lake, N. J. Phone 2696-R.

AT LIBERTY—All-round Pianist, draft exempt, age 20, sober, reliable; read and fake; free to travel after May 28; excellent references; 7 years' experience; Union. Don E. Johnson, 220 South Ingalls St., Ann Arbor, Mich.

FOR SALE

FOR SALE—Imported 3/4 size Double Bass, swelled back; excellent instrument, \$200. G. A. Foret, 111 East 81st St., New York, N. Y.

FOR SALE—Cromwell Celeste. 4 octave, Ivory cabinet, used 10 months; cost \$325; will sacrifice for cash. Leo G. Smith, 1308 Crosby St., Chester, Pa.

FOR SALE—14 Violins, 3 Violas; all hand-made; \$100 each; compare with any \$200 instrument you please; write for information. John Schroepfer, 205 10th Ave., Antigo, Wis.

FOR SALE—Selmer A Clarinet. 7 rings, articulated G sharp; perfect condition; \$100 C.O.D. Edwin B. Hawk, 2831 Perrysville Ave., N. S., Pittsburgh, Pa.

FOR SALE—Leedy Vibraphone with trunk, \$175; Leedy Elevated Chimes with fibre case, \$100; all chromium, about five years old; like new; willing to go in army. Spencer Breitreiter, 136 Fourth St., Neenah, Wis.

FOR SALE—Over 1,500 orchestral music for small orchestra; overtures, selections, gavottes, novellets, reveries, marches, waltzes, incidentals; over 500 popular numbers; best offer. A. G. Cherry, 717 Spies Ave., Menominee, Mich.

FOR SALE—1 7-key Musette, Martin Flts. Paris; 1 Military System Oboe, Jacques Albert, Brussels; 1 English Horn, Triebert, Paris; 1 Amati Violin; 1 Hopf Violin; sold separate or together to clean up estate. J. V. Yelgerhouse, Erie, Pa.

FOR SALE—1 genuine J. Stalner Violin; 1 genuine Hoffman Violin; 1 Strad. Model Viola; 1 Hoffman Model Violin; will sell reasonable. Eduard Collins, 265 Winfield, Ter., Union, N. J.

FOR SALE—2 Loree Oboes, 1 Buffet and 3 English Horns; all in fine condition. Harry Baxter, 837 South Olive, Los Angeles, Calif.

FOR SALE—Lyon & Healy Harp, Model 26; in fine condition; like new. James Miller, 1704 East Genesee St., Syracuse, N. Y.

WANTED

WANTED—Need several good Flutes and Clarinet, Boehm; state price, make and condition. Harry Baxter, 837 South Olive, Los Angeles, Calif.

WANTED—Lyon & Healy Harp; will pay cash. Kajetan Attl, 1030 Bush St., San Francisco, Calif.

WANTED—Wanted to buy Chamber Music, classic or modern, new or used; please send catalogue and price. M. Ancher, 1710 "L" St., N. W., Washington, D. C.

WANTED—To locate a certain Clopton (Elgin, Texas) make Viola; Length, 15 1/4 in.; U. W., 7 1/16 in.; C. W., 4 3/4 in.; L. W., 9 in.; light yellow-red varnish; very ordinary in finish; \$10 to finder. W. Trenckmann, Littlefield Bldg., Austin, Texas.

WANTED—2 A-1 Horn Players to locate in town of 40,000; will secure employment; pottery workers preferred. Paul A. Kern, Box 245, Zanesville, Ohio.

WANTED—A recording outfit; must be in good order; write, giving full details. Sal Sabino, 130 North 3rd St., Paterson, N. J.

WANTED—Flute, William S. Haynes silver, covered holes, closed G sharp; send full particulars. Musician, % Goldberger, 1318 Croes Ave., Bronx, New York, N. Y.

MUSICIANS WANTED—Two Trumpets and one Tenor Saxophone for the 179th Field Artillery Band; musicians desiring to enlist for this service will kindly apply to the undersigned, stating their full qualifications in their application. E. H. Schurr, Warrant Officer, 179th Field Artillery Band, Camp Shelby, Miss.

Jimmy Dorsey

MAKING AND BREAKING RECORDS . . . COAST TO COAST



JIMMY DORSEY—riding the groove to fame—under the management of Bill Burton and General Amusement Corporation.



Putting the adagio dancer "in the groove." Jimmy's great trumpet section, left to right: Shorty Solomon, Ray Anthony, Jimmy Campbell and Nate Kazebier. All play Conn New York Symphony Specials.



The kind of playing that makes the wires and airways "hot." Left to right: Phil Washburn, plays Conn 24H trombone; Al Jordan, plays Conn 24H trombone; Sonny Lee, plays Conn Artist Special trombone.



Seated in front of the brass section, described below, are, left to right: Jimmy Dorsey, and his vocalists, Helen O'Connell and Bob Eberle.

FAMOUS hotels, hot dance spots, leading theatres and record dealers throughout the country—all know that Jimmy Dorsey's band is making records that sell... and breaking records at the gate. The wave of his baton provides the magic for turning music into money—wherever he is heard. He mixes Sweet and Swing... offers intriguing changes of pace... dramatic "music-comedy type" presentations. Dorsey's formula for style is what the public wants, as is attested by his nation-wide popularity and the great "call" for his Decca records. Band members have been carefully chosen to give the best possible rendition of the inimitable Dorsey style.

Dorsey men find in Conn instruments the features they like best... exclusive features developed by Conn in the only full-time research laboratory in the industry. They make playing easier, music better! You, too, will find many definite advantages in playing a genuine Conn. See your Conn dealer today! Or send for literature on instruments you prefer, today!

C. G. CONN, LTD., 423 CONN BLDG., ELKHART, IND.



WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

BOOK of the DAY

HOPE STODDARD

FROM THE HUNTER'S BOW, the History and Romance of Musical Instruments, by Beatrice Edgerly; 491 pages; G. P. Putnam's Sons. \$3.50. As simple as a child reaching for a rattle or an ear catching the chorded hum of a mosquito was man's first essay into the world of music. But since simplest procedures are often the hardest to record, our admiration goes out to Miss Edgerly who has caught noises in the very act of their merging into music. Under her pen the throbbing pulse of African drums, the howling whizzer of Australia, the thigh-bone fute of New Zealand, the bull roarer of the American Indians, the Andean whistling jars and the crying violins of the Amazon valley find shape as artistic mediums.

If we are puzzled to know the exact point at which this transformation takes place, the instant when atomic noise becomes cellular music, the author has the answer here, too. It comes in her explanation of the significance behind the infinite of rattling, whirling, thumping, scraping, wheezing, jingling sounds of the past which, in the second part of her book, arrange themselves into measured, formalized utterance. As the years press on, melodies recognizable as such even to our sophisticated ears are heard. The Oriental chapter, though replete in exotic musical devices, gives a sense of creation gone awry, of a musical culture losing itself in a blind alley of sensuous sound. Comes finally the world of music as we know it, with descriptions of art forms in the British Isles, Scandinavia, the Slavic nations. The latter chapter contains a commentary on the Russian Church's alternate encouragement and condemnation of music, the popularization of the balalaika, the use of bells as a means of national expression. In the final chapter, "America, the Future", Benjamin Franklin's invention, the glass harmonica, is given the prominence due it, in view of the fact that Christophe Willibald Gluck saw fit to become a virtuoso on it. Wanamaker's Philadelphia pipe organ (the largest in the world), the sound films and the various electrical organs of American origin bring the final paragraphs up to the here and now.

Answers to MUSICAL QUIZ

(Questions on Page Nine)

- (a) Battle Hymn of the Republic (Civil War).
(b) Pack up Your Troubles (World War I).
(c) Yankee Doodle (Revolutionary War).
- (a) Beethoven's father.
(b) Mozart's father.
(c) Handel's father.
- Franz Schubert.
- (a) The Erlking, by Schubert.
(b) My Mother Bids me Bind my Hair, by Haydn.
(c) The Lorelei, by F. Silcher.
- "Parsifal". Because he considered it an opera of deep religious significance, Wagner did not wish to have "Parsifal" performed outside of Bayreuth where it was surrounded with an aura of devotion.