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WIDENING OPPORTUNITY FOR MUSICIANS

Coming Years Will See Our Members Finding Their Services in Ever Greater Demand

Our grandparents' cure-all for social ills—driving work, self-denial, suppression of joy and eschewance of all amusement—served well enough in a pioneer state when tolerable conditions of living were to be achieved only by unremitting toil, when work from sun-up to sun-down was contingent on keeping at bay the hounds of the wilderness. But these principles extended to our present age of known boundaries, charted seas, labor-saving devices and "no-help-wanted" signs, would be like kindling roaring fires in our houses in the heat of summer, or going through heart-straining gyrations in the rarefied atmosphere of a mountain peak. Other remedies than the Spartan's pain or the pioneer's perspiration are now in order. It is paramount first of all that each person learn to occupy his own niche of endeavor, taking due care not to jostle his neighbor out of an equally circumscribed niche. The question is, not "How strong is your arm?" but "How well-padded are your elbows?"

How can one manage to live fully without preventing those with whom one comes in contact from living just as fully? Labor's agitation for shorter hours with equal pay is a step in this direction. In no sense the schoolboy's "Please-may-I-go-fishing?" plea, it is the means, the only means, in fact, of guaranteeing everyone a livelihood. And labor's endeavors to coach its members in the role of living graciously, thoughtfully and fruitfully through long afterwork hours, is but a further attempt to adjust human beings to a new order of things.

A Threat or a Boon

If the worker intends to survive his leisure as he has survived his hardships he must gain a clear sense both of his opportunities and his limitations. These added hours, though they may not be the means of his realizing extra money, can be the means of his improving himself through study and the acquisition of skills; though they may not give him the wherewithal actually to project himself into a different setting, can gain for him more intimate contact with his family and the chance to work on gadgets about the house and on communal projects; though they may not make him rich, can enable him so to widen his interests as to gain an attitude usually associated with wealth. Meanwhile the general increase in conveniences in the home will make for a heightening in the standards of living, with the "luxuries of princes becoming the necessities of the common man".

When Work Is Play

The musician stands in a peculiarly fortunate position in relation to this coming age of leisure-cultivation, expanded outlook and social consciousness, for he has patterned his whole life around the concept of enjoying his work. He has in fact made synonymous those two activities, divorced in all too many occupations, "work" and "play". While his comrades have been drudging he has been "playing". While his comrades in their after-school and after-office hours have been languidly killing time, he has been developing his skill through endless hours of practice. In a word, he has made his work-a-day occupation the means of self-development and self-expression, and his chief hobby his "career".

The new world in which leisure hours must be made productive, if man is to retain his health and sanity, will be a world, then, in which the musician feels himself entirely at home. He will thus, in this new order, become a natural guide to his fellow men.

factory and office, his working day will probably be lengthened, with morning and afternoon concerts as much a part of the social scene as evening entertainment.

In a word, the musician in the days to come must take the place of those pioneers of an earlier day who tamed wild lands, felled forests, and built cities. He must adventure in vast areas of the spirit, give a fruitfulness to arid hours, clear the way for awareness of beauty, rear structures for the mind, establish that means



JOHN WEICHER, Concert Master of the Chicago Symphony Orchestra

People will be in need of guidance. Bared from adventuring either into the untamed wilderness of a new world or in uncharted fields of high finance, people will begin to sight vistas of the spirit, become aware of unlimited possibilities in self-development. And, since music is the one art which enlivens social life and is capable of appealing to many types of persons, most individuals will turn to it for expression.

Cherished Citizen

The coming age, thus, if it is not to be one of disintegration and headlong impulsion into that last war to end all existence, will be an age in which creative workers—musicians, artists, poets, scientists—will become as highly valued as their talents permit, since they alone will give the changing world coherence, direction, expression. Then, not only will that rounded phrase, that flawless cadenza, stand a much better chance of being listened to, but the artist's whole-souled absorption in his art will be more generally translatable into his own comfort and security. In fact, unlike his fellows in

of communication between man and man that needs no translation, is capable of no subversive use. In short, in place of those indispensables of earlier days—"sweat of the brow", "elbow grease", the "horny hand of toil"—the means of salvation in modern times must be supplied through constructive leisure taught by the artist. His endeavors and his alone can counteract that most demoralizing force of civilization—boredom.

Of course, in order to render that service for which he has been trained, the musician must see to it that technological discoveries in his own field are made to aid instead of deter him. Each new invention, while it extends the range of his music, must also be made to extend the range of himself and his fellow musicians as living purveyors of such music. The phonograph, radio, television must be made cooperative rather than competitive. They must be made to provide more jobs for musicians rather than cause those already employed to lose the jobs they have. Only by this means will musicians as a body be able to maintain themselves and expand toward greater usefulness.

JOHN WEICHER

(Second in the series of articles on the Concert Masters of our great Symphony Orchestras.)

JOHN WEICHER, concert master of the Chicago Symphony Orchestra, is a native Chicagoan. After studying in his home town he spent several years in study in Prague.

Returning to Chicago he became concert master of The Civic Orchestra, the training school for symphony players sponsored by the Chicago Symphony Orchestra. From this training period he graduated to the Cleveland Symphony Orchestra, returning after two years to join the Chicago Symphony Orchestra. Five years later he became concert master of the Seattle Symphony Orchestra. Again he returned to Chicago, this time to become principal of the violins of the Chicago Symphony Orchestra. Since 1931 he has been its concert master.

Mr. Weicher's record as soloist with the Chicago Symphony Orchestra is impressive. He has played concertos by d'Ambrosia, Bach, Bloch, Brahms, Bruck, Dvorak, Glazounow, Joachim, Sibelius, Stock and Suk—in all appearing in nineteen concerts as soloist.

In the article on Joseph Knitzer appearing in the October issue, the name of Samuel Gardner was inadvertently omitted in listing that concert master's instructors. Mr. Knitzer studied with Mr. Gardner for three years, from October, 1927, to May, 1930, at the Institute of Musical Art, after which he was awarded the Diploma in violin.—EDITOR'S NOTE.

NOTICE TO ALL LOCALS!

All locals are forthwith advised that the American Federation of Musicians has not been able to consummate an agreement with the radio networks, namely, National Broadcasting Company, American Broadcasting Company, Columbia Broadcasting System and the Mutual Broadcasting System, covering the services of musicians for FM (Frequency Modulation) broadcasting.

Under the circumstances, the networks have been advised that they are not permitted to feed chain programs played by orchestras on AM stations (Amplitude Modulation or the present standard method of broadcasting) to FM stations.

Therefore, the locals are further advised that the above order, which applies to the network stations, is equally applicable to local broadcasting stations. This means that local musical programs, emanating from local AM stations, are not permitted to be duplicated on FM stations, regardless of whether the AM and FM stations are operated under the same ownership.

However, this is not to be construed as interfering with the rights of a local to make a separate contract for the services of musicians for FM broadcasting exclusively.

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Jerry Wickland, last known to be in Louisville, Ky. Communicate with Mrs. Vera Cross, Secretary, Local 656, A. F. of M., Apt. 14, Wehrebe Building, Minot, North Dakota.

Anyone knowing the present whereabouts of Lou Hatch, a member of Local 655, please communicate with Wyatt Sharp, Secretary, Local 579, P. O. Box 1155, Jackson, Mississippi.

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Due to curtailment of paper, a factor which still must be reckoned with because of difficulties in peacetime reconversion, we have been unable to accept all of the advertisements regularly received at this office. We ask our readers and advertisers to bear with us until we can again publish our full quota of advertising matter.

—THE EDITOR.

Correction

In our article concerning the La Porte City Band, published in the "Concert Bands" department in the September issue, we referred to Dr. August B. Yenn, one of the directors of the band, however spelling his last name, "Yerm". We thank Mr. B. A. Jonas of Local 421, La Porte, for calling our attention to this error.

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Symphony Orchestras

THE "post-war world", so long anticipated, is here, but unfortunately, what with an atomic theory turned practical, scientists turned supermen, and statesmen turned Cassandras, peace is not what suffering humanity had hoped it might be. In fact, many who so eagerly awaited it, feel still all the tension and apprehension of war. The more praise is due, therefore, to communities throughout the United States whose citizens have put into motion one of the most successful symphony seasons yet recorded. The wisdom of this sturdy faith will soon become apparent. For music—the best music—has a way of resolving difficulties not by assaulting these difficulties themselves, but by making human beings better able to cope with them. Never have we so needed such strengthening, never so needed the inspiration music alone can give.

Boston

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, se-

lected Alexander Bralowsky, Polish pianist, as soloist at the October 27th concert. The maestro is paying tribute to Jean Sibelius (who will celebrate his eightieth birthday December 8th) by means of a Sibelius Festival begun October 7th, dur-

ing which that composer's principal symphonies and tone poems are being presented. In 1935, when Sibelius was honored in Finland on the occasion of his seventieth birthday, Dr. Koussevitzky opened a Sibelius Festival, in the composer's presence, at Helsinki. It was Koussevitzky, too, who introduced much of Sibelius' music to this country.

New York Philharmonic

SIX new members have been added to the New York Philharmonic-Symphony Orchestra this season. Leonard Schaller, new bass clarinet, has been seventeen years bass clarinet and assistant first clarinet with the Chicago Symphony. Manuel Ziegler, new second bassoon, born in Rochester in 1916, is a graduate of the Curtis Institute of Music. In 1940 he was appointed solo bassoon of the American Youth Orchestra, and after that summer tour became first bassoon of the Kansas City Symphony. The next year he became second bassoon of the N.B.C. Symphony, where he remained through last spring.

Marcel Lannoye, new assistant first French horn, has for the past nineteen

years been assistant first and third horn player with the Boston Symphony Orchestra. William A. Namen, second horn, comes to the Philharmonic-Symphony after eighteen years as horn player with the Cleveland Orchestra. Every summer since 1938 he has played horn with the Mexico Symphony Orchestra. Robert F. Boyd joins the Philharmonic-Symphony as assistant trombone after three years in the United States Navy, where he was trombone and marimba soloist with the United States Navy Band and Symphony in Washington, D. C. Eugene Settanni, new violinist in the orchestra, played from 1940 to 1942 with the Pittsburgh Symphony, and last season with the Chicago Symphony.

Albert Goltzer is back in the oboe section, after having spent the years of the war in the United States Coast Guard.

Highlights in the concerts conducted by George Szell, during the last week of October and the first two weeks of November, were first New York performance of Schoenberg's Theme and Variations for Orchestra and Still's "In Memoriam: the Colored Soldiers Who Died for Democracy".

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Of especial interest will be the concerts of December 6th and 7th when Darius Milhaud, French composer now living in this country, will direct two of his own works, "Le Bal Martiniquais" (in its world premiere) and Suite Francaise. There also Yehudi Menuhin will be soloist in the Beethoven Violin Concerto.

New York City Center

LEONARD BERNSTEIN, this season's conductor of the New York City Symphony, has reorganized the orchestra extensively, retaining about one-third of the musicians who played under Leopold Stokowski last season. The emphasis of the new season, says Mr. Bernstein, will be on youth and the repertoire will include a number of outstanding contemporary works. A new symphony by Marc Blitzstein, "The Airborne", will be heard during the season's final pair of concerts. Depleting the history of human flight, it was written last year under Army sponsorship when the composer was in London.

Pittsburgh

THE 1945-46 season of the Pittsburgh Symphony Orchestra under Fritz Reiner will be the longest in its history, since it has been extended from twenty to twenty-eight weeks. More than 115



VLADIMIR BAKALEINIKOFF

concerts are already booked. Vladimir Bakaleinikoff, associate conductor, will direct a new series of seven Tuesday concerts, and for the first time the organization will tour the South.

Philadelphia

PIERRE MONTEUX, guest conductor of the Philadelphia Orchestra at its concerts of October 26th, 27th, and 29th, presented in its world premiere Bloch's "Suite Symphonique". This Swiss-born composer, who has been identified with the American musical world for the past three decades, is generally conceded to be the foremost living exponent of modern Hebrew music.

Violinist Lea Luboshutz and Eugene Ormandy joined forces in presenting, at the concerts of November 2nd and 3rd, the Philadelphia premiere of Lopatnikoff's Concerto for Violin and Orchestra.

A new member of the violin section of the Philadelphia Orchestra is Irvin Rosen, who for the past thirteen years has been a member of the first violin section of the St. Louis Symphony Orchestra.

Washington, D. C.

WITH ninety-seven concerts already announced, the National Symphony Orchestra, under the direction of Hans Kindler, opened its fifteenth season in the home city on October 28th, with President and Mrs. Truman and their daughter, Miss Margaret Truman, in the audience. Nathan Milstein was soloist. The orchestra has scheduled in its home concerts sixteen compositions new to Washington, seven of them in world premieres. It will also play in thirty-four cities in Maryland, Pennsylvania, New Jersey, New York, Massachusetts, Connecticut, Virginia, North Carolina, South Carolina and Georgia.

Baltimore

THE Baltimore Symphony Orchestra this season plans an extended out-of-town tour which will take it as far north as Toronto and Montreal and as far south as Florida. This is the orchestra's twenty-ninth season and Reginald Stewart's fourth as conductor.

Miami, Florida

AT the Miami Symphony Orchestra's concerts of December 9th and 10th, Tossy Spivakovsky will be soloist. This is the second pair of concerts in a series of six pairs this organization has scheduled this season in addition to two Saturday morning Children's Symphony concerts.

Lansing, Michigan

THE Lansing Symphony Orchestra which gave its first concert of the season October 23rd under the direction of its regular conductor, Romeo Tata, welcomed a new first trombonist, Joyce Hickman (formerly with the Kalamazoo Symphony Orchestra) and a new first-desk oboist, Paul Harder (formerly with the Rochester Symphony Orchestra). Keith Stein, who again heads the clarinets in the orchestra, will appear as soloist at the December 4th concert, playing Mozart's A Major Concerto.

Detroit

THE Detroit Symphony Orchestra's thirty-first season, which opened on October 25th, will be directed by Karl Krueger, and Valter Poole, assistant conductor, as well as guest conductors Paul Hindemith, Arthur Shepherd and Jose Sequeira.

The season will include twenty regular subscription concerts, a school series of twenty concerts, special concerts and a radio series.

Cincinnati

LEONARD BERNSTEIN, who appeared as guest conductor with the Cincinnati Symphony Orchestra on November 2nd and 3rd, was heard at the same concerts as piano soloist in the Ravel Concerto.

Cleveland

DURING its coming season the Cleveland Orchestra will give especial prominence to contemporary music, according to Erich Leinsdorf, the orchestra's conductor. Mr. Leinsdorf is including in his programs twenty-two works by modern composers, among them the Americans Copland, Antheil, Noble, Foote, Hill, Thompson, Piston and Foss.

A series of novelties are being presented in the six fall and early winter Twilight Concerts conducted by Rudolph Ringwall. Three of these will be compositions receiving their first performances in Cleveland: Stravinsky's "Circus Polka, Composed for a Young Elephant" his "Four Norwegian Moods" and a suite of three dances from the ballet, "Gayan", by the contemporary Soviet composer, Khatchaturian. Each program in this series contains one work by an American composer.

Canton, Ohio

THE opening concert of the Canton Symphony Orchestra was presented October 16th under the direction of the orchestra's regular conductor, Richard Oppenheim. Jesus Maria Sanroma was soloist in Tchaikovsky's Concerto No. 1 for Piano. The orchestra's associate conductor is Cecil Armitage.

Columbus, Ohio

IZLER SOLOMON conducted the opening concert of this, the fifth season of the Columbus Philharmonic Orchestra, on October 23rd. The program chosen was the same as one presented by the New York Philharmonic-Symphony last season as a result of a poll taken by men in the Armed Forces:

Prelude to "Die Meistersinger", Wagner
"Eine Kleine Nachtmusik", Mozart
Symphony No. 5.....Tchaikovsky

Of Mr. Solomon, wholly American trained, David Ewen states, "He has mastery of the baton and orchestra score; he has sound instincts and tastes and conducts with authority. These qualities and his extraordinary magnetism have brought him far and they will carry him much farther."

Indianapolis

IN his ninth year as director and conductor of the Indianapolis Symphony Orchestra, Fabien Sevitzky has added nine new musicians to his personnel: Israel Baker, concertmaster; James Arkatov, cello; Nino Ciancia, horn; Allen Jensen, flute; Stanley Drucker, clarinet; Richard Koebner, oboe; Sidney White, trombone; L. Townsend Cook, tympani, and Rebecca Wagner, harp.

The season which opened November 3rd includes seventy-seven concerts in its twenty-one weeks. The tour schedule comprises thirty-four concerts in thirty-two cities in twelve states.

Chicago

THE anthems of five of the United Nations—the United States, Great Britain, Russia, France and China—opened the first concert of the current fifty-fifth season of the Chicago Symphony Orchestra, directed by Désiré Defauw.

The Woman's Symphony Orchestra, again under the direction of Jerzy Bojanowski, opened its twentieth season early in October.

Kansas City

THE Kansas City Philharmonic Orchestra, Efrem Kurtz conducting, which began its 1945-46 season October 23rd, is scheduled to play in the home city twenty subscription concerts, twelve young people's concerts, four special events, and six pop concerts as well as make a tour through the Middle West.

On Kansas City's "Musical Day", October 27th, over 20,000 people attended admission-free afternoon and evening concerts featuring soloists Gladys Swarthout, Benny Goodman, and Luboschutz and Nemenoff, under the baton of Efrem Kurtz.

Duluth

THE Duluth Symphony Orchestra, under the direction of Tauno Hannikainen—it is his fourth year as conductor there—opened its thirteenth season November 2nd. Kerstin Thorborg was guest soloist. In memory of Paul Lemay, first conductor of the orchestra, who was recently officially reported as killed in action overseas, the orchestra played the Lento movement from Handel's Concerto Grosso No. 10.

Oklahoma City

VICTOR ALESSANDRO, conductor of the Oklahoma State Symphony Orchestra, Inc., has notified its musicians in the armed services that their old jobs are waiting for them. Arrangements have been made for eleven nationally known guest artists to appear on the programs given this season.

Dallas

ANTAL DORATI has been selected as musical director of the new Dallas Symphony Orchestra. Dean Richardson has been appointed its manager. The opening concert of the 1945-46 season will be early in December and will be a Vic-



ANTAL DORATI

tory Bond concert. A twenty-week season is planned.

Mr. Dorati, thirty-nine-year-old Hungarian conductor, received much of his training at the Academy of Music in Budapest. He has been opera and symphony guest conductor of several prominent European orchestras and was founder and conductor of civic and radio symphonies in Australia. In 1941 he was musical director of the New York Opera Company.

El Paso, Texas

AT the first concert of its sixteenth season, on November 26th, the El Paso Symphony Orchestra will have Metropolitan tenor, Lauritz Melchior, as guest soloist. Since its reorganization in 1930 this orchestra has gone forward with great strides drawing its subscribers from the surrounding towns both in the United States and Mexico.

Salt Lake City

DIRECTING the first three pairs of concerts of the Utah Symphony Orchestra this season is James Sample; the conductor of the January 4-5 pair will be Milton Forstat, of the February 8-9 pair, Nicolai Malko, and of the March 29-30 pair, Jean de Rimanoczy.

Guest artists during the course of the season are Dusolina Giannini, soprano, Alice Ehlers, harpsichordist, Claudio Arrau, pianist, and Igor Gorin, baritone. Fortune Gallo and his San Carlo Opera Company will be another feature of the

Seattle

THE Youth Symphony Orchestra of the Pacific Northwest, Francis Aranyi conductor, presented the first of four concerts of its 1945-46 season on October 19th, featuring Tchaikovsky's Pathétique Symphony. First orchestral performances in Seattle of Arthur Benjamin's "Jamaican Song", and "Jamaican Rumba" also served to highlight the program. The three subsequent concerts will be presented on December 14th, February 8th and May 3rd.

Vancouver, B. C.

THE twenty-fifth season of the Vancouver Symphony Orchestra opened October 7th with a concert directed by Izler Solomon. Gregori Garbovitzky conducted the concert of October 21st in which Annabell Edwards, dramatic soprano, was soloist. Forthcoming concerts will present soloist Adolph Koldofsky, violinist, Maxim Schapiro, pianist, Hilde Somer, pianist, and Carroll Glenn, violinist, as well as guest conductors William Steinberg, Leonard Bernstein and Antal Dorati.

Airborne Artistry

CONDUCTING this fall's and winter's concerts of the NBC Symphony Orchestra over that network are Arturo Toscanini for sixteen of the twenty-four concerts,

Dimitri Mitropoulos for four and Erich Kleiber for four. Three world premieres, all of compositions by American residents, are scheduled for the November 18th concert conducted by Toscanini: "Overture to a Fairy Tale" by Castelnuovo-Tedesco; "Western Suite" by Elie Siegmeister, and "Sinfonia Tripartita" by Vittorio Rieti. The fourth work on that program will be "Frontiers" by Paul Creston.

Dimitri Mitropoulos' programs will start December 9th, and Kleiber's, February 17th.

News Nuggets

THE board of trustees of the Berkshire Music Festival voted at its annual meeting to make a gift of its music shed and contents to the Boston Symphony Orchestra for its annual Tanglewood programs. Built in 1938 at a cost of nearly \$100,000, this shed seats more than 6,000 persons.

William Hacker, is this month inaugurating his second season as conductor of the Northwest Arkansas Symphony Orchestra.

The Queens Symphonic Society, Robert Stanley conducting, is presenting a series of five concerts in its 1945-46 season. The first of these, given on October 26th, included the Liszt Concerto No. 2 performed

by the evening's soloist, Erno Balogh. The concert was a benefit for the Queens Girl Scouts.

Ignace Strassegger has resigned his post as assistant conductor of the New York Philharmonic-Symphony in order to pursue his conducting career. He will appear as guest conductor of the National Symphony Orchestra in Washington on January 19, 1946.

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IN PARIS in July I had the chance to talk to many GI musicians as to their willingness to pay the prevailing high prices for Selmers. Their usual answer—

THEY LAST LONGER Even with the rather inflated rate of the French franc, the Paris Selmer retail showroom was packed daily with musicians of the Armed Forces who were buying instruments as rapidly as finished. Many told me of the rough treatment their instruments had in the USO tours over Europe. They said "Selmers not only perform better, but they hold up."

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Top-Flight Bands

EX-SERVICE top-fighters are getting back into the run of things with an enthusiasm born of nostalgic months overseas. Orrin Tucker, fresh from the Navy, swung out with his new band on October 27th at the Raymor Ballroom, Boston. Bobby Byrne, who left his band soon after Pearl Harbor to enter the Army, is also out now and planning a new combination, as is Eddy Duchin, released from the Navy. Mickey Folus released from the Navy, and Shorty Rogers, released from the Army, have both joined Woody Herman's orchestra.

Sam Donahue, as soon as he receives his discharge from the Navy, plans to get together a civilian band along the same style and with the same instrumentation as his Navy crew, the "Band of the United States Navy Liberation Forces". No fewer than ten men from his band were discharged on October 11th. Dick LeFave, trombone, Conrad Gozzo, trumpet, and Johnny Best, trumpet, are joining Benny Goodman's band. Trumpeter Don Jacoby is joining Les Brown's men, and trombonist Gene Leetch is returning

to his pre-war music teaching activities. Other Donahue bandmen are arrangers Dick Jones and Dave Rose, guitarist Al Horesh, baritone saxophone, Charley Wade, and string bass, Barney Spieler. Jones intends to go in for film and radio work in Hollywood, while Rose will return to the band field.

Thus the musical scene is gradually settling back into some semblance of normalcy. The new year ought to see a

degree of stability throughout top-flight forces.

Manhattan Medley

LES BROWN will open at the Pennsylvania Hotel early in December.

GUY LOMBARDO'S annual run at the Roosevelt Hotel began October 29th.

CHARLIE SPIVAK led off at the Century Room of the Commodore Hotel on November 7th.

ERSKINE HAWKINS' band is slated for an eight-week stand at Lincoln Hotel beginning February 15th.

COOTIE WILLIAMS will begin an eight-week engagement at Cafe Zanzibar December 4th.

THE DICK STYLE trio has had its date at Kelly's Stable in New York extended by twelve weeks, carrying them over into 1946.

CHARLIE WALTERS is currently playing a long-term engagement at Joyner Manor.

BILL McCUNE and his orchestra were headliners at Loew's State Theatre the week of October 25th.

BILLY ECKSTINE will take a date at the Adams Theatre, Newark, New Jersey, some time in February.

HAL McINTYRE, since his return from a four-month overseas trip, has been playing dates throughout the East and Midwest. He will begin an engagement in the Strand Theatre, New York, December 7th.

East Coast Eddies

HENRY BUSSE'S band finished its two-week stint at the Vogue Terrace, Pittsburgh, on October 25th.

DUKE ELLINGTON has a concert date at the Academy of Music, Philadelphia, on January 1st, and at Carnegie Hall, New York, January 4th.

BENNY GOODMAN will open, November 27th, at the Terrace Room, Newark, New Jersey, for a four-week engagement.

JOE DURA and his orchestra followed Don Baker at the Dubonnet Cafe in Newark on November 13th.

TONY PASTOR moved into Frank Dalley's Meadowbrook, Cedar Grove, New Jersey, on October 25th.

TOMMY DORSEY is scheduled for Dalley's Meadowbrook for eight days beginning November 22nd. He will play at Syracuse University, New York, December 1st.

Far West Fanfare

COUNT BASIE opened a ten-week cross-country theatre tour by playing the week of October 19th at the Orpheum Theatre in Omaha. Early in 1946 he will take a four-weeker at the Roxy Theatre, New York.

RAN WILDE'S orchestra is at present concluding a six weeks' extension on their



RAN WILDE

date at El Rancho Vegas, Las Vegas, Nevada.

ISMAEL MORALES, former flutist with Xavier Cugat, has formed a new orchestra and is playing at Torrey's Inn, Los Angeles.

Southward Swing

CHARLIE AGNEW is currently playing dates at various Army camps in the South and West.

BILL NAPPI has had his date at the Pickwick Club in Birmingham, Alabama, extended six months.

DICK LA SALLE'S orchestra opened at the Baker Hotel, Dallas, October 15th.

LOU SCHROEDTER and his orchestra completed their third year at the Terrace Room of the Hotel Mayflower in Jacksonville, Florida, early last month.



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Leonard Sues and Nora Martin "give out" on the Cantor show Wednesday nights on NBC, 9.00 o'clock EWT. Leonard, who is only 22, is the show's musical director.

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Opera and Operetta

IN only a few days now, on November 26th, the Metropolitan Opera Company will give its first performance in a post-war world. We like to think of the whole picture: the stage, a rosette of color and light, bringing to focus the fantasy audiences crave; princes wooing peasant girls, slaves becoming kings, lovers giving the kiss of death, gods decreeing doom; immortal love being portrayed between the rise and fall of a curtain, sorrow changed to joy in a split second. Yet folk absorbing this unreality perceive, with a wisdom beyond logic, that here, in folklore and fantasy, stand situations more plausible than those which must be faced on emerging into the work-a-day world. Fortunate indeed are we to have these vignettes of life, stripped of life's bitterness, its doubt, its horror, its grief.

Post-War Metropolitan

EDWARD JOHNSON, manager of the Metropolitan Opera Company, points out that new productions for the coming season will be difficult since "the canvas, wood, hardware, sizing and a dozen other necessities in the manufacture of scenery are not yet available. Besides, even if a magic wand could fill our shelves with these commodities, it is still too late to plan and execute new productions for the current season. New operas, or new versions of old ones, must be conceived months in advance and management must make its plans at least one or preferably two seasons before presentation."

The chief objective of the Metropolitan Opera Guild in its eleventh season is to be the establishment of a \$100,000 fund to pay for new Metropolitan Opera productions. The goal of this year's drive will be \$50,000, a sum which will be at least partly realized from a preview of Gounod's "Romeo and Juliet" on November 23rd, the cast including Patrice Munsel, Raoul Jobin, Martial Singher, Thomas Hayward, Francesco Valentino and Ezio Pinza. The work will be under the direction of Emil Cooper.



FRITZ BUSCH

The opera season which traditionally covers the period between Thanksgiving and Easter, will begin this year on November 26th and continue for eighteen weeks through March 30, 1946. The series will include eighteen consecutive Monday evenings and Saturday matinees, and, as previously, sixteen performances on the Wednesday, Thursday and Friday evening subscription series.

Five revivals have been announced:

1. Puccini's "Madama Butterfly", absent from the Metropolitan stage for the duration of the war. (It was last heard November 29, 1941.)
2. Gounod's "Romeo and Juliet", banished from the Metropolitan since January 14, 1938.
3. Donizetti's "Don Pasquale" which was last heard on February 20, 1941.
4. Puccini's "Il Tabarro" which received its world premiere at the Metropolitan December 17, 1918, and has not been heard since March 1, 1920.
5. Verdi's "Otello", last heard on January 28, 1942, in its forty-sixth performance at the Metropolitan.

Two conductors, Fritz Busch and Antonio Votto, have been engaged for the first time this season. Mr. Busch was born in Siegen, Westphalia, conducted opera and orchestral concerts in all the capitals of Europe, was regular conductor at the Dresden State Opera until the Hitler government caused his resignation, founded the Mozart Festivals at Glyndebourne in Sussex, England, and, during

the past few seasons, conducted operas and concerts in Buenos Aires, Chile and Montevideo. Mr. Votto is a young Italian conductor. Besides these two, the roster of conductors includes Paul Brelsach, Pietro Cimarra, Emil Cooper, Wilfred Pelletier, Karl Riedel, Cesare Sodero, George Szell and Bruno Walter.

Kurt Adler has been engaged as chorus master. The musical staff includes three newcomers, Maurice Faure with special responsibilities for the French department, Leo Mueller, and Max Rudolph.

Newcomers among the singers are:

Dorothy Kirsten, soprano from Montclair, New Jersey, one of the last Americans to enjoy European training before World War II, and already well known on the operatic stages of Chicago, San Francisco and Mexico City, will make her Metropolitan debut this season.

Pierrette Alarie, soprano, who was born in Montreal, Canada, made her radio debut at fourteen, and her first appearance in opera in 1943. In the Spring of 1945 she was one of the Auditions of the Air winners, and her debut at the Metropolitan will be her first appearance in New York.

Thorsten Ralf, tenor, and Joel Berglund, baritone, are the first newcomers to reach the Metropolitan from post-war Europe. Both men hail from Sweden, where they are well known in Wagnerian and other roles.

Jussi Bjoerling, outstanding lyric tenor of Sweden, returns to the Metropolitan, where he was last heard as the Duke in "Rigoletto" on February 27, 1941.

Arthur Kent, a winner of the 1940 Opera Auditions of the Air, will also be welcomed back to the company, after extended service in the Armed Forces.

Wellington Ezekiel, the lone new member of the bass roster, comes from Allentown, Pennsylvania.

Philadelphia La Scala

THE Philadelphia La Scala Opera Company paid its annual festival visits this Autumn to Buffalo and Detroit. Appearing in the former city during the final week of September and in the latter during the first week of October, it presented eleven operas in fifteen performances. Giuseppe Bamboschek and Gabrielle Simeoni are the company's musical directors, its general supervisor, Francesco Pelosi.

On November 1st the company opened its regular Philadelphia season of twelve performances with "La Forza del Destino". The company's first season in Washington, D. C., began on November 2nd with "Tosca", with Grace Moore, Armand Tokatyan, and George Czaplicki

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heading the casts. Six performances are being given there and five will be given in Baltimore, starting November 23rd with "Madama Butterfly".

New York City Center

THE New York City Opera Company after playing to more than 80,000 persons in five weeks, decided to extend its regular season by eleven days, bringing the closing date up to November 11th. Bizet's "Carmen" which proved the most popular offering, opened the post-season period November 1st, with Winifred Heldt in the title role. On November 8th Rafael LaGares, the Mexican tenor, made his debut as Alfredo in "La Traviata". Laszlo Halasz, the company's artistic and music director, has already announced that Todd Duncan who so successfully sang the role of Tonto in "I Pagliacci" this season will be with the company again next season.

Chicago

THE Chicago Opera Company is just concluding a season highlighted by the appearances of such outstanding artists as Zinka Milanov, Leonard Warren, Emery Darcy and Bruna Castagna.

The performance of "Parsifal", with Fritz Stiedry conducting, on October 20th and 27th, ranked high in the season's offerings. Emery Darcy sang the difficult title role with forcefulness and warmth, and Kerstin Thorborg sang Kundry with equal depth of feeling.

Stage Whispers

THE revival of "The Red Mill", Victor Herbert operetta, which opened at the Ziegfeld Theatre in New York, October 16th, treated the work with nostalgic charm. Consensus of opinion has it that the best aspects of the production are its

music, and the comic touches of Eddie Foy, Jr.

Beginning October 29th, the Paper Mill Playhouse at Millburn, New Jersey, presented Kern's "Roberta", with Harold Patrick, Barbara Scullia and Donald Gage in the starring roles.

Portsmouth, New Hampshire, has just opened a new vaudeville house with its policy seven acts Sundays through Wednesdays. The orchestra's personnel is "Ted" Wright, George F. Hill, Merrow Bodge, Groyer Amick, and "Scoop" Scammon, all of Local 376, Portsmouth.

Leonard Warren, baritone, was presented during his recent South American tour, with a Scroll of Honor by the Brazilian Cultura Association as a token to an artist "who brings an abundance of culture and art to our Brazil as well as personal encouragement to every Brazilian artist".

William Fantozzi has been chosen as conductor of the newly organized Chicago Park District Opera and Operetta Guild.

Item from Italy

WHEN the Military Government gave the Italians some lumber to rebuild their homes, they used it to construct chairs for the La Scala Opera House.

The Curtain Falls

CARL OSKAR ALWIN, former Austrian orchestra conductor—he was conducting a performance of Tchaikovsky's "Eugen Onegin" even as Nazi troops were marching into Vienna in 1938—and conductor of the Chicago Civic Opera Company in 1939 and 1940, passed away on October 15th in Mexico City where he was engaged as conductor of the Opera Nacional.

» » TRADE TALK « «

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During the war the H. N. White Company produced above five million dollars' worth of radar and other equipment for the Army Signal Corps while also producing around 30,000 band instruments for the Armed Forces.

A new electrically operated metronome, known as the Stamford Electronic model, has recently been turned out by the Continental Music Company.

Max Scherl and E. H. Roth have purchased the controlling interest in the F. A. Reynolds Company, Inc., Cleveland, manufacturer of band instruments. The policy, factory personnel and management will remain the same.

A new metal string known as the "Black Label" brand for both Spanish and Hawaiian guitars has been put on the market by the Grover Accessories Company, Freeport, New York.

Gretsch and Brenner, Inc., New York, are distributors of the "Franz" Electronic metronome.

The Rudolph Wurlitzer Company of North Tonawanda, New York, has announced preliminary details of its first two models of the world-famous Orgatron, one, a "Series 20" dual manual console, the other a "Series 10" single manual. Both consoles are distinctively styled yet hold to the traditional dignity, simplicity and beauty of fine organs. These models, it is understood, will be offered in a broad variety of beautifully designed consoles.

L. A. (Slim) Knowles has been appointed Piano Sales Manager for the Jesse French and Sons Division of H. and A. Seimer, Inc., at New Castle, Indiana.

Selmer, Elkhart, Indiana, announces that Porta-Desks are again available to music dealers and musicians after an absence of over three years, due to the critical need for corrugated fibre board in packing and shipping war materials.

Publishers' Notes

Music Publishers Holding Corporation announces the addition to its sales force of Manny Bisher, until recently a Captain in the Air Corps.

"Nimitz and Halsey and Me", published by Robbins Music Corporation, is rolling up an avalanche of enthusiasm. Ralph Barnhart is its composer; the writer of the words is Captain William Gordon Beecher, who is currently in command of a group of destroyers in Tokyo Bay.

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By HOPE STODDARD

CRAFT UNIONS OF ANCIENT AND MODERN TIMES, by John P. Frey. 120 pages. Metal Trades Department, A. F. of L. Building, Washington 1, D. C. \$1.50.

The concerted achievements of the world's skilled workers have received little attention from historians. As the author—who incidentally is president of the Metal Trades Department of the A. F. of L.—points out, "The fact that they were the ones who early developed the democratic principles and practices of self-government was ignored, because they were not of the ruling or the warrior class". Yet the real growth of civilization is registered not by the rise and fall of dominant personalities, but by the steady heightening in the standard of living and in the intelligent correlation of social forces by the great mass of people.

This book, thus, which traces the course of the trade union movement from the earliest times to the present day, is a peep-hole into past, ancient, medieval and modern, filled with man's struggle for wider horizons—not his incidental wars and regimes, that is, but his slow advance in coping with his environment, with his fellows, with himself.

The trade unions of antiquity show him recognizing his power in unionism, his awakening consciousness of a force not of arms nor of money, but of human ingredients of fairness, cooperation, consideration. The Medieval Craft Guilds show him increasingly aware of his strength through unionism. The final chapter on "Trade Unions in America" reveals his enormous strides from the days when workmen demanded higher wages "to the dishonor of God, the scandal of the Scriptures and the grief of divers of God's people" to the present of their recognized and honorable position in the social scheme.

The book gives all this—and much besides. Because, in the midst of a careful graphing of sociological development we are allowed to witness not surface doings in throne rooms, battle-fields and cathedrals, but scenes perhaps no other history could present, the human forward-surge in smithies of Ancient Greece, in fisherman's unions of Pompeii, in open-air foundries on the Jordan, in guild halls of the Middle Ages—in short, scenes depicting crucial moments in man's real progress.

FLORESTAN, the Life and Work of Robert Schumann, by Robert Haven Schauflior. 574 pages. Henry Holt and Company, Inc. \$3.75.

There is something curiously anachronistic in subjecting Schumann to a Freudian overhauling, though, goodness knows, so typical is his case that Freud himself could have invented him. However, to diagnose Schumann's whole life along these lines is modernizing this gentle romanticist beyond reason. One can be sure, he lived his harassed days through without once being told he had a mother fixation or a dual personality. Certainly his contemporaries, viewing him in such lights and shadows, would have been unable to recognize him.

Not that this particular slant lacks either vividness or charm. We find the introduction to a Schumann of complexes and traumas fascinating. And no doubt it is the only avenue by which today's searchers into human nature could come at him at all. But we have just the faintest suspicion that this composer seen through Freudian lenses, this "Florestan" of Schauflior's probing, will not be quite so comprehensible to generations to come which will have rebounded from this age's introspective seizure into more objective thinking.

The chapter, "What Makes his Music Schumann" is evidence of the author's musical as well as analytical skill, and the whole book is evidence of his human understanding. It is this latter gift rather than any scientific acumen which will cause us to find a particular place for this volume on our shelves and in our hearts.

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HERE, THERE AND EVERYWHERE

Local 47 Sponsors Music for the Wounded

AS the last notes of victory were being sounded, members of Local 47, Los Angeles, and film celebrities, both of which groups have contributed so generously to the war-time entertainment of our troops, again responded in a tribute to the wounded champions who offered their lives. This benefit concert of September 22nd was given to insure that the service men in hospitals throughout Southern California, many of whom will remain there long after the tumult and the shouting die, will continue to receive some kind of musical entertainment during the coming years. The proceeds of the Bowl event are to be devoted entirely to providing entertainment to furnish musical ensembles and soloists for Southern California's wounded veterans of both World Wars.

Sponsored by Local 47 and staged by Mervyn LeRoy, this concert drafted enough luminaries into footlight service to entice one of the biggest crowds in Bowl history to the amphitheater, that is, more than 20,000. Its size and enthusiasm seemed to guarantee a successful future

for the embryo organization known as "Music for the Wounded", formed last spring under the supervision of "Spike" Wallace, president, and John te Groen, vice-president, of Local 47.

The Bowl program was designed to possess both classical and popular appeal. Its earlier portion, conducted by Leopold Stokowski, furnished a symphonic accompaniment (the Air from Bach's Suite in D), for an opening prayer read by Bette Davis. Written by Stephen Vincent Benet, this prayer was originally intended for the 1942 Flag Day address of the late President Roosevelt.

Pianist Artur Rubinstein appeared as soloist for the first movement of Rachmaninoff's Second Piano Concerto, and Stokowski rounded out the symphonic portion with a performance by the Hollywood Bowl Symphony of Bach's Passacaglia and Fugue in C minor.

Post-intermission activities took a decidedly mirthful trend, with Jack Haley acting as master of ceremonies, and with the conductor's baton shared by John Scott Trotter, Axel Stordahl, Robert Dolan, Eddie Paul and Alfred Newman. Comedian Jack Benny at last made his

long-yearned-for debut as "concert violinist" in a performance which set music back about twenty years.

Others contributing to the hilarious and informal proceedings included comedians Bob Hope, Jerry Colonna, and Bob Burns, and singers Frank Sinatra, Bing Crosby and Dinah Shore. Excerpts from "Porgy and Bess" concluded the concert.

The article contributed by J. K. "Spike" Wallace in the October Overture, magazine of Local 47, deserves re-publication and is therefore presented herewith:

"Music for the Wounded" is no longer a plan. It is now a reality.

When John te Groen first advanced his idea of providing music for the wounded, there were many skeptics who ventured the opinion that our people wouldn't go for any such plan for the service men now that the war is over. Some even expressed the thought that our



J. K. "Spike" WALLACE

people were "too fickle", and since the war is over would forget the fighting man. Those skeptics must have changed their colors when thousands jammed the Bowl to sit under a "harvest moon" for nearly four hours for an all-star concert and variety show.

The reason for this success can be attributed only to the enthusiastic work of every person who had anything to do with its plans. The whole-hearted cooperation it enjoyed from the very beginning was gratifying. To offer any single praise would be impossible with stars such as Stokowski, Rubinstein, Jack Benny, Sinatra, Dinah Shore and Bing Crosby. The musical parts of the concert were of the best. Bob Hope, Jerry Colonna and Bob Burns gave the giant audience the best in comedy. Jack Haley did a bang-up job as Master of Ceremonies. Bette Davis, introduced by Pat McGeehan, hushed the throng with her superb rendition of the "Flag Day Prayer" and radio's own Ken Carpenter delivered Glenn Wheaton's impressive script, "Music for the Wounded", which met with a magnificent reception.

The production was faultless under the capable direction of Mervyn LeRoy.

The musicians and orchestrations were of the best. For the first time in the giant shell of Hollywood Bowl, 300 of the finest musi-



JOHN te GROEN

clans, each an artist on his instrument, gathered to give an inspirational performance. . . . We wish to thank the stars, the 300 musicians, the excellent conductors, the Sportsmen's Choir, and the entire personnel of Hollywood Bowl, for their participation in the concert, as well as our own membership for their support of the "Music for the Wounded" concert. Our humble thanks to everyone who served on the various committees and assignments which made the "Music for the Wounded" concert a huge success. To say the concert was a success is verified by the gate receipts of \$30,479.00. . . .

"Music for the Wounded" is only the first step in helping the future America. Our devotion to our dreams and ideals is the next. For we never want to forget that we are a union of free peoples, and that "This is our America!"

In Honor of Its Service Members

LOCAL 151, Elizabeth, New Jersey, honored its members, recently discharged from the Service, at their quarterly meeting last month. Among those to whom tribute was paid was Major Fred Wesche, Edward Gee, Louis Kaufman, Michael Rosini, Gaylord Young, Stanley Conrad, B. Paul Harvey and Anthony Panzarena. The meeting was followed by a dinner attended by more than one hundred.

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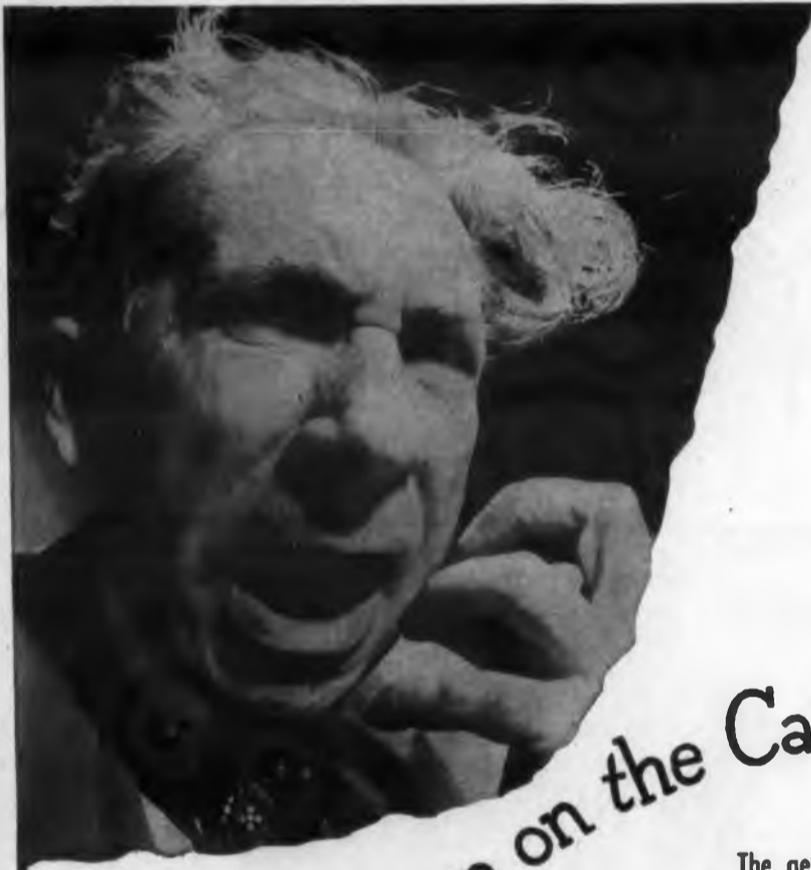
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I find the greatest thing in this world is not so much where we stand, as in what direction we are going. To reach the port, we must sail sometimes with the wind, and sometimes against it; but we must sail, and not drift, nor lie at anchor.

—OLIVER WENDEL HOLMES.

For Which We Give Thanks

AGAIN Thanksgiving Day comes with its reminder that life itself—the tang of cold morning air, the glimpse of a misty brook huddled in a valley, the sound of children laughing, the smell of burning leaves—is a boon for which we can never make sufficient return. But this year there is another cause for thanksgiving, one which must stir feelings too deep for words. This lies in the fact that this year these goods of life may be enjoyed without overtones of distant agony. As that bird sings, no soldier falls wounded; as the pigeon circles, no ship's deck is swept of human life; as that leaf slants downward, no pilot plummets to earth. This year life can be enjoyed without the shudder at its counterpart, death. For this we are truly thankful.

As musicians our thanks may be doubled in that we find ourselves in a world which can still play and sing and dance. But here our gratitude must be underlined with resolve. Our zest for living, with its colors and sounds and scents, our love of the future, with its hopes and possibilities—we must not allow these to slip from our grasp. There is a war—the war of 1955 or 1965 or 1975—which at all costs we must prevent. There is a period of misery, of brutality, of doom, which at all costs we must forestall. By all that is strong within us, now, before it is too late, let us seek to fashion a world not of fear or greed or animosity, but of fair dealing and fearlessness and firmness. Let us determine to realize good for self through good for all. Let us vow to bring to all peoples the conditions that we have striven for through pain and death. Only thus may we earn the right to live—we and our children—in this fair new world of peace.

The Cooperative Art

WHEN one hears a symphony orchestra interpreting a great composition one might fall into the mistake of thinking the result is brought about only by highly developed skills of a group of players—Mr. Jones and Mr. Gillespie and Mr. Cummins evidencing the fruits of ten or so years' training under the best instruction. Would it were as simple as that!

As a matter of fact the creation of music is a process of a thousand steps. Take the musician's sense of cooperation, indispensable to the final effect. The "lone musician" is a contradiction in terms. There is no such animal. If he is a "solo" violinist, harpist, or cellist, he has an accompanist; if he is a double-bass player, a percussionist, a bassoonist, he is surrounded with a band of assorted fellow musicians. Even if he is a pianist or organist he must depend on tuners, electricians, movers and what not in order to pursue his profession. As for the average orchestra musician—and the large percentage of players are in this category—he is as useless without his colleagues as the traditional fifth wheel.

This is not the case with artists in other media. The painter completes his canvas and it is projected before its "audience" without any other artist's aid. The sculptor's creation wins its way to posterity without an interpreter's assistance. The poet's verse is absorbed by the reader as it was written, in solitude. The world's greatest pieces of music, on the other hand, presuppose not

only a composer's genius but the concerted labors of bands of musicians all imbued with particular skill, talent and training. That great symphony is not Mr. Jones or Mr. Smith playing at his best. It is the concerted efforts of eighty or so sensitive and interacting personalities who have learned the means of channelling their separate impulses toward a common end.

This cooperation which musicians perform have learned in their art might be an explanation of the effectiveness of the union they have formed for the preservation of their rights, might speak optimistic volumes on the possibility of man's coming to some sort of concerted agreement on the development of this much-battered globe, where he must learn to live in peace if he is to live at all.

On Our Nation's Coming of Age

WE cannot sufficiently congratulate American music lovers on having come of age. This maturity, evidenced in their appreciating music according to its inherent worth and not according to the nationality of its composer, has been apparent during the present war years, offering striking contrast to the reactions during the first World War. Then works by Wagner were omitted from the programs of practically all of the great symphony orchestras, and, toward the end of the conflict, even those of Brahms and Beethoven came under the ban. Irate subscribers to symphony orchestra seasons refused to purchase tickets if the Beethoven Ninth—a work epitomizing nobility and purity—was to be performed. Opera had to be sung in English whether the singers could negotiate that language or not. So innocuous a song as "Hark, Hark, the Lark!" was considered subversive, its use designed to give aid and comfort to the enemy.

We are truly gratified that such conditions have not prevailed during World War II. Appreciation of music had developed at the war's opening to such an extent that music lovers refused to have their critical senses impaired by factors outside the realm of art. It was perceived that greatness in music transcends all other considerations, that genius speaks out when it must regardless of climate or age.

The greatest triumph of all in music appreciation occurred when we adopted the opening phrase of Beethoven's Fifth as our own Victory Theme. And rightly, too. Because not only is the *motif* stirring and strong, fit for the purpose, but its *motivation* was of the sort to inspire us. Perhaps no more enthusiastic proponent of individual freedom ever existed than the man who conceived that phrase. In an age that kow-towed to titles, he would have none of them; in a world that humbled itself before the "Emperor" Napoleon, he publicly denounced him; in a society that considered musicians upper servants, he walked proud and untrammelled. That we have gained an inkling of the significance of such expression in music and are aware of its appearance in the great compositions of all nations and eras, marks our coming of age as a musical nation.

Avoid Nervous Fatigue

THE Union Labor Life Insurance Company has directed our attention to a most helpful article on health, appearing in the magazine "Your Health" in which the author, Frank S. Caprio, M.D., points out that the so-called feeling of "nervous tension associated with physical fatigue" is a handicap, especially in occupations as strenuous as that of band and orchestra musicians. As a self-administered remedy, Dr. Caprio makes the following ten suggestions with the assurance that, if they are given a fair trial, nervous fatigue and its consequences will rapidly give way to mental health and efficiency:

1. Do not exceed your fatigue limit. Budget your efforts; economize energy. Don't give yourself mental indigestion by trying to do too much in one day.
2. Develop the art of relaxation . . .
3. Be moderate. Sound living habits are the key to a sound body and a sound mind.
4. Rest through recreation. Avoid the demoralizing effect of doing the same things day in and day out.
5. Control your emotions. Don't argue. Reason things out. Cooperative, cheerful people control their emotions and conserve their energy.
6. Don't be afraid. Morbid fear is a bad habit, one to be avoided like a contagious germ.
7. Rest and sleep. Avoid chronic tiredness with proper diet, sleep and recreation. Don't cheat yourself out of your eight hours' sleep. It's too expensive.
8. Watch your diet. If your work requires mental effort, eat a light lunch. Eat the right foods in moderation, and in a leisurely way.
9. Get a periodic physical check-up. See your doctor and your dentist twice a year. Nervous fatigue may be an early symptom of something much more serious.
10. Cultivate mental hygiene. A relaxed mind is free of nervous fatigue. Keep your personal problems in proper balance.

Further valuable health talks may be obtained by writing directly to the Union Labor Life Insurance Company, 570 Lexington Avenue, New York 22, N. Y.

A Humorist Honored

JUST one hundred years ago, on November 30, 1835, was born a great humorist, perhaps the greatest the world has ever known, Samuel Langhorne Clemens, familiar as "Mark Twain" to millions who have revelled in the adventures of Tom Sawyer, Huckleberry Finn and Pudd'nhead Wilson. Those whose childhoods—and adulthood, too—have been made fuller and richer through companionship with this genius's pen-children have cause enough to revere the memory of this man. But we as members of a craftsmen's union, have an even more potent reason. For Mark Twain had time in a life in which he was variously printer, pilot, traveller, publisher, lecturer, writer and wit-dispenser, to be an organizer and member of one of the most unusual and effective unions ever formed, the "Pilots' Benevolent Association", an organization of the men piloting the steamboats along the Mississippi River.

This profession which required a great deal of training and ingenuity necessitated also a great deal of cooperation among the pilots, since the course of the river's current changed from day to day and since each pilot had to leave instructions for the next-comer. Yet despite the fact that the safety of thousands of passengers depended on the skill of these men, an effort was made by the steamboat managers to lower their pay through designating them as "steersmen" and giving the high salaries as well as the title of "pilot" to relatives and friends unskilled in the trade. Mark Twain who was not one to see an abuse gain ground unchallenged helped in stabilizing a union in which pilots could have their fundamental demands satisfied and their profession preserved.

As we pay our respects, then, to a great author and wit, let us also give due credit to a labor leader who could wage a good fight and retain his humor while doing so. That appetite for fun which was to make him sought after by citizens of every nation was no whimsicality of one breezily unaware of hardships endured by those about him, but a sturdy resolve to make life worth the living for all.

Today when the face of the world seems twisted into a permanent grimace of gravity and pain, when circumstances produce a chronic attitude of brooding despondency, perhaps it would be well to remember and strive to imitate this great man who, even while he accomplished mightily, could dispense the hearty laugh, the sly twinkle, the amusing repartee. A knack, this, that we might well seek to imitate, we inhabitants of a world grown too solemn, too fearful and too sad.

All in Favor!

ALL in favor raise right hands—with wallets. Naturally we want our men home but how much are we willing to do about it? Are we willing to pay for bringing them back? If we are, we'll buy *extra* bonds in the Victory Loan. And after these fellows get home—what then? We want to take care of the injured ones, of course. We want to give our men a chance to finish their education. We want to see that there are plenty of decent jobs for them. How much are we willing to do about that? If we are really serious about wanting to see that our men get what they have so richly earned, we'll buy extra bonds in the Victory Loan.

Now is the time. Let's have a show of hands—with wallets—to prove how much we want to hear that familiar voice yelling, "It's me!" Let's prove with pocket-books that we can do our job as well as they did theirs. They finished their job. Let's finish ours.

We suggest to our readers that they invest each in at least one extra Roosevelt bond to show that they believe in keeping in the fight to the finish. For this is a fight to preserve a sound, prosperous country for all of us who live and work in it. It is a fight to preserve ourselves and our children in the future.

When Money Talks

A RECENT comment by Eleanor Roosevelt on the dangers inherent in "technological progress" recently came to our attention, and we feel the following paragraphs deserve to be quoted in full.

"We have reached a point today where labor-saving devices are good only when they do not throw the worker out of his job. It is fine to produce more things than ever before, but in doing so we must benefit the employee as well as the employer. We must make it possible for him to work fewer hours, and at the same time permit him to have the things which make it possible for him to be a consumer. His wages are the part of our wealth which is most constantly in circulation.

"The circulation of money is a necessity to prevent depressions. Therefore, if too much money goes into the hands of people who can save it and not put it back into circulation, we will have a depression. When we live on invested money, instead of on the fruits of our own labor, of necessity that money must bring us in less. The stockholder or investor must expect less return than the original worker. Men should not have to strike for something which probably must be accepted in the future—the right to work fewer hours and yet receive the same wages."

Over FEDERATION Field

By CHAUNCEY A. WEAVER

TO MOZART

And when at length I wrench my sickened
 eyes
 Away in horror from headlines that proclaim
 How ruthlessly men strive to kill and maim;
 And when my shrinking hand the swift dial
 plies
 To miss the news wherein disaster lies . . .
 Then sudden, like a warm and cheering flame,
 A burst of music to my ears lays claim,
 And lifts my aching soul up to the skies.

For while the golden notes still throb and
 sing,
 I ponder on the man who gave them birth;
 No time had he for war and war's mad lust,
 As from his ink-stained fingers there took
 wing
 Such melody to clothe this sordid earth
 In magic . . . tho he long is dust.

—CLAIRE GOODELL

ON a golden October day (the 7th), the Wisconsin State Conference of the American Federation of Musicians convened in semi-annual session in the beautiful and progressive city of Racine. The skies were blue, the air was mild, and the rippling diapason music of Lake Michigan were all elements conducive to a perfect autumnal day.



Chauncey Weaver

The locus was the parlors of the Hotel Racine, in which delegates from the following locals duly assembled: Milwaukee, Kenosha, Oshkosh, Sheboygan, Madison, Janesville, Eau Claire, Watertown, Wisconsin Rapids, Sturgeon Bay, Beloit, Waukesha, Manitowoc, La Crosse, Green Bay, Stevens Point, Shawano, Superior, Racine and Monroe. These, together with something like fifty visiting guests, made up a fine and enthusiastic group.

President Erwin Sorenson of the Racine Local, just home from a trying siege at Rochester, Minnesota, welcomed the visitors. Rev. Robert Tipton gave the invocation. Mayor Francis Wendt handed over the keys to the city; Sheriff Robert J. Matheson gave assurance that in case of trouble or misunderstanding writs of *habeas corpus* might be easily obtained; and Anthony Russo, president of the Central Labor Council, dilated upon the harmonious relations existing throughout the ramifications of organized labor in Racine.

President V. Dahlstrand and Secretary W. Clayton Dow, long familiar in their respective stations, then took charge and the regular order of business was speedily under way.

As usual each local represented was called upon to present its jurisdictional report. As a rule these reports were optimistic. In spite of the handicaps of protracted war, the home guard was busy and the outlook promising. There were some troubles with which to cope; but misunderstandings were being cleared up, and all were looking forward to next year's national convention.

At the noon hour all delegates and visitors were treated to an appetizing dinner in the magnificent temple of the Veterans of Foreign Wars. Incidental to the noon-hour feasting there were some refreshing musical incidentals.

Orson White, pianist, and Elizabeth Mueller with her violin, played a program of high-grade music unembellished by a single fragment of musical trash.

The Belle City Four, Arnold Gubrud, haritone, Alfred Carlson, tenor, Julius Krenzke, leader, and Earl Neibaur, bass, delighted the crowd and were compelled to respond to repeated encores.

Next came the famous Johnson Brothers, Oliver and Elmer, who, with musical instruments of their own invention, brought the entertainment program to a hilarious close.

Business was resumed at the afternoon session. Visiting guests—Percy Snow and George W. Pritchard of Waukegan, Stanley Ballard of Minneapolis, Edward Ringius of St. Paul, John P. Baer of LaPorte, Indiana, and Field Representative W. B. Hooper of Elkhart, Indiana, were all given an appreciative hearing.

President Dahlstrand, Secretary Dow, Treasurer Tony Vandenberg of Green Bay, were given unanimous reelection and the obligation was taken under the direction of Executive Officer Chauncey A. Weaver.

Local 201 of La Crosse will have the honor and the responsibility of entertaining the Spring convention.

Local 42, Racine, performed a splendid job in the matter of conference entertain-

ment. It has a membership of 350 and reports about 100 members in war service. The local is officered as follows:

President, Erwin H. Sorenson; Vice-President, Robert J. Matheson; Secretary, W. Clayton Dow; Treasurer, Russell Saltz; Executive Board—Fred Pahl, Reggie Freeman, and Nile Fuller; Sergeant-at-Arms, Albert Schlatte.

The Conference proceedings were climaxed by a rousing endorsement of the James C. Petrillo Presidential Administration.

*First, it looked like the Tigers;
 And then, it looked like the Cubs;
 But those at the end who were losers,
 Could never be classified "Dubs".*

There are plenty of reasons now and then for singing "God Bless America". One of these is the Parisian system of court-room trial, especially in criminal cases, something absolutely unknown in our own homeland. Of all the farcical, outrageous, heathenish demonstrations known to court-room procedure, the two recent trials reported from France overshadow all recorded precedent. When judges on the bench spew their venom over the accused, in a fashion against which defendant's counsel are too cowardly to protest; when jurors, sworn to an impartial weighing of evidence, stand and berate witnesses trying to tell their own story, then judgment has fled to brutish beasts and government by law has become a ghastly mockery. The defendants may have deserved the extreme penalty of the law but it was not necessary to resort to hideous court-room burlesque to reach proper determination. Occasionally, justice miscarries in the American courts, but it is not because dignified formality has given place to barbarous pandemonium, and that judicial reason has deserted its throne. Yes—"God Bless America!"

*There's a divinity that shapes our ends,
 Rough-hew them how we will.*
 —Hamlet, Act V, Scene 2.

We are in receipt of a communication from "Doc" Sartell, dated Yokohama, Japan, September 30, 1945. Doc is a widely known bandmaster from Janesville, Wisconsin, long prominent in Local 328, and has friends scattered all over the country. He has received far more letters than he has been able to answer; and we take it that he would like to use this means of getting some word to his friends of the homeland that he is heading once more toward civilization and is herewith giving some account of himself and his manifold activities. He writes as follows:

Yokohama, Japan,
 30 September, 1945.

Greetings to All of You and once again accept my letter in mimeograph form as I have been and I am swamped with work. Right now I am getting a lot of new men and reorganizing the Band. Have thirty-four at present, with authority to build it up to ninety, but I expect to be started home before it ever reaches that strength.

The 1st Cavalry Division and the 11th Airborne Division landed on Japan a few days before I did with the Americal Division, but the Americal Division was the first Infantry Division to land on Japan. We arrived combat loaded but it is unbelievable the way the Japs have cooperated. We were one of the first bands to play in Yokohama. This city is only eight miles from Tokyo and had a population of nearly a million before the war. You ought to see what our Air Forces did to these cities as well as every other large city on Nipland.

We can thank God that we came to Japan as we did as we were training at Cebu, P. I., to be prepared to hit very near here the latter part of October or the early part of November. We were located in a theatre in Yokohama for awhile, and day and night we played at the terminal for the incoming liberated Allied prisoners. It was really a very interesting assignment. All the big brass such as General MacArthur, Lt. Gen. Hall, Lt. Gen. Griswold, Lt. Gen. Eickenberger and others were on hand to shake the hands of the incoming men and women and do all they possibly could for all. These men and women were all greeted with the Band. Good looking Red Cross girls and nurses gave them knickknacks and newspapers. They were then loaded onto trucks and hurried to the 42nd General Hospital at the dock where they were fed, properly clothed and loaded on hospital ships for a hurried return to their homeland. All able were transported by plane. There were three or four hospital ships at the docks at all times and a number of mornings we went to the docks and played at the various ships.

Then things happened and happened fast. I had already started five of my band home on points from Cebu. On the 22nd I started fifteen more home. These men were transferred to the 43rd Division which is returning home as a unit. Fifteen new men were transferred to me from the 43rd—low pointers. Several days later I started seventeen more and one more leaves tomorrow, about ten more will leave in a few weeks and it will leave only about six of my old gang who came overseas. They should return home by Christmas.

I have more points than any of them, ninety-four, and only waiting for my number to come up. I want to go home. It was very kind of the commanding general to ask me if I would stay at least six months more, but I decided otherwise and it won't be too long

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before I hit the USA. It was very nice of all of you to write me and I deeply appreciated it. Letter writing was about my only pastime and I did as much as I could. It's been New Caledonia, Bougainville, Leyte, Negros and Japan. We did see a lot of other islands and I stepped off the ships at the Russells, Finch-haven and Hollandia, both in New Guinea, to be able to say I was on the island.

I am very proud of every man I ever had in my command since 1940. They all did one splendid job and we were told that we had one of the BEST Bands in the Pacific. It's not me but the men who did the job. I never, never thought that my own son would beat me home and I did drop a few tears when the last of my old men that left with me in Janesville on 15th of October, 1940, departed to the States without me. Despite offered promotions I stuck with them and they stuck with me. I told the folks on the 14th of October, 1940, that I would bring them all back. Rogge transferred to the Paratroops and died in Italy. Life wasn't always bad and it was only dangerous for short periods. To me the tropics are a problem and time will only tell how many got malaria and other tropical diseases. I hope the number is at a minimum.

So, thanks again. It says WELCOME on the doormat at 454 South Fremont Street in Janesville, Wisconsin, and I hope that I meet my well wife and two grandsons soon. Loads of success to all of you and once again THANKS. I'll be SEEING you.

Sincerely,
 DOC SARTELL

Brother Sartell can rest assured of a most cordial welcome from a host of abiding friends.

In view of certain untenable theories now and then, here and there, expounded, the following paragraphic admonition from the *Milwaukee Musician* (Local 8), should be committed to memory and made

a matter of official recordation for timely reference:

The American Federation of Musicians throughout the country stands firmly on its convictions that an instrumentalist, good or otherwise, is far better in the Union working with the Union as a Union-minded member than on the outside working against the Union. This policy as adopted many years ago has shown satisfactory results. Hereafter let's not be hasty in drawing conclusions on a player's ability. Weigh the circumstances. Remember you yourself probably went through the same routine.

We learn that, President Walter Sparks of Local 141, Kokomo, Indiana, is in the Burleson Hospital at Grand Rapids, Michigan. We certainly hope for his speedy recovery and early return to his home jurisdiction where his faithful and efficient work for local musicians is constantly in evidence.

Speaking of Kokomo, Secretary H. Ralph Hutto writes: "Iowa had better look to its laurels for its tall corn. Incidentally, the peaches and corn were grown in Local 141 jurisdiction." The corn was not far enough along to judge when we were there; but the peaches were fair to look upon, graceful in ball-room movement, and in all respects in full accord with the finest feminine Hoosier traditions.

The soldier boys are coming home, and what a cordial welcome they are receiving. Alas, for those who will not return! May the countless shrines where rest

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their silent dust be kept green by Nature's beautiful foliage; and we are sure the birds of the air will not forget to sing.

In recent months we have had pleasurable occasion to refer to some of the highlights in the musical career of the veteran maestro, J. S. Duss, band leader, orchestra director, and composer, still going strong at the age of eighty-five. He makes his home at Ambridge, Pennsylvania, where he is still counted a leading citizen and promoter in all worthwhile civic activities. An Ambridge paper, of recent date, recounts a late accomplishment, namely, the completion of a musical setting for the Twenty-third Psalm. Of all the 150 Psalms it is safe to say the Twenty-third is the most familiar to the religiously inclined; most often read and quoted; and most widely accepted as a comforting and healing balm to human hearts. It is not surprising that this musical creation made a profound impression upon the large audience which listened to its rendition. May it enjoy a wide infiltration into the volume of sacred song, an inspiration which the world so sorely needs.

Stanley Ballard, versatile secretary of Local 73, Minneapolis, is fond of birds. His recent experience in trying to civilize a parrot is recorded in poetic phrase:

*We once had a blasphemous parrot,
That swore till we just couldn't stand it.
When we tied up his beak,
He learned in one week,
In the deaf and dumb language to swear it.*

The Japanese short-cut to heaven is generating a heavy up-surge of skepticism.

Mozart is buried in an unknown grave; but his music is a thrilling inspiration throughout the world.

"Paderewski Gave President Truman Lesson On Piano", is the startling caption to an article appearing in the Canton, Ohio, Labor Day Special Edition, kindly forwarded to us by our abiding friend, Adam Shorb. Here it is:

Many hitherto unrevealed incidents in the life of Harry S. Truman have come to light since his elevation to the Presidency, not the least interesting of which is the fact that the great Polish composer and virtuoso, Ignace Jan Paderewski, once gave Mr. Truman some highly appreciated pointers on playing the instrument. Piano playing is Mr. Truman's favorite pastime, the President having taken it up as a boy because poor eyesight made it impossible for him to enjoy outdoor sports. Confused about how to turn a sharp corner in one of Paderewski's compositions, he asked the master about it upon meeting him in Kansas City. Paderewski showed him how to execute it, albeit the lesson lasted but a few minutes. Available records indicate this was the only time Paderewski ever taught in this country.

There is thus displayed another decorative feather in the present-day cap of White House versatility. Quite likely the famous "Minuet" is a parlor favorite.

*For Orpheus' lute was strung with post
sinews;
Whose golden touch could soften steel or
stone;
Make tigers tame, and huge Leviathans for-
sake unbounded deeps,
To dance on sands.*

—The Bard of Avon.

In the rush of preparing a report on the Illinois Conference, at Decatur, we were guilty of an oversight. We refer to the appearance on the convention scene of Charles P. Housum, long time local official and delegate to many national conventions. He and his wife, also well-known to former convention attendants, are both in good health. The visitor was given a cordial conference greeting.

Are you weak and weary and chuck-full of lassitude as a climax to a long summer of hard work, and greatly in need of a good place for recreation and rest? Then why not try Argentina?

Do not overlook Thanksgiving Day. The war is almost over except some sporadic fighting in remote sections of the globe. Christmas is only about one month away; and Peace on Earth, Goodwill to Men, will be the order of the day.

The "One World" dream is a beautiful conception; but it seems we have to weather a long string of nightmares in order to reach the cherished goal.

*The frost is on the pumpkin,
The fodder's in the shock;
Enough of apple cider,
To more than fill each crock.*

Who said there is nothing new under the sun? Musical therapy has arrived and is here to stay.

Local 6, San Francisco, has reached the diamond jubilee dateline. Celebration of the event will be deferred until the international dove of peace can sing a more coherent song. We congratulate Local 6. From 1885 to 1945 is some historic stretch. Many have been the intricate problems it has had to solve. Yet it stands upon the hilltop of retrospection, full of courage, and ready to wage a valorous cam-

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paign in the uncertain days which lie ahead.

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Local 130, Carbondale, Pennsylvania, mourns the death of one of its charter members, Frank P. States, who died suddenly of a heart attack on September 8th. For forty years Brother States acted as financial secretary of the local, at the time of his death holding the office of financial secretary-treasurer. He attended several National Conventions and represented his local as well as the Pennsylvania-Delaware Conference.

Finally—

I.
November—month of grayish somber skies;
White murky clouds obscure the sun's aris;
Gold-tinted leaves upon the earth abound;
The tools of harvesting are scattered 'round

II.
The ripened corn is standing in the shock;
Twill soon be housed behind a key and lock;
Thanksgiving Day will once again be here;
Filling the air with glad domestic cheer.

III.
Across the land from sea to shining sea;
Amid we'll hear the anthem of the free;
And gathered 'round the festive family board,
For peace and plenty, sing and praise the Lord!

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Our Members IN THE SERVICE

THE Distinguished Service Medal—highest Merchant Marine award—was presented on September 21st to Barney Burnett (Barney Baritago), a member of Local 3, Indianapolis, for his extraordinary courage and expert seamanship in bringing a tanker safely into New York harbor after it had been seriously damaged by a fire on April 9, 1945, in which thirty-one men lost their lives.

The presentation was made by Capt. Hewlett R. Bishop, Atlantic coast director, War Shipping Administration, in a ceremony in New York City attended by Burnett's mother and sister. The mate of the tanker St. Mihiel, Burnett took command after the captain and first mate were killed in a fire caused by collision with another ship 700 miles out of New York. Throughout the return, Burnett and the crew had to fight recurring fires.

The citation accompanying the medal says: "Under his leadership the fires were brought under control, engines turned over and by utilizing the after emergency steering gear the St. Mihiel was successfully brought to New York. His extraordinary courage and skillful seamanship under circumstances which indicated possible annihilation will be a lasting inspiration to all seamen of the United States Merchant Marine."

Barney Burnett returned to his position as head of the music department of the Burton Theatrical Booking Office after his discharge from the Merchant Marine recently.

Richard Malosek, well-known cellist of Hollywood, and a member of the American Federation of Musicians, has been discovered alive and well after three years spent in a Jap prison camp. He was captured with the fall of Corregidor in May, 1942.

Chief Warrant Officer Ervin J. Sartell ("Doc" Sartell of Local 328) was awarded the Bronze Star Medal for his services in the South and Southwest Pacific areas from October 16, 1944, to September 1, 1945. His home address is Janesville, Wisconsin.

An Old Man's Concern

G.I. interpreter, Alfred Mann, a member of Local 802 and a former member of the New York and Philadelphia symphony orchestras, did a bit of sleuthing on his own when he searched out, in the obscure mountain resort of Garmisch-Partenkirche, Bavaria, where he was stationed, the eighty-two-year-old world-famous German composer, Richard Strauss. Hearing of the composer's presence through a chance conversation with the acting burgomeister of this tiny town, he hurried to the address on Tscoppstrasse where he found Strauss strolling in the garden behind his house.

Mann introduced himself—he speaks German fluently, having taught music formerly in Berlin—and presented his union card to the composer, whereupon Strauss carefully extracted from his billfold a dog-eared duplicate, decades old, dating from the years of the composer's tour in the United States. Relationship thus established, Strauss chatted volubly of his war-time experiences. The Nazis, he stated, had molested him not at all, even though his daughter-in-law, who is Jewish, remained in his home the whole time.

OURS and THE NATION'S LOSS

LT. COL. PAUL LEMAY

A member of several locals of the American Federation of Musicians, Lt. Col. Paul Lemay was recently officially reported as killed in action overseas. Col. Lemay had distinguished himself both in the musical and in the military fields. Of French descent and a native of Worcester, Massachusetts, where he was born November 11, 1897, he attended the Institute of Musical Art in New York, where the violin was his major instrument. During World War I, when only seventeen years of age and already a violin and viola player of real ability, he joined the Canadian Flying Corps, was transferred overseas to the R.A.F. and flew with No. 3 Squadron in England and France.

After the war he resumed his musical activities. He was chosen by Emil Oberhoffer as first viola of the Minneapolis Symphony Orchestra, a position he held for seventeen years, during the last four of which he carried out the added duties of assistant conductor. During his last two years there he organized and conducted

the Duluth Symphony Orchestra. Later he resigned his Minneapolis post to devote seven years to building up the orchestra in Duluth. He also conducted the Portland Symphony for four years in their summer concerts.

Shortly after Pearl Harbor he enlisted as Captain in the Air Corps. He joined the Troop Carrier Command in Septem-



LT. COL. PAUL LEMAY

ber of that year. In January, 1943, he was made Major and Chief of Intelligence of the 53rd Troop Carrier Wing. In January, 1944, he went overseas with this group and in March was made Lt. Colonel. The D-Day invasion found him among the first to set foot on the soil of his ancestors.

Local 3, Indianapolis, Indiana:

Major Bernays K. Thurston, who gained fame for a dog-fight with a Japanese plane and led a Superfortress fight in China and India, was killed in a plane crash September 5th in the Kwajalein atoll.

Major Thurston had been overseas since November 28, 1941, when he landed at Hickam Field a few days before the Jap attack. In Ira Wolfert's book, "Battle for the Solomons", the author describes the struggle between Major Thurston's Flying Fortress and Jap Kawanishi 97. Major Thurston was decorated for flying B-29s in China and India and his last base was Tinian, with the 462nd bombardment group of the 20th Bomber Command. He had been awarded the Distinguished Flying Cross, the Air Medal with three oak leaf clusters and the Purple Heart.

Local 4, Cleveland, Ohio:

David Daniel Rogers

Local 8, Milwaukee, Wisconsin:

We have received further information concerning the death of Cpl. Daniel W. Corrigan, an announcement of which appeared in the October issue. He was killed in action on April 6, 1945, while fighting in Germany. He entered the Service in October, 1942.

He became a member of the A. F. of M. in 1942, and joined Bob Helm's orchestra. While playing an engagement in Quincy, Illinois, he was boating on the Mississippi River with member Vernon Allmon when their boat got caught in the swift current and smashed against the roller-gates of the locks pulling both under the teeth of the gates. Daniel was miraculously rescued downstream, but Vernon's body was never recovered.

Local 40, Baltimore, Maryland:

Lieut. Harold E. Martin, missing in action since June 16th on the Kurile Islands.

Local 47, Los Angeles, California:

Terry Hollenberg
David Lipow
Charles H. Starling
George Vatana

Local 135, Reading, Pennsylvania:

Harry R. Aigeldinger.

Local 323, Coal City, Illinois:

Pfc. Raymond Murphy
Private Murphy entered the Service October, 1942, and left for overseas in June, 1943. Before going to the Philippine Islands, he was stationed in Hawaii, New Guinea and the Dutch East Indies. He was wounded February 22nd, 1945, and awarded the Purple Heart.

We are compiling a complete list of the members of the American Federation of Musicians who have made the supreme sacrifice in the service of their country during World War II. Will the locals, therefore, please send in any names not yet given this office.

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Local Reports

LOCAL NO. 34, KANSAS CITY, MO.

New members: Darrell Matthews, Dr. W. H. S. Shoush, John Cecil, Willa M. Sheffer, Carl F. Meys, Jim Boyce, C. R. Wilcox, Robert A. Smith, R. L. Scritchfield, Don Hansen, Arthur Taubman, Dorothy Combes, Carl J. Howe, Thos. Schwartz, C. B. Bundy, Pete Summers, Hubert H. Voss, Robert Eubanks, Christine Lynch, Marion Schmidt, Leonard Colletta.

Transfers deposited: John Green, 76; Don K. Meyers, 3; J. E. Murphy, 50; Ray Williams, 137; F. Schippers, 72; Harold Miller, 16; Will Allen, 163; N. W. See, 266; Vic Colin, Carl Yaeger, both 19; E. T. Mandella, 331; Joy Gardner, 266.

Traveling members: Tommy Tucker, 14; Douglas Boyce, 809; K. Somerville, 47; Paul Maged, 9; Alfred Kimber, 77; Leon Ortyl, 477; Allen Luley, 214; Harry Oberhue, 95; William Dec, 809; Robert Egolf, 209; Vernon Beyer, 20; Richard Bester, 111; George Breckelridge, 802; Romeo Ferrara, 9; Edward Vance, 142; Woody Herman, William Bauer, Peter Mondella, Joe Phillips, Sam Marowitz, Stanford DeSair, David Tough, Karl Warwick, all 802; Ralph Burns, 9; Walter Cándoli, 248; Ed Keifer, 77; Ralph Pfiffer, 71; John LaPorta, 77; Ray Wetzel, 554.

Returned from service: Vito Beffonte, Don Hale, Irwin Manaday, Jackson Morley, Wayne Price, Sid Sidney, Verne A. Sinclair, Elmo (Moe) Stone, Bud Weiser, Elmo W. Williams, O. Hinky Miller.

LOCAL NO. 143, WORCESTER, MASS.

New members: Leonard Friedman, Albert A. Carl, Anne M. Sweet, Harriet Ladish.

Transfers issued: Louis L. Chapin, Jr., Leonidas LaFosse, Guy Colletta.

Transfers deposited: Leslie A. Kosla, 171; Charles Cowan, 220.

Transfers renewed: Paul T. Rohde, David Levenson.

Transfers returned: Joseph L. Rogers, Anthony Ranucci (Rand), Gene Basili, Joseph Pasquale, Paul Gervasi, Michael T. Sullivan, Angelo B. Costello, John A. Masiello, Edward Defino, Jerry F. Coviello.

In service: Paul J. Bregou.

Returned from service: Norman L. Bailey, John A. Moriarty.

Change in officers: Acting Secretary, John J. Morrissey.

New members: Harry T. Joubert, Joseph H. Jodrey, Melvin F. Rugg, E. Richard Goulding, Edward F. O'Connor.

Resigned: Rosalie Klein.

Transfer deposited: John McCartney (Mack), 200.

Transfers issued: Wilma Proctor, Guy Colletta, Herbert O. Perry, Joseph D. Erenius.

Transfer withdrawn: Leslie A. Kosla, 171.

Transfers returned: Paul Pollock, George Zakerian (Adrian), Thos. Tobin, Edward Shamogochian, Wilfred Sache, Gretchen Morrow, Thos. B. Morrow, Raymond J. Lamotte, Francis J. Londergan, Robert W. Pooley.

Returned from service: Ralph Armenti, Rocco S. Savino, Darrell E. Adams, Robert A. Gendron, Walter Gendron, Joseph D. Erenius, Peter LaConto.

LOCAL NO. 144, HOLYOKE, MASS.

New members: Phillis T. Spock, Genevieve R. Spock, Glenn Spock, Frank B. Schirch, Raymond F. Heindler, Herman C. Picard, Hazel LaRoche, Milton H. Cook, Raymond Daignault, Louise M. Kruczek, Alvin A. Goshin, Roland Cote, Rene L. Rival, Teresa Douillard, Victor D. Gelinas, Victor Larose, Blandine L. Leclere, Jacqueline T. Beaudry, Robert E. Foisy, Roger D. Tourville, Gerald H. Bessette, William H. Murray, Louis Anunes, Patrick J. Ianoli, Lorraine Lavgevin, Ernest P. Brien, Floyd E. Fontaine, Joseph J. Donnelly, Burton S. Resnic, Claire R. Lavigne, John D. Ford, Walter Hajduk, Robert A. Ennis, Laurinda Silva.

Transfer deposited: George Sundquist, 171.

LOCAL NO. 147, DALLAS, TEXAS

New members: Dorothy E. Ledbetter, Edward H. Deis, Jean R. Deis, Joseph Wm. Wynne, Edna Nadine Wilson, Homer Francis Bennett, Jr.

Transfer member: Jack Allen, 72.

Transfers deposited: Doyle Young, 150; Jack Clamon, 266; K. H. Kathan, 74; V. Stroukoff, 404; Horace Milton MacIn, 77.

Transfer withdrawn: Herbert Fiss, 802.

Transfer cancelled: Wm. McCarthy, 482.

Transfers issued: Harlan Tegi, David I. Mathews, Zelman Brounoff, Catherine Pierce, Kenneth T. Winslett, James A. Cullum, Wm. T. Horne.

Traveling members: Phil Levant, Lew Loomis, Bill Knittenfelder, Charles Call, all 10; Grace E. Vorpahl, 5; Thomas Gorsuch, 192; Tommy Juneau, 34; Tom Shaffer, 334; George Pikhler, 325; Stormey F. Smith, 65.

LOCAL NO. 149, TORONTO, ONT., CANADA

New member: Boyd Valteau.

Erased: Frank Beshaw, A. Bridges, Miss F. Cadieux, G. A. (Bill) Collins, George Goutis, F. A. Cox, Miss Florence I. Craig, Jas. Crichon, Miss D. Crothwait, Louis W. Farr, D. E. Fritzer, Carl Grandin, Murray Criss, Joy Johnson Harnden, S. S. Hunt, Wm. D. Melhuith, Wilfred A. Micks, Wm. C. Paton, Alex R. Petrie, Miss Frances Pratt, Jos. S. Reid, Alex Sim, Bernard Smith, Robert VanEvera, Sr., Thos. Ward, Mrs. M. Wimperly.

Transfers issued: Jas. Macdonald, David Johnston, Miss Adeline Natanson, W. R. Wheeler, Reg. Golden, Beauna Somerville, D. McEwen, Donald Rosenhagen, Pearl Gronowetter, Dorothy Wilkes.

Transfers deposited: Wm. Connor, Jr., 145; Duke McGuire, Ed Cowie, both 180; Neil Chotem, 190; Roy Anderson, 226; Hugh Barclay, Marimer Katz, David Mackay, James Guthro, all 294; J. M. Ayris, 298; Maynard Ferguson, H. H. Sowden, Jack Shytko, Nick George, Frank West, Percival Ferguson, Richard Boudreau, Johnny Reno, Paul R. Schnobb, Nicholas Ayoub, Gustave Belle-Isle, Jack Covey, Percy Peppiatt, Edward John Gresco, Hillel Diamond, Leonard Berger, all 406; Edw. Terziano, 682.

LOCAL NO. 154, COLORADO SPRINGS, COLO.

New members: Jas. L. Wilson, Victor L. Emanuel, Isabelle McClung, Harold D. Lowry, Bill J. Patterson, Calvin Gross, Eddie R. Beals, Julia W. Rohr, Edith J. Peacock, Irving Daye (Lipschultz), Richard McCormack, Hyman Manalan, Chas. Fudenski.

Transfers issued: Jas. Weizel, K. T. Kristensen, Dave Garvin, Jas. E. Gaunt, Sue Thomas Warrell, Francis Gross.

Transfers withdrawn: John Kish, 353; Kay Hill, 34; Alton Law, 47; Clyde A. Truxell, 784; Victor Colin, Jr., 19; W. Hickerson, R. Bojarski, L. Brewer, J. Townsend, R. F. McGrew, all 34; E. Wade Acquana, 297; Dick Horn, 12.

Transfers deposited: Al DiNero, Art Salimeno, Eli Montano, all 69; J. E. Close, 532; C. M. Mitchell, 49; Alton Law, 47; Victor Colin, Jr., 11; E. Wade Acquana, 297; Harold W. Kane, 20; Bob McGrew, J. M. Townsend, L. M. Brewer, W. L. Hickerson, R. F. Bojarski, Kay Hill, all 34.

LOCAL NO. 161, WASHINGTON, D. C.

New members: H. Cloughton Ball, Cy Broughton, Rowland Cresswell, Yvonne Duvall, Robert C. Grimes, Elliott Hawkins, James C. Ireland, Francis R. Isbell, Howard W. Pyle, Frank W. Wilson, John V. Zambon.

Transfers deposited: John Arnold, 802; Gladden R. Brady, 254; Allen A. Edelin, 40; Ernest Gibbs, 802; Ken Keese, 148; W. H. Kesler, 306; Stanley Mayer, 35; Eddie Nutt, 334; Anthony J. Sperduto, 43; Charles D. Starns, 554; Loren R. Glickman, 66.

Transfers withdrawn: Allen A. Edelin, 40; Louise W. Stone, 60.

Transfer revoked: Albert H. Wood, 6.

Returned from service: Anthony J. Alongi, Richard Baumgardner, Thomas Casey, Edward T. Chase, Sidney Cowen, Warfield W. Eller, Webster H. Hurley, Philip Herzban, Pat Olmsted; Al Sakol, Stanley E. Simpson, Henry M. Terrett, Herbert Tuchman, Robert W. Weaver.

Resigned: Robert A. Sorenson.

Traveling members: M. Kesler, Charles Embler, Max

Goberman, Gerald Rudy, Al Posner, Leon Rusinoff, Lilla Kalman, Milton Davidson, Nathan Perichonok, Nancy Ubois, Ignace Nowick, A. Porporce, Daniel Casella, Julian Cohen, H. Wolksy, Emanuel Turan, Sidney Kerl, A. Willaman, A. E. Claske, Michael Ansel, Bery Lactens, Olga Zindel, Laura MacMasters, David Guadian, Galvano Onail, Guillermo J. Gonzalez, Henriette Gelfins, Robert Botti, John A. Schaeffer, Arturo Chiadoroli, William Traite, Charles Cimmino, Nicholas Melatti, Genaro Meriwitz, Antonio D'Ambrosio, Claude Delli Bovi, Amato Carbonara, Oliveri Matton, Emerson Buckley, all 802; Benedetta Pallotta, 77; Raffaele Dittamo, 248; Umberto Mugnoli, Louis A. Skinner, 26; John C. Basco, John A. Meyers, both 9; Vincent J. Plundo, 60; Antonia Grumoldi, Joseph Hayn, Nicholas Laucella, August Schmiel, Peter Semnara, Charles Bell, Amedeo Dellibovi, Cesar Giorlino, Vladimir Sirdido, Dorothy Louise Kantzman, Edmund U. Giannone, Francesco Tallarico, Mordecai Sheinkman, Vincent Patibene, Ennl Kahnk, all 802.

LOCAL NO. 173, FITCHBURG, MASS.

New members: Norman Pizzetti, William Allen.

Transfer deposited: Philip P. McKellar.

Transfer issued: Sidney P. White.

New members: Philip Ashe, George Henstridge, Henry Pastie, Louis Pandisico, William Blake, George Nyma, Jr., Thornton Ricker, Richard Kenney.

LOCAL NO. 174, NEW ORLEANS, LA.

Reba Lessard Dobbins, Lawrence J. Valentino, Bernard I. Slade, Guy Neil Slade, John R. Slade, James Maurice Dobbins, Attilano Baclay, Jack J. Spire, Walter Herbert, Alvin L. Doria, Jr., Percy H. Massicot, Jr., Leon Kelzer, Charles L. Fischer, Jr., Joseph L. Letelle, Jr., Edna Carroll Moore, Ivry H. Boudreaux, Julian B. Bishop, Jr., Michael A. Harris, Milton L. Bush.

Transfer cancelled: Miss Faye Parsons.

Resigned: Winifred Dean, Barbara LeBaron, William McElhiney, Edward J. Shelly, Josef Geringer, Cecil Krusal.

Transfers issued: Harry Horn, Franklin Jaeger, Jack Zeigler, Emile Christian, Michael Lala, Jr. (letter), Al Moore, Arthur Wickboldt, Mike L. Lala, Maurice Levine, William Bolman, H. (Pokey) Carriere, Grace Long, Paxton Frombaugh, Frank Federico, Harry Frazley, Ang. Castiglione III, Louis Ferragut Koszalka, Frances Garcia, T. J. Leverne Irby, John F. Edwards, Jr.

Transfers deposited: Billy Bishop, J. Warren Hoy, Bertrand S. Koslen, Bill Darlow, Mildred E. Schoon, James Allen, Elizabeth Stevens, John Robert Lange, Daniel E. Arbuckle, Jack Howard, Henry Kas, Theodor Mantz, E. A. Poe, Samuel J. Morgan, Helen M. Stumpf, Margaret Bates, Russ Kline, Tommy Purcell, Peter Longo, Martin Orlando, Rocky Martin, Ken Parson, Tommy Low, Geisa Andry, Alex V. Shandor, James B. McGee, Bob Bierle, Max C. Revenaugh, Michael Roman, Jr., Gilbert Tull, Robert L. Sheppard, Bob Woltz, Anthony D'Amore, Arlene M. Kruse, Carlton Hayes Hauck, Henri Waxman, Wm. F. Palmer, David Berkson (Munro), Ray Nabb, Walter Brown, Arthur J. Devancy, Charles McClelland, Emery A. Kenyon, Joseph Oddo, Bernard Jacobs, Chas. Haney.

Transfers withdrawn: Ward Perry, Irma Belle Ferguson, Dan Berry, James Conder, Bill Hodges, Bob Richardson, Jack Burney, Adrian Brown (Hilly Richards), Dud Carper, Arthur Warren, Herman Mircolin, Dominic Santafratello, George W. Flores, Curtis Bell, Victor Zolotanski, Kenneth F. Williams, Virginia C. Thomas, Billy Bishop, Kenton Parson, Tommy Purcell, Peter Longo, Martin Orlando, Rocky Martin.

LOCAL NO. 180, OTTAWA, ONT., CANADA

New members: Mrs. Edythe Young Browae, Les Lucas, H. Houston.

LOCAL NO. 187, SHARON, PA.

New members: Wm. Knause, C. F. Brown, Merle Darcangelo, Emil Bussick, Chas. Sloan, Remo Rebecchi, J. Wm. Polanofsky, Robert Koshan, Hugh D. Kearney, Emil Brown, Walter Bussick, Nick Aurich, Richard M. Ditch, Joseph Danko, Herbert Wise, Robert Collar, H. E. Means.

Returned from service: Frank Bitenz, Harold Falkner.

Transfer deposited: George W. Walters, 10.

Transfer issued: Maynard Swanson.

LOCAL NO. 203, HAMMOND, IND.

New member: Karal L. Stevens.

Returned from service: George Boldi, Frank Barron, Wm. H. Glavin.

In service: James Brennan, Raymond L. Warfel.

Transfers deposited: Howard Sioane, LeRoy Gonder.

Transfers issued: Dick Reedy, Wm. H. Glavin, Frank Barron, George Buldi.

Transfers returned: Charles Fudenski, Hyman Manalan, Richard McCormack, James Brennan (letter).

LOCAL NO. 208, CHICAGO, ILL.

New members: James Perry, Earl G. Bussett, Eleanore Moore, Fred Flynn, J. T. Windham, James King, Robert Coll, Lil Green, Edward J. Mallory, Charles J. Tyus, Effie Tyus, James DeBerry, Kenneth Heitz, Charles R. L. Brown, Joe Sudler, Shek Thomas, Robert Payne, Willie Steinson, Richard Watley, Wanda Shevcary.

Transfers issued: Benjamin Branch, Jr., William Raby, John Greach, Jim Turner, Wm. Jack Dupree, Everett W. Games, J. T. Brown, James King, Robert Call, Hillard Blanchard, Bob Merrill, Augustus Williams, Marl Young, William Hoff, William Broomey, Wm. H. Moore, Eugene Gilmore, Ellis Hunter, Willie Dixon, Bernardo Icano, David H. Ellis, Bill Martin, Daphne Dean, Hillard Lee Brown, John A. Griffin, Lionel Hampton, John Murray, George Reynolds, Thos. S. Mimms, Armond Jackson, Warren Dodds, Fddie McLin, Gideon Honore, Fred Williams, Fddie McLain, Leo Blevins, Kenneth Williams, Raymond S. Scott, Charles Barksdale, Willie Steinson.

Transfers returned: Lucius Henderson, Armond Ellison, Heywood Cowan, John Young, Lorry Armstrong, Dorothy Armstrong, William Johnson, Isaac Tombr, J. T. Brown, James King, Hillard Blanchard, Robert Call.

Transfers deposited: Napoleon Allen, Herbie Fields, Chas. Fawkes, all 802; Leo Schultz, Birdie Johnson, both 587; Gus Evans, 168; Luma Wright, James Wermick, 767.

Transfers withdrawn: Herbie Fields, Chas. Fawkes, both 802; Gus Evans, 168; Luma Wright, James Wermick, 767.

LOCAL NO. 216, FALL RIVER, MASS.

New members: Joseph Boteho, Alda Almeida.

Transfer issued: Vincent Campagna.

Transfers deposited: John Felix, John F. Litley, Chas. A. Medeiros, Manuel Medeiros, Armand Raposa, Roland I. Messier, Ernest E. Patenaude (Pat Healy), all 214.

LOCAL NO. 231, TAUNTON, MASS.

New members: David P. Harrigan, Norman H. Scribner, Donald Waterspoon.

Transfer returned: Ray Jones, 802.

LOCAL NO. 234, NEW HAVEN, CONN.

New members: Ferdinand (Fred) Pinto, Eugene B. Cipriano, Howard J. Tiven.

Transfers returned: Gene F. Cipriano, Herbert Wastelin.

Transfer issued: Mark Chestney, John Bunio.

Transfer deposited: Louis Costelli.

Discharged from service: Ernest F. Beurer, Worthington L. Hill, John P. Gangi, Arthur B. Holmes, Harold A. Ganti, Leonard W. Schneider.

Traveling members: Gene Krupa, Bothwell, Chas. Kenedy, all 10; Pullman Pederson, 23; Leon Cox, Vincent Hughes, both 34; Teddy Napoleon, Joe Dale, Anthony Russo, Brown, John Haluko, Irving Lung, all 802; Dan Fagerquist, 483; Gusack, 802; Chas. Ventura, 77; P. M. Havenport, A. Promuto, Paul Pincus, George Ford, Oscar Raderman, Manny Cohen, Alan Moran, Eugene Marks, Nate Foudman, Max Neiderman, all 802; Joe Lazari, Joe Wegzyniak, James Wilson, Stan Kuziak, Peter Kuziak, Marlon Terlik, Harry Handel, Jack Perwida, all 173; Abba Synarzo, Crago Jovanovich, Frank Wirrold, Murray Levine, Alfred Dubon, all 802; Manz Resup, 33.

LOCAL NO. 248, PATERSON, N. J.

New members: Michael J. Cirilo, Merrill P. Gridley, Jr., Al Cimiluca, Sheldon Graff, Edward Americo Cervilli (Jack Crawford), John Syarzo,

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In service: Edwin Shodosky.
Transfers deposited: Wm. Henyecz, Ralph E. Migliozi, James E. Rivelli, Al Brydof, Thos. McDougal, Louis Peace, Geo. S. Ku, Andy J. Long.
Transfers withdrawn: Al Brydof, Thos. McDougal, Louis Peace, James E. Rivelli, Ralph E. Migliozi, Ava Williams.
Letter deposited: Rudolph V. Ursolo.
Letters withdrawn: Peter Tana, Rudolph V. Ursolo.
Transfers issued: Leo Rizio, Frank Naples, Al Florian, Rudolph Danesi, J. Andre Kozzelle, Elmer (Kent) Ochips, Edward Capitanelli.
Transfers cancelled: Fred Gatti, Edwin DeVries, Carl Fiscella, Kingsley Hiller, James Gillis, Martin Orlando.
Returned from service: Edward W. Graff.

LOCAL NO. 249, IRON MOUNTAIN, MICH.

In service: Merrill Anderson, Frank Vicio.
Transfers deposited: Leonard Lephowski, Frank Sidney Boate, Casey Kanalos, all 10; Robert Mayer, Harold B. Lytle, both 5.
Transfer issued: R. Chepus.

LOCAL NO. 263, BAKERSFIELD, CALIF.

Change in officers: Secretary-Treasurer, Norman Wesley. New members: Frederick P. Rohloff, Jr.
Transfers deposited: Ross Durham, N. Skinner, Leonard Grimm, all 47.
Transfers withdrawn: Francine Ponca, Ross Durham, N. Skinner, Leonard Grimm, all 47.
Returned from service: Norman W. Retherford.
New members: William E. Loyd, Lawrence McArdell, Al Tott, Carl Hill, Lenore Clark.
Transfer member: Wayne Allen, 167.
Returned from service: Mel Hoover, Eugene Morris, Jr., Lawrence McArdell, Carlyle Nelson.
Resigned: Phil H. Martin, Eddie Young.

LOCAL NO. 287, ATHOL, MASS.

Change in officers: Secretary-Treasurer, Spencer Tandy.

LOCAL NO. 292, SANTA ROSA, CALIF.

New members: Sherman Walker, Nat Huckabee, Benito Amsol, Howard Darbo, Bob Houston, Donald Olsen, Bobby Day, Dickie Day, Victor Degesti, Everett Pickle, Bill Williams, Mary Passalacqua, Leonard Tierra, Irma Tinsley.
Transfer issued: Christopher Dean.

LOCAL NO. 297, WICHITA, KAN.

New members: Harry W. Rude, A. Lyle Dilley, Jack D. Gillum.
In service: Charles I. Neil.
Clearance: Cecil Carothers, John D. Lynch.
Transfer issued and returned: W. Given Goff.
Transfer deposited: Harold O. Farris, 36.
Transfer cancelled: Joseph J. Beilman, 207.
Traveling members: Bob Cross Orchestra, Ray Pearl Orchestra, Joe Cappo Orchestra, Charlie Spivak Orchestra, King Kolax Orchestra.

LOCAL NO. 325, SAN DIEGO, CALIF.

New members: William F. Davis, Helen I. Nevens, Russell F. Coleman, Robert M. Oaks, Lloyd T. Krause, Marvin L. Pierce, Edward W. Rogers, Thomas N. Vincent, Jr., Arthur F. Miles, Aureliano Hajar, Dorsey D. Rocks, Eugene Graves, Wayne Thompson, Lola L. Palmer, William C. Bower.
Returned from service: Roy Rockwell, Pudge Fisher, Eddie B. Wheeler, Chuck Rotzler.
Resumed membership: Joseph J. Caroski.

Resigned: E. D. Bon Poz, Floyd Deutschman, Virginia Wilkin, Lance C. Rohr.
Erased: J. L. Landers, Albert J. Barnes, Morgan C. Croom, Arthur H. Layman, Jack Mockbee, Ruth Przytylski, Arthur R. Schaefer.

Transfers deposited: Mary E. Oskay, 444; Shirley Anne Horton, 181; Benjamin Serrano, Dusty Neely, Ed. C. Gilbert, Vic Rose, Norman Kelley, Joe Watson, Don Rogers, Robert Norris, Allien Lair, all 47; Syl Kesner, 2; Nell Alexander, Charles Cascales, Richard Houlgate, Lionel Sesma, John Kee, Macklin Combine, Harry Clewley, Charlie Mota, Paul Lopez, Fred Durey, all 47; Eugene Ferguson, 11; J. G. Grimm, 464; Charles Reeves, 455; Eva Harpster, Estelle Gerard, Beryl Harrell, Jacqueline Lewis, G. W. Salisbury, Claud Snyder, all 47; Earl A. Rhodes, 24.
Transfers withdrawn: Cora Falk (Eddy), 47; Louise Daniels, 375; Jerome Karpinski, 8; Roger Ableman, B. J. Wells, Clare Ramsey, Robert Wiegand, all 784; Mal Irby, 579; Don Rogers, Robert Norris, Allien Lair, all 47; Syl Kesner, 2; Anthony J. Castle, 108; Virginia Massey, Nadine Ostlund (letter), Nell Alexander, Charles Cascales, Richard Houlgate, Lionel Sesma, John Kee, Macklin Combine, Harry Clewley, Charlie Mota, Paul Lopez, Fred Durey, all 47; J. G. Grimm, 464; Eugene Ferguson, 11.
Transfers cancelled: Helen Mae Henderson, 411; Dorothy Morris, 308; Pat Clark, 6; William McGee, 268.

Transfers issued: Jack R. Vance (letter), Mary A. Chick (letter), Eddie Weingartner, Dick Ryan, Robert Thomas, Buster Eubanks, Elizabeth Schrepel, William P. Kelley.
Dropped: Bill Bryan (Hein), William Clements, Willie Lee Floyd, Anna E. Glasco, Joseph B. Morris, Shirley Sullivan, George M. Wheeler, Iverne Whitaker.

LOCAL NO. 342, CHARLOTTE, N. C.

New members: Richard Satterfield, Robey Howard, James Byrns (transfer).
Transfers deposited: Charlie Monroe, 11; Paul Price, Wm. Sechler, Larry Hiley, L. D. Lowery, Hazel Yates, all 534.

Transfers issued: Charlie Friar, Gene Terras (Terris).
Resigned: Dan M. Berry, Jr.
In service: Barney Parker, Jimmy Hurt.
Returned from service: Billy Knauff, Guy Chesick, Jr.
Transfer cancelled: Ray Atkins.
Reinstated: Fleet Green.

LOCAL NO. 395, PORT ANGELES, WASH.

New member: Ruth Hanson.

LOCAL NO. 399, ASBURY PARK, N. J.

In service: Edwin L. Tversky.

LOCAL NO. 402, YONKERS, N. Y.

New member: Emil Falasca.
Resigned: Nicholas Lusso.
Transfer deposited: John A. Moore, 802.
Transfers withdrawn: Rosamond Tanner, 802; Fred Witmer, 10.

LOCAL NO. 404, NEW PHILADELPHIA-DOVER, OHIO

New members: Marjorie Jean Baker, Robert D. Wisc, Dean Kuhn, Robert Wohlert, George Tidrick, Clark Wilkin, John L. Morgan, Vancel Fatt, John M. Herbert.
Resigned: Ralph Kemp.
Returned from service: Ralph Kemp, Charles Yingling, Howard Bradley.

Transfer issued: Loren Dreier.
Transfers deposited: Tyre Swanger, Harold Waugh, Raymond Nelson, all 208; C. E. Stark, Robert Hevener, both 111.

Transfers withdrawn: Cecil Krstal, Beckie Harris, Milo Neff, Sam Pagna, Robert Chula, Homer West, Joe Pagna, C. E. Stark, Robert Hevener.

LOCAL NO. 406, MONTREAL, P. Q., CANADA

New members: Bruno Baldoni, Thomas Gibson, Stephen Boys Hayward, Therese Marcil, Fannie Balkon, James Lytle, Lloyd Damaat, Wayland Mosher, Gaby Haas.
Resigned: Wm. Thomas Craig, Leo V. Roy, Tommy Sullivan, David Schechter, Chas. S. Brngdon.

Transfers deposited: Buddy Clarke, Cardinale Perpell, both 802; R. G. Manida, Tod Graham Feder, both 149; Joe E. Small, 27.
Transfers withdrawn: Sam Agro, Arthur E. Key, Ernest Dainty, Pete Sinclair, I. Dubinsky, G. C. Murray, Frank Radcliffe, H. D. Snider, Victor Cummings, E. Manera, George Pyper, all 149; Larry Hickey, 506; Donald Greiner, 467; Jos. E. Small, 274.
Transfers returned: James Lytle, 180; Gaby Haas, 390.

Transfers issued: Leonard Berger, Hillel Diamond.
Traveling members: Bobby Gregory, Jacob Watta, Dan Clapps, all 802; Roy Rogers, 47; Al Lay, 312.
Traveling members: Bobby Gregory, Jacob C. Watta, Dan Clapps, all 802; Roy Rogers, 47; Al Lay, 312.

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LOCAL NO. 450, IOWA CITY, IOWA Officers for ensuing year: President, Charles Ruff; Vice-President, Ray Parker; Secretary, Edward J. Bryan; Treasurer, Ray Parker.

LOCAL NO. 472, YORK, PA. New members: Carl E. Thompson, Miriam P. Snyder, L. K. Watson, R. Earl Hoke, Bruce M. Ilgenfritz, Walter A. Biddle, Jr., J. Durward Morsch, Herald E. Daugherty, Charlotte L. Hoke, Harvey M. Miller, Tom Tamai, Louis Lauriano, Emerck Tshikawa. Resigned: George E. Richards, J. Roger Fleagle. Transfers issued: Gerald Hildebrand, James Shockley, Arthur G. Poff, Richard E. Feaser. In service: Paul L. Aubel, Philip W. Burg, L. Kenneth Loucks, Jr., Roy E. Rinehart, Leo LaRose, Roman T. Shuman, Jr., William Woodrow Snyder, Stewart J. Stambaugh, Donald O. Yeatts.

LOCAL NO. 536, ST. CLOUD, MINN. Resigned: Dolores Lundemo.

LOCAL NO. 541, NAPA, CALIF. New members: Adia M. Gillihan, Charles Hennery, Richard L. Bishop, Dale C. Reeves. Withdrawn: Jack McDermott, Yvonne Hansen.

LOCAL NO. 544, LEXINGTON, KY. New members: Emory Martin, Willie A. Parker, Betty Callahan, Ruth Mullins, Scott Davis, Jane L. Campbell, Eddie Evans, Kinne Barnett. Traveling members: Norman Bell, 500; Thos. Taddonio, 137; Don Vander Groben, 17; Bill Grazer, 15; Dick Stark, 11; Charley Neimer, 294; Doug Lowery, 31; Richard Cosmay, Bob Kulpanski, both 400; Jas. V. Mngiarolo, 5; Clyde Lucas, Samuel Skolnick, both 802; B. Jas. Putman, 694; James Matzer, 140; Stanley Sterbens, 400; Paul W. Johnson, 521; Dan E. Mohr, 297; Chas. Holden, Lawrence Risher, 3; Clyde Hutchins, 2; Marsh A. Miller, 27; Glen Kaiser, 9; Marso Dentine, 66; Sava Ateljevich, 6; Edsel Freer, 5.

LOCAL NO. 561, ALLENTOWN, PA. New members: Karl M. Bozer, Russell F. Danner, Willard A. Hoffman, Carl F. Hammerl, Warren E. Jasche, Leonard Kochon, Henry G. Neubert, Philip C. Nuss, Steve M. Sabol, Louise I. Seifers, Paul M. Schuler, Joseph S. Williams.

Resigned: Frederick Mahler. In service: Dale W. Daubert, Rudolph F. Deutsch, George J. Kacur, Louis D. Kammerer, Gerald Metzler, Alton D. Romig, Donald R. Seyler, Ezra A. Wenner.

LOCAL NO. 562, MORGANTOWN, W. VA. Change in officers: President, Norman Mankins. Transfers deposited: Robert (Smoky) Grove, 770; Kenny Yost, 580; James B. Woy, 387.

LOCAL NO. 589, COLUMBUS, OHIO Erased: A. K. Lawrence, Wheeler Moran, Wilber McNabb, Elmer Scott. In service: Daniel Davenport, Shepard Edmonds. Returned from service: Reginald Morgan.

LOCAL NO. 594, BATTLE CREEK, MICH. New members: Don McDuffie, Norman Haughey, Jr., Louis Jackson, Arthur Broughman, Keith McPherson. Transfers deposited: Edward Morris, 167; Floyd Quinlan, 141. Traveling members: Bubbles Becker Band, Eddie Camden Band, William Layton Band, Gene Devine Band, Chas. Fischer Band. Returned from service: Robert Reynolds, Dick Brown, Eliwynne DeRushia, Ray Harris, Russell Mercer, Kenneth Whitman, Neuman Rench.

LOCAL NO. 641, WILMINGTON, DEL. Transfer members: William G. Foster, 543; Kazmer Beyers, 411. Returned from service: Everett S. Hutchins. In service: Rudolph Wilson.

LOCAL NO. 655, MIAMI, FLA. New members: Harry Debaene, R. S. Sneed, John T. Muller, Clarence Uiter, Edward F. Cook, Sergio Docal, Sam Tuch, Robert Boucher, Lynn Parks, Kay Grant, F. Uzzolino, Edward Falcon, Leo Malkin, Claire Duncan, Bertton Schwartz, Fred H. Smith, J. J. Bove, Hyman Cherney, Edith Hamlin. Transfers deposited: Dean Hudson Band, Shorly Sherock Band, Robert Tabb, 802; Ziggy Baltusis, Mrs. Vivian Baltusis, both 43; Barney J. Devine, 77; James Welch, 802; Larry Lloyd, 148; James N. Cianci, 440; Arthur Dosal, Edward Guierrez, both 721; Robert H. Nelson, 10; Carl Wengart, 47; Josafa Morin, 409; Carl Jaspas, 427; Joseph Schribman, 77; Ray J. Abrams, 802; Edwin Solyer, 388; Herman Levine, 802; Charles Galloway, 101; R. W. Turkington, 10; Vernett Voorhees, 17; Lionel Fontaine, 262; Rod Thompson, 595; Al Westcott, 427; John C. Lina, 129; John W. Johnson, 10; Bernard Goodman, 47; Edgar E. Reichert, 40; Russell Moscato, 17; Milton McCandless, Anna Cusumano, both 802; Ramon Bermudez, 721; Duane Hogle, 380; Daniel Breeskin, 161; George Sellers, 148; Don Spuck, 115; Glenn Greenmeyer, 111; Edward J. Cooper, 62; Vera Eberman, 48; Frank Franco, 16; Edwin H. Stone, 10; John Ambicki, 4; Luther Neiman, 661; Angel Melendez, 802. Transfers withdrawn: Dean Hudson Band. Transfers issued: Winfred (Peggy) Kingston, Lewis Eley, Samuel K. Fleming, Dick Savage, Robert D. Hall, M. Stanley, Robert Hasline, Brent Finney, Stan Kreider, Aaron H. Shifrin, Vic M. Bartulis, E. B. Rouse, B. Blake, Sam E. Korn.

LOCAL NO. 672, JUNEAU, ALASKA New members: Frank Pratt, Billie Vaisvila, Martina Wickersham, Ellen Shaffer, Esther Bavard, Charles Bates, Irma Johnson, Dorisanne Barnes, Jerry Chapman, Robert Dittman, Howard Fisk, G. E. Pancheau, George Troychak, Eric Larson. Transfers deposited: Eleanor Hanson O'Reilly, Royal O'Reilly, Betty Allen, Joe Hulifield, Wm. Seaman, Vera Mae Watts, Ernie F. Sankko, Floyd S. Holt. Returned from service: Ed Garnick. Erased: Linora Smithberg, Pat Shaffer, Lane Roff, Stanley Eneberg. Transfers issued: Robert Tew, Velma Tew, Vera Lonergan, Shirley Davis.

LOCAL NO. 710, WASHINGTON, D. C. Traveling members: Joe Guy, Norman Green, Robert Mason, Taft Chandler, Harold Mitchell, Wilber Dozier, James Simmons, Jesse Brown, Joseph Britton, James Smith, Evans Joseph, Eddie Ware, Thomas Grider, all 802; Chas. Anderson, 710; James Guy, 733; Earl Mason, 537; Edward Szead, 710.

LOCAL NO. 717, EAST ST. LOUIS, ILL. New member: Clint Franklin Hastings. Transfers issued: Arthur Ashcroft, Ernest McGuire. Transfer received: Maurice Lisak, 11.

LOCAL NO. 768, BANGOR, MAINE Transfers withdrawn: M. Pollack, L. LaFosse, J. Smith, W. Dooley, L. Costa.

LOCAL NO. 771, TUCSON, ARIZ. New members: Bob Abrams, Chas. Paxton, George Snell, Dick Moyer, Mavis Owens, Bert O'Connor, Elmer Bazy, Mike Lacy, Al Seitz, John Wright. Returned from service: Merle Webb, Bob Ecton, Maurice Carl, Sherrill Smith, Many Matas, Gene Williams, L. V. Downing, Harold Corderman, Joe Mansfield, Hy Stein. Transfers deposited: D. J. Johnson, 47; Frank D. Walker, 375; Harlan Kosta, 348; Robert Owens, 98. Traveling members (bands): Carlos Molina, Irwin Rothchild, Chas. Wright, LeRoy Hardison.

LOCAL NO. 802, NEW YORK, N. Y. New members: Mitchel E. Abood, Jr., Herman Ackerman, Anthony Adamo, Rendi Aguilera, John J. Ahrens, Felix Lopez Alonzo, Anthony Alvino, Salvatore Anello, Aram Avakian, Eli Avosso, Joseph Bacigoga, Margaret A. Bacon, Sherman Bacon, Elwood Valentine Baldwin, Rudolph Barbano, Vasco Baroni, Jack W. Beavers, Alex Beer, Alfred Beldiny, Walter A. Bennett, Murray Berger, Phil Berkowitz, Charles H. Berry, Tex Bisceglia, Albert V. Blas, Martin J. Bligh, Virginia Blue, Virginia Blyden, Bryan Bogenrief, Filmore Bogert, Jr., Dorothy Boggerson, Ivan Boutnikoff, Paul E. Bozeman, Peter Braglia, Shirley Ruth Brass, Jerry Brockman, Hyman Brodsky, Gaspar Bulltron, Ronald E. Bundock, Anthony Canistrac, John Cappel, Carolyn Carlson, John Carnevale, Emilio Carrillo, James E. Carroll, Carmen Castrogiovanni, Maria Chazen, William E. Clark, William T. Clark, Jerry Coburn, Ruy Cohen, John A. Coleman, Nancy C. Collie, James L. Comegys, Joseph Constantino, Anthony Conte, Ray M. Copeland, Adalberto Cordova, Ned Cosmo, Kay Cotton, Albert Crist, Luisramos Cruz, Raymond M. Cully, Douglas Daniels, Francis Brock Davies, Miles D. Davis, Nicholas DeLeo, Frank A. DeLuca, Mario DeLuca, Ed DeMartin, Rudolph DeMeo, Andrew J. DeStefano, Estrella Diaz, Joseph DeCimino, Stuart Discount, Jay Edmonds, Paul Ehrlich, Edith Eisler, Abraham Elfert, Isaac Elliott, Vivian Elliott, Stanley Elterman, Granville English, John Warren Erb, Angel Luis Evertz, Jerome Fabricant, Philip Fasullo, William Fehrenbach, John M. Fcliu, Irving Firstenberg, Carl Fiscella, Jack V. Fitzen, Cherry Folger, Sidney Foster, Martin Frankel, M. Buddy Franklin, Abraham Franzblau, Clifford L. Freeman, Harry H. Friedman, Rudolph Friedman, Walter G. Fuller, Jacob P. Funk, Frank Gambino, Moses Garland, Erroll Garner, Jose H. Gelabert, Barbara Gennaro, Harry A. George, John J. Giambro, John Giangiacomo, Lee Gibson, William J. Ghel, Annette Goldberg, Ida Goldstein, Leonard Goodstein, Jack Gordon, Seymour Gordon, Harry Goshkowitz, William Gould, Marcel Grandjany, Peter Greco, Herbert Greenberg, Joseph Greenwald, James R. Griffin, George L. Groman, Stanley H. Gross, Louise Grossman, Felix Fuenter, Carolyn F. Hagen, Walter C. Hagen, Walter E. Harasek, Maurita G. Harley, Charles T. Harris, Leslie V. Harvey, Arctica Hawkins, Nicholas Hazilla, Sidney W. Heaton, William F. Hitz, Walter K. Holmes, William Holmes, Eddie Horowitz, Clarence L. Hunt, Lauren Nelson Hurd, James J. Isola, Frank J. Jablonski, Jose Miguel Janer, Annabelle Lee Johnson, James Johnson, Isabelle Joseph, Harold Kardonick, Sidney E. Kaufman, Frances Kay, William R. Keller, Jr., Charles Kelly, Irving Kimball, Larry King, Ronald W. Kinkead, P. T. Lambert, Fritz A. Kramer, Alfred Kull, Eddie Lambert, Alfred Laurenzi, Harvard Levine, Myles Lawlor, Eileen Leary, Vincent Lero, Gus Levine, Julius Levine, Andrew Lewis, C. W. Leyza, Frank F. Lischak, John W. Luckenbill, Zoe W. MacKenzie, Constantino Mandanici, Albert Mangino, Felipe Manso, Walter J. Mantani, Helen S. Mantari, Lewis A. Marold, Pedro J. Marques, Victor P. Martin, Peter Martinez, Ralph C. Martinez, Sixto Mar-

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Resigned: Edward H. Deis, Jack Echols, Charles La Presta, Louis Orsini, Milton J. Wolf, Myriam Zuster. Membership terminated: Winy Mannone, Leo Pellegrino. Erased: Frank Culley, Clarence H. Palmer, G. W. Salisbury.

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Respectfully submitted,
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(Continued from Page Twenty-four)

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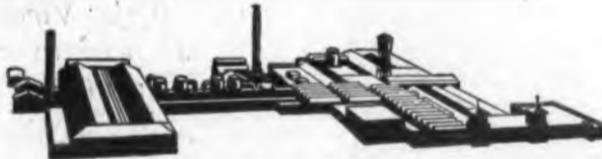
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