

# INTERNATIONAL MUSICIAN

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NO. 7

## A. F. OF M. AND LOCALS BUY DEFENSE BONDS

### More Than Half-Million Dollars Is Invested By Federation And Its Local Unions

The American Federation of Musicians and its affiliated local unions with unusual alacrity purchased during the past two months nearly \$700,000 worth of the various types of Defense Savings Bonds. This does not include the hundreds of thousands of dollars worth that have been bought by the individual members, for we have no method of making an adequate survey of these purchases.

In August the Federation purchased \$50,000 worth of U. S. Defense Bonds and \$50,000 worth of Canadian Defense Bonds, the first Labor organization so to do. On January 2, 1942, the Federation purchased an additional \$50,000 of the U. S. Bonds and \$25,000 additional Canadian Bonds. Fifty thousand dollars is the limit of U. S. Savings Bonds that can be purchased in any one year. Chicago Local 10 purchased \$50,000 and the Chicago Musicians Club, an affiliate, an additional \$25,000. Local 47, Los Angeles, Calif., purchased \$50,000 early in December. Other locals purchasing an amount of \$10,000 or more are as follows: Local 2, St. Louis, Mo., \$22,500; Local 16, Newark, N. J., \$10,000; Local 20, Denver, Colo., \$18,000; Local 65, Houston, Texas, \$22,000; Local 66, Rochester, N. Y., \$15,000; Local 73, Minneapolis, Minn., \$15,000; and Local 802, New York, N. Y., \$25,000.

The following message from the Treasury Department of the United States is self-explanatory. "After the Axis attack the President said: 'The lives of our soldiers and sailors—the whole future of this nation—depend upon the manner in which each and every one of us fulfills his obligation to our country'. As union members we can take immediate practical steps to fulfill that obligation. We can increase our purchases of Defense Savings Bonds and Stamps. We can insist that voluntary pay-roll allotment plans be installed wherever we have contracts. We can arrange that Defense Savings Stamps be sold in our union offices along with dues stamps. We must invest our dollars now in freedom to insure a victory for democracy."

Many top-flight bands and orchestras have instituted a plan whereby the members pro-rate and purchase one bond each week. The Secretary's office of the American Federation of Musicians has instituted a similar plan. The bond is purchased each week and drawn for. The names of the winners are eliminated each week until all the employees have received a bond; then the process starts all over again.

In addition to the above, the Executive Board of the American Federation of Musicians purchased and furnished an ambulance for England and donated a trailer ambulance to the American Artists Ambulance Association of Great Britain. The following letter, received under date of December 5, is self-explanatory:

American Artists Ambulance Association  
16 Old Bond St., London, W.1

Hon. President:

Mrs. Winston S. Churchill

5th December, 1941.

Dear Mr. Birnbach:

I thought you would like to know that the Trailer Ambulance donated by your Federation in March of this year has been formally handed over to the Mayor of the town of West Hartlepool, Durham, who wrote us the following letter of thanks:

## NAUTICAL COURSE OFFERED BY MAIL

American Nautical Academy Presents  
Opportunity to Receive Instruction  
—No Tuition Charge for Course.

The American Nautical Academy, Washington, D. C., announces the thirteenth annual offer of a course in nautical instruction by mail in their own home to boys and young men between the ages of 10 to 21 years.

The purpose of the course is: first, to instruct those who wish to know more about the sea, and the possibility of devoting their lives to a naval career; secondly, for those boys and young men who, though not desirous of entering the serv-



GREGOR PIATIGORSKY  
Brilliant Russian Cello Virtuoso (Story on Page Eight)

"I wish to express my personal thanks and appreciation to the Federation, and coupled with this expression I associate my Council, the First-Aid Workers and my fellow townspeople."

Prior to delivery we had photographs taken of the various trailers and send you one of your Trailer before it set out on its final journey to West Hartlepool.

I would like, on behalf of the Committee and myself, to express again our heartfelt thanks to yourself and the Federation.

Yours sincerely,

BARBARA BLAKE,  
Hon. Secretary.

Mr. Fred W. Birnbach,  
American Federation of Musicians,  
39 Division St., Newark, N. J.

Members of the Federation are doing everything within their power to assist in the defense effort. It has been announced

(Continued on Page Twenty)

## MUSIC IN INDUSTRY TAKES HOLD IN U.S.A.

Norfolk Navy Yard Builds Battleships  
to Strains of Amplified  
Concerts.

By DORON K. ANTRIM

The 35,000-ton battleship Alabama, under construction at the Norfolk Navy Yard, is being built to music. Six concerts of amplified recorded music are fed the workers daily, the selections being "sweet and awing, classic and corny", according to AP dispatch. More efficient work is claimed as a result.



Doron K. Antrim

It took a war to demonstrate the value of music in modern industry.

When Great Britain had to step up its war production overnight to meet the blitz threat, music was piped into munition factories to relieve fatigue, smooth jangled nerves and boost morale. The brass hats were skeptical at first, but are so no longer. A recent survey showed that American popular music, marches and waltzes, upped industrial output in factories from 6% to 11%.

Now the idea is taking hold in this country. Factories, navy yards, arsenals, offices are installing music; workers and management are discovering its benefits.

Among the large plants in the United States using music during the work day are: Bethlehem Steel, Bethlehem, Pa.; Acme Steel, Chicago; American Tobacco Co., Trenton, N. J.; Curtis-Wright, Buffalo, N. Y.; Ford Motor Co., Long Island; Westinghouse, Newark, and Botany Worsted Mills, Passaic, N. J. The factories that do not use music on the job give concerts at noon, others when fatigue is greatest around 11 A. M. and 4 P. M. In fact, music is becoming an important part of our defense effort.

In experiments conducted in the laboratory and work shop, it has been determined that music properly applied can: stimulate production, if desired; relieve boredom and fatigue and thereby lessen rejects and reduce accidents; increase efficiency of worker; make the job more attractive; boost morale; improve employer-employee relations.

The idea is almost as old as music itself. Lightening labor with song goes back thousands of years. Harvesting, threshing, grinding grain, wine making, spinning, weaving, all had their work songs. That sure lift when energy was low was needed then as now.

To lessen boredom and fatigue is the chief reason factories use music. An exhaustive study of this problem was conducted in England by the Medical Research Council of the Industrial Health Research Board, and the results published in a book called "Fatigue and Boredom in Repetitive Work". More than any other factor this book convinced England of the necessity of enlisting music in its defense effort.

Five types of music were used in the English experiment: marches, one-steps, fox-trots, waltzes and light music. The highest output was obtained with one-steps, the lowest with light music. Reasons for this as stated were that the dance music, being of a faster tempo, more rhythmic and with more pronounced accents, stimulated the worker to greater effort, while light music, being slower and less marked in accent, did not have this effect.

(Continued on Page Twenty-two)

ice, still wish to obtain a general knowledge of ships and the life afloat.

There is no tuition charge for any of the courses offered by the Academy and no obligation for future service of any kind is incurred by the young men.

The instruction includes, in so far as it is possible to teach them by mail, the following subjects: General Characteristics of Ships, Daily Routine and Duties in Connection With Life on Board Ship, Use of Life Buoys, First Aid, Signals (International and Morse Code), the Compass, Log and Lead, Ground Tackle, Deck Seamanship, The Duties of Lookouts, The Watch in Port and at Sea, Cordage, Boats, types, etc.

(Continued on Page Twenty)

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No. 7



### CHARTER RESTORED

403—Willimantic, Connecticut.

### CONDITIONAL MEMBERSHIP ISSUED

1575—Helen Swan.  
1576—Jules H. Raskin.  
1577—Charles Taylor.  
1578—Theodore (Fats) Navarro, Jr.  
1579—Isaac (Snookum) Russell.  
1580—Gordon Ray.  
1581—William Nelson Hickman.  
1582—John Dodd (renewal).  
1583—Ava Williams.  
1584—Charles Silcox (renewal).  
(The above cards expired Dec. 31, 1941)

(The following cards expire June 30, 1942)

A 1184—Matthew Gee, Jr. (renewal).  
A 1185—Eugene Gilbeaux (renewal).  
A 1186—Alphonso King (renewal).  
A 1187—Donald Hill (renewal).  
A 1188—Curtis M. Miller (renewal).  
A 1189—Robert Mitchell (renewal).  
A 1190—Joe Morris (renewal).  
A 1191—Reuben Phillips (renewal).  
A 1192—Lue Fred Simon (renewal).  
A 1193—Claude Oliver Trentler (renewal).  
A 1194—John D. Walker (renewal).  
A 1195—Herman Washington (renewal).  
A 1196—Clarence William Watkins (renewal).  
A 1197—Willie Gaddy (renewal).  
A 1198—Ava Williams (renewal).  
A 1199—Thelma Maher (renewal).  
A 1200—Ralph A. Erickson.  
A 1201—Gordon Ray (renewal).  
A 1202—William G. Conway (renewal).  
A 1203—Henry Kamanuwal (renewal).  
A 1204—Dick Rogers (renewal).

### THE DEATH ROLL

Boston, Mass., Local 9—George H. Peters.  
Belleville, Ill., Local 29—Daniel Fischer.  
Chicago, Ill., Local 10—Wendell Phillips.  
Cassio Tambirino, E. J. Quigley, Michael Bove, Adolph Svec.  
Detroit, Mich., Local 5—John P. Rath.

### TO MEMBERS AND LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

Bands which play by remote control from a place or establishment in which they are employed can only do so during the basic hours of their engagement. However, it has been called to my attention that in some cities throughout the country, Locals are permitting bands to broadcast in the place or establishment in the afternoon by remote control for 15, 20 or 30 minutes, sometimes being paid on an overtime basis, sometimes not being paid at all, under the guise that it is a matinee performance, in spite of the fact that patrons are not in the place or establishment at the time the band is doing this work.

I would like to call to the attention of the Locals and the band leaders that this is playing below the scale. Work done on this basis should be paid for at the same rate as if performing at a radio studio.

To continue this practice would mean that in a very short time we would not have any studio bands anywhere.

I hope that the members and the Local officials will see to it that this serious matter is promptly corrected.

Fraternalty yours,

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

Freeport, Ill., Local 340—Carl Frank, Louis Moersch.  
Hartford, Conn., Local 400—Edw. C. Elliott, Jr.  
Indianapolis, Ind., Local 3—Howard M. Tourner.  
Kansas City, Mo., Local 627—Charles Holloway, Richard (Dick) Wilson.  
Los Angeles, Calif., Local 47—Arnold Krauss, Lee Baron (Behrens), Carl E. Lindou, Salvador Villasenor.  
Milwaukee, Wis., Local 8—Florian Nye.  
New York, N. Y., Local 802—Robert Berne, Roy Bumford, Carl Dammeyer, Frank Ellsworth, Lyman W. Freeman, Roy Haines, Madelyn Hardy, Carl R. Helmann, Clark W. Keene, Edward Lewis, Antonio Nasca, Denis M. O'Gorman, Gennaro Papi, Anton Varady, Abram Watman, Domenico Varone.  
Norfolk, Va., Local 125—Santo LoCasolo.  
Newark, N. J., Local 16—Edw. Mueller, Sr.  
Pittsburgh, Pa., Local 60—Mrs. Lillian Gamel, Henry Moody, Samuel Kilachko.  
Quakertown, Pa., Local 569—Russell K. Shelly.  
Seattle, Wash., Local 76—Arnold Krauss.  
Santa Cruz, Calif., Local 346—E. P. Bewley.  
Syracuse, N. Y., Local 78—George E. Arseneau, J. Brayton Wilcox.  
San Francisco, Calif., Local 6—Harry Strelitz, H. Schafer, Glen Goff, Caesar Brand, Arnold Krauss, W. A. "Bill" Belard.  
Santa Barbara, Calif., Local 308—Frank Andrew Fischer, Franklin J. Mack.  
Stevens Point, Wis., Local 213—Lyle Lintner.  
Toronto, Ont., Canada, Local 149—Mrs. E. Hubbard, Frank T. Jennings, R. Paolini.  
Wichita Falls, Texas, Local 688—John Cook, Bernard Nelson.  
Waukegan, Ill., Local 284—George Zediker.

### TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS

Due to the National Emergency it is only fitting and proper that our Locals display the American or Canadian Flag, as the case may be, at all meetings of local Unions.

It goes without saying that all our Locals and members are patriotic and loyal to their country. This is well evidenced by the story on Page One pertaining to Defense Bonds.

It nevertheless is a mark of respect due our country in war time, and we therefore suggest that all Locals display the Flag of their Country together with their charter at general meetings.

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

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

### DEFAULTERS

Wiltshire Bowl, Los Angeles, Calif., is in default of payment in the sum of \$1,900.00 due members of the A. F. of M.

Messrs. Gallo & Maxner, Surfside Ballroom, Pismo Beach, Calif., are in default of payment in the sum of \$76.00 due members of the A. F. of M.

C. E. Ayers, San Francisco, Calif., is in default of payment in the sum of \$58.00 due members of the A. F. of M.

Wayne Davis and Sarge Novask, Chicago, Ill., are in default of payment in the sum of \$212.08 due members of the A. F. of M.

Howard A. Clem, Polo, Ill., is in default of payment in the sum of \$18.00 due members of the A. F. of M.

George H. Hine, operator, Halcyon Hall, Lexington, Ky., is in default of payment in the sum of \$21.50 due members of the A. F. of M.

Jubilee Village, Cedar City, Mo., is in default of payment in the sum of \$736.00 due members of the A. F. of M.

Jack O'Meara, Bookers' License No. 2816, Albany, N. Y., is in default of payment in the sum of \$15.00 due members of the A. F. of M.

Mrs. A. Cohen, Ellenville, N. Y., is in default of payment in the sum of \$768.00 due members of the A. F. of M.

Allen Lyon (also known as Arthur Lee), New York, N. Y., is in default of payment in the sum of \$124.60 due members of the A. F. of M.

Carl and Mary Amata, Green Derby Cafe, Cleveland, Ohio, are in default of payment in the sum of \$32.00 due members of the A. F. of M.

J. E. Brocco and Richard Smith, Clarion, Pa., are in default of payment in the sum of \$90.00 due members of the A. F. of M.

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With the

## SPARKLE · AIRE

Mouthpiece



Don't censor your tone with an inferior mouthpiece. Use one that will give you POWER and BRILLIANCE when you need it.

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Write for your copy of our latest booklet and information on our FREE trial offer.

THE WOODWIND COMPANY, 131 W. 45th St., New York



Richard Smith, Clarion, Pa., is in default of payment in the sum of \$75.00 due members of the A. F. of M.

Clyde Morgan, proprietor, House of Morgan, New Kensington (Arnold), Pa., is in default of payment in the sum of \$25.00 due members of the A. F. of M.

George Allen, Lucian Belanger, and Studio Club, Providence, R. I., are in default of payment in the sum of \$232.25 due members of the A. F. of M.

C. Dibbles, Wichita Falls, Texas, is in default of payment in the sum of \$400.00 due members of the A. F. of M.

LaBabe Corey, Charleston, W. Va., is in default of payment in the sum of \$250.00 due members of the A. F. of M.

W. J. (Bill) Stewart, Toronto, Ont., Canada, is in default of payment in the sum of \$15.00 due members of the A. F. of M.

to be Forbidden Territory to all members of the A. F. of M. except members of Local 3, Indianapolis, Ind.

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

The Cow Shed, Cleveland, Ohio, is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 4, Cleveland, Ohio.

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

REMOVE FROM FORBIDDEN TERRITORY Davenport Hotel, Spokane, Washington.

### TO ALL LOCALS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

The following letter, which has been sent to all recording companies licensed by the American Federation of Musicians, is self-explanatory:

"It is the fixed position of the American Federation of Musicians that where its members are employed for the making of records the record company making such records is the employer of each and all of the musicians thus employed, including the leader, and that as such employer the company making such records is responsible for the payment of all taxes arising out of what was formerly Titles VIII and IX of the Social Security Act and now is incorporated in the Internal Revenue Code.

"Members of the American Federation of Musicians thus employed have been advised by the Federation not to pay any such taxes as an employer and not to assume any obligation to pay any such employer taxes, as an employer is not only liable for the payment of his taxes as an employer, but is also liable for the payment of his employees' taxes which the employer is required to deduct from the wages of the employees as and when paid.

Fraternalty yours,  
JAMES C. PETRILLO,  
President, A. F. of M."

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

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

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

JAMES C. PETRILLO,  
President.

### COMMUNICATIONS FROM The President JAMES C. PETRILLO

#### FORBIDDEN TERRITORY

Mid-South Fair, Inc., Memphis, Tenn., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 71, Memphis.

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

The Lumber Dealers' Association State Convention, Indianapolis, Ind., is declared



**CHANGE OF OFFICERS**

Local 12, Sacramento, Calif. — President Sven Peterson; Secretary, Al Wittenbrock.

Local 15, Toledo, Ohio — President, R. E. Bruning, 3620 Harley Road.

Local 18, Duluth, Minn. — President, R. E. Ronning, 505 East Fourth St.

Local 35, Evansville, Ind. — President, Fred Van Miller, 739 East Chandler Ave.

Local 39, Marinette, Wis. — Menominee, Mich. — President, Roy DeGaynor, Edgewood Beach, Menominee, Mich.

Local 60, Pittsburgh, Pa. — Secretary, Nicholas J. Hagarty, 810 Penn Ave.

Local 127, Bay City, Mich. — President, L. K. Buchanan, 212 Woodbridge.

Local 131, Streator, Ill. — President, Fred Price, 404 River Ave.

Local 132, Ithaca, N. Y. — President, Joseph Moore, 313 Dey St.; Secretary, William D. Minnich, 125 East Green St.

Local 164, Grand Junction, Colo. — President, Don Rogers, 221 Teller Ave.

Local 170, Mahanoy City, Pa. — President, Geo. Heffner, 1225 East Mahanoy Ave.

Local 202, Key West, Fla. — Secretary, Lester Lawson.

Local 211, Pottstown, Pa. — President, Lloyd Lafferty, 264 Beech St.; Secretary, LeRoy Keyser, Charlotte and Walnut Sts.

Local 238, Poughkeepsie, N. Y. — Secretary, Harold Behr.

Local 252, Muskegon, Mich. — President, Stanley Spamer, 837 Howden St.; Secretary, E. D. Lupien, 1333 Mason Blvd., Muskegon Heights, Mich.

Local 255, Yankton, S. D. — President, George B. German, 802 Pine St.; Secretary, Eddie Texel, 517 West First St.

Local 256, Birmingham, Ala. — President, Frank Davidson, Jr., 1325 North 18th St.

Local 345, Eau Claire, Wis. — President, Obbie Erickson, 1520 Highland Ave.

Local 365, Great Falls, Mont. — President, Harvey Palmer, 1413 1/2 5th Ave., North.

Local 402, Yonkers, N. Y. — President, Wm. A. Craven, Jr., Glenwood Apts., Ravine Ave.

Local 418, Stratford, Ont., Canada — President, Gordon Beadle, Wellington St.

Local 490, Owatonna, Minn. — President, Melvin Cupkie, Chestnut St.

Local 525, Dixon, Ill. — President, Harold Boyer, 77 Harrison Ave.

Local 538, Baton Rouge, La. — Secretary, Courtney Aldrich, Box 8595, University Station.

Local 550, Cleveland, Ohio (colored) — President, W. F. Sympson, 2182 East 80th St.

Local 552, Kallispell, Mont. — President, J. Wes Brocaw, Country Club, Whitefish, Mont.; Secretary, Howard E. Hume, 18 East Second St., Kallispell, Mont.

Local 609, North Platte, Neb. — President, Elmer G. Pease, 107 South Maple.

Local 622, Gary, Ind. — President, Robert Rhymes.

Local 658, State College, Miss. — Secretary, Ray Faust, Box 585.

Local 663, Escanaba, Mich. — President, M. S. Kircher.

Local 677, Honolulu, Hawaii — President, Don George, 1236 Fort St.

Local 767, Los Angeles, Calif. (colored) — Secretary, Florence C. Cadrez, 1710 South Central Ave.

**CHANGE IN OFFICERS' ADDRESSES**

Local 21, Columbia, S. C. — Secretary, Neil D. Altee, 2222 Lincoln St.

Local 27, New Castle, Pa. — Secretary, George Sillman, 806 Junior High St.



**TOMMY DORSEY**  
The "Sentimental Gentleman" — without a doubt the nation's most accomplished trombonist, pictured here with his famous KING Liberty Model 2-B Trombone.

**"NOTHING BETTER THAN A KING"**  
*Say Tommy Dorsey AND HIS BOYS*

**T**HERE'S nothing more thrilling in music than Tommy Dorsey's 8-man brass section. It's a marvel of virility and precision. When it gets under way, the band rocks!

And that's the way Tommy and his boys feel about their **KINGS**. It's a thrill to them to feel the surge of power — the gorgeous open tone — and the effortless playing qualities their **KINGS** afford. "Nothing better than a **KING**," they say, and you'll agree after you try one. See your dealer today or write us direct and we will make arrangements for trial.

**DON LODICE**  
Sensational young tenor man who's brilliant hot work is sparking the Dorsey band on the air and on records. Shown here with his KING Zephyr Special Saxophone.



**ZIGGY ELMAN**  
Leaders call him the finest lead trumpet man in the country. His tone and endurance are phenomenal, and his phrasing, superb. He plays a KING Liberty Model 2-B Trumpet.



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The H. N. WHITE Co.

CLEVELAND, OHIO.

Makers of KING CLEVELAND - American Standard and Gladiator Band Instruments

Local 127, Bay City, Mich. — Secretary, Brad F. Shepard, 3565 Kawkawlin River Drive.

Local 175, Trenton, Ill. — Secretary, Glenn N. Sappington, Box 32, Trenton, Ill.

Local 176, Marshalltown, Iowa — Secretary, Frank E. Carlstrom, 1112 May St.

Local 181, Aurora, Ill. — President, L. H. Flanders, 1127 Grand Blvd.

Local 320, Lima, Ohio — President, Raymond Snyder, R. F. D. No. 1.

Local 403, Willimantic, Conn. — Secretary, Kerman E. Lavigne, 1700 West Main St.

Local 595, Vineland, N. J. — Secretary, Enrico Serra, Chestnut and Columbia Aves.

Local 618, Albuquerque, N. M. — President, John Blain, 2118 East Silver Ave.; Secretary, Joe Kirkpatrick, 114 South Arno St.

Local 642, Helena, Mont. — Secretary, Thor Rivenes, 403 North Ewing.

Local 727, Bloomsburg, Pa. — Secretary, Frank H. Hower, 36 East Third St.

Local 809, Middletown, N. Y. — Secretary, Henry H. Joseph, 76 Linden Ave.

**OFFICERS OF NEW LOCAL**

Local 468, Fremont, Neb. — President, Lumir Urban, 1112 East Linden; Secretary, Ron Hayes, 545 North "I".

**CHANGE OF CONFERENCE OFFICERS**

Florida State Conference — President, Roy Singer, P. O. Box 1301, Miami, Fla.; Secretary, Phil A. McMasters, Panama City, Fla.

Northwest Conference of Musicians — President, Dudley Wilson, 810 Old National Bank Bldg., Spokane, Wash.

**WANTED TO LOCATE**

FRANK CLAUDE ERSIACO, a Filipino musician who was last heard of in the vicinity of New Orleans, La. Any officer or member having knowledge as to his whereabouts kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one KURT BERWIN, a member of Local 44, Ocean City, Md., is requested to communicate immediately with Secretary

Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the number of the Local in which BILL DECKER and WEBB HURLEY, former members of the Van Keys Orchestra, hold membership kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of NORMAN VAN SLYKE, or the Local in which he holds membership, is requested to communicate immediately with Secretary Joseph Zehler of Local 575, 48 Main St., Batavia, N. Y.

Anyone knowing the whereabouts of MIGUEL MULLER, or MIKE MULER, piano, who teaches Spanish, last known to be in the vicinity of Cincinnati, Ohio, kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the Local in which JOHN SHANNON holds membership kindly communicate immediately with Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

## Symphony Orchestra

IN the interim between the great war of 20 years ago and the present one, America has come of age musically. In the old "K-K-K-Katy" days camp music was for marching and whistling purposes and was fed to soldiers via pep leaders more mass-minded than music-minded. Now we have the phenomenon of 1,000 men jamming into a War Department Theatre (at Fort Dix) to hear Stokowski and the New Jersey WPA Philharmonic Orchestra's ultra-subtle interpretations of Dvorak's "New World Symphony", Sibelius' "Finlandia" and Tchaikovsky's "Marche Slav". At least half of the listeners, we'll wager, found themes in these works familiar enough to go about afterward whistling them as nonchalantly as ever soldier of the old days whistled his "Ashes to ashes and dust to dust".

### New York Philharmonic Symphony

IN adherence to the dictum that each conductor of this the Centennial Season of the New York Philharmonic Symphony Orchestra present at least one American work, Artur Rodzinski made a choice which showed not only artistic sensitivity but also deep insight into what is truly "American". Music lovers have him to thank, for instance, for that delightful evening of November 19th when themes from Jerome Kern's "Showboat" were presented. Mr. Kern responded to the wild hand-clapping and hurrahing with modest sincerity such as only a man of native genius possesses.

The concert of December 4th, in its program, its guest artist, in the "atmosphere" which conductor Artur Rodzinski so skillfully created was distinctly slavic. Prokofiev's "Classical" Symphony, with its satirical twist, seemed subtly related to the composition following, the Shostakovich Symphony No. 1, modern, bitter and dramatic. Chopin and Tchaikovsky provided in Piano Concerto in E Minor and Overture "1812" a fantasy and naivete which seem anything but modern, if by "modern" we mean the temper of this present-day world. Soloist Artur Rubinstein's approach to the Chopin work was gently attuned to its lyricism and grace.

On Sunday afternoon, December 7th, when the Shostakovich number was repeated, Artur Rubinstein played the Brahms B-flat major concerto with technical mastery and vigor. While applause for this pure and mighty work was still resounding, an announcer came onto the stage to tell the audience that Japan had attacked the Philippines. So are *mojito's* noble and base intermingled in our lives.

Dr. Rodzinski's austere treatment of the Fifth Symphony of Sibelius, on the program of December 11th and 12th, provided an even expanse against which it was possible to achieve high relief in occasional sensuous string passages and colorful brass.



CARROLL GLENN, Violinist

At his final concert as director of the New York Philharmonic, December 14th, Dr. Rodzinski presented to New York music lovers a true "find", Carroll Glenn, 22-year-old violinist. This lass who hails from South Carolina can play with passion and, what is more, with extreme sensitivity. Virgil Thomson's "Filling Station", also given, was a work whose idiom would have classed it as American without benefit of program notes.

The New York Philharmonic Symphony being a sensitive entity has its ups and downs as has any other creative group. On December 18th it was decidedly on one of its "ups", a condition attributable both to the conducting of Dimitri Mitropoulos and the pianism of soloist Sergei Rachmaninoff. The result was an evening electric with excitement. Weingartner's arrangement of Beethoven's Grand Fugue in B flat was of tremendous stature. After this striking opening came Rachmaninoff's playing of his own Second Piano Concerto and, finally, his Third Symphony, with its undercurrent of melancholy. All these were given the interpretation which is set in the memory of the hearers as standard for all time.

During his four-week engagement with the New York Philharmonic Symphony Orchestra Dimitri Mitropoulos offered world premieres of five new works, the first New York performances of four others and the first performances by the Philharmonic of a Glazounoff Overture and four Busoni works. Three compositions given world premieres were by American-born composers: "Statements" by Aaron Copland; Symphony No. 1 by David Diamond and an orchestra version of Adagio and Fugue from H. H. Wetzler's Quartet in C minor. Hindemith's Symphony in E-flat was heard for the first time in New York on December 25th and 26th. Mr. Mitropoulos' engagement, his second with the orchestra, ended January 11th.

The Toscanini-conducted Beethoven concerts to be given in the Spring will open with the "Missa Solemnis", on April 22nd and close with the Ninth Symphony May 3rd. The house is already sold out.

### New York WPA

CONTINUING its policy of presenting a novelty at each of its concerts, the New York City Symphony Orchestra introduced on November 30th a violin transcription of Gershwin's "Rhapsody in Blue". Even under the clever hands of transcriber Gregory Stone and of violinist Mishel Piastro, soloist of the evening, this composition, so inherently pianistic, lost rather than gained by its transformation. One missed the percussive effects, the clashing chords, the shivering scale passages. On this occasion Jean Paul Morel made his fourth and final appearance as conductor of the orchestra.

Valter Poole of Oklahoma, who conducted the two concerts of December 7th and 14th, did his most outstanding work in his interpretation of Tchaikovsky's Theme and Variations from Suite No. 3. Here he disclosed a fine rhythmic sense and an acute awareness for dynamic shadings. At the latter concert, Raya Garbousova's performance of Saint-Saëns' Concerto in A minor for Cello won for her wild applause and lavish praise from the critics.

### New York Plays Host

NEW YORK turned out for the Philadelphia Symphony Orchestra's concert November 25th with high expectations since Sir Thomas Beecham was to be the conductor and the program was to present a work of the much-discussed Virgil Thomson, to say nothing of compositions by Mozart and Haydn. The Second Symphony of Thomson, however, met with some puzzlement, if not downright disfavor. There were those in the audience who voiced the opinion that the phrases were both trivial and sentimental, that the score lacked unity. It goes without saying that Mozart, Haydn and Sir Thomas did not disappoint.

Three weeks later, the New York concert of the Philadelphia Orchestra was marked by a work of the American composer, Roy Harris, and the appearance of the American soprano, Dorothy Maynor. Mr. Harris's "Three Pieces", drawn from his Folk Song Symphony, are brief, personal and imaginatively conceived. Dorothy Maynor's singing of "Ach, ich fühl's" from Mozart's "Magic Flute" displayed the fresh lyricism of her beautiful voice.

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### National Orchestral Association

IMPORTANT American works are being accorded performances in New York City in a series of five concerts given by the National Orchestral Association and devoted to compositions which have won prizes in nation-wide contests. Soloists on these occasions have also been prize-winners in major competitions.

On the first program, November 30th, compositions by George Chadwick, David Diamond and William Schuman were presented. Rosalyn Tureck, pianist, appeared as soloist. At the second, December 20th, the gifted young violinist, Carroll Glenn, was soloist. Works by Henry Hadley, Harold Morris, Morris Mamorsky and Bernard Wagenaar were played. Mr. Leon Barzin conducted. On January 24th, Joseph Knitzer, violinist, will be guest artist; on February 28th, Zadel Skolovsky, pianist; on March 28th, Arthur Kent, Metropolitan Opera baritone.

### Brooklyn

THE recently created Brooklyn Symphony Orchestra gave its second concert December 10th at the Brooklyn Academy of Music. Gerald Warburg conducted, and Raya Garbousava, Russian cellist, was guest soloist. This concert, like its predecessor, was a sell-out.

Miss Garbousava gave a delightful interpretation of Haydn's D major Cello Concerto. Other works on the program were the Prelude to "Die Meistersinger", Mendelssohn's "Italian" Symphony, Griffes' "The White Peacock" and Johann Strauss's "Emperor" Waltz.

### New Jersey

THE program of the New Jersey Symphony Orchestra, at the concerts of December 1st, in Orange, and of December 2nd, in Montclair, included Samuel Barber's "Essay for Orchestra", Dvorak's "New World" Symphony and Mendelssohn's Violin Concerto, with Mrs. Joan Kelsey, concertmaster of the orchestra, as soloist.

The third season of the Jersey City Philharmonic Symphony Society opened November 28th with an all-Tchaikovsky concert conducted by J. Randolph Jones. Pianist Sascha Gorodnitzki was the soloist. Josephine Antoine, soprano, was the assisting artist at the second concert, given on January 9th, and on March 27th Michel Gusikoff, concertmeister, will be soloist.

Ronald Hodges, one of our promising young pianists, played the Chopin Concerto in F minor with the Montclair Orchestra at its concert of December 5th. Emil Kahn conducted.

### Washington

AT his concert with the Philadelphia Orchestra in Washington December 2nd, Sir Thomas Beecham presented, for the first time anywhere, a Piano Concerto by Courtlandt Palmer, an American musician now living in New York. Mr. Palmer was soloist in his own work. Other compositions played were the Haydn D major Symphony, the "Jupiter" Symphony of Mozart and the Overture to Rossini's "La Gazza Ladra".



SAUL CASTON

### Reading, Pa.

SAUL CASTON, the new conductor of the Reading Symphony Orchestra, led this ensemble at the first concert of its twenty-ninth season, November 30th, in one of the most brilliant performances of its history. His clean attack, sure beat, sensitive approach, and vibrant sweep came as no surprise to those who have watched him as associate conductor of the Philadelphia Orchestra. But to those who for the first time observed him on the podium, the results were breath-taking. Especially in the Cesar Franck Symphony was Mr. Caston's dynamic effect on the players obvious. In the Brahms Violin Concerto in D Major with Adolf Busch as soloist a feeling of gratitude pervaded the audience for this leader of theirs, who could weld



into one articulate whole motifs of composer, soloist and orchestra.

**Pottstown, Pa.**

**T**HE Moose Symphony Orchestra—so called because it is under the sponsorship of the Loyal Order of Moose—recently gave its first public concert as a benefit for the town's band shell. Three more concerts are planned. The orchestra, which is conducted by Kenneth J. Morse, consists of 62 members all of whom donate their services. It borrows its tympani from the Pottstown Band.

**Philadelphia**

**S**IR THOMAS BEECHAM who conducted the Philadelphia Orchestra on December 5th and 6th offered an "ancient novelty", "The Origin of Design", transcribed by himself from various works of Handel. Sir Thomas's aim, "to turn out a work approximating what Handel might have done with the resources of the modern orchestra" was in large part realized. The same evening Betty Humby played Delius' Piano Concerto in C minor in a manner both musically significant and emotionally rich. Incidentally Miss Humby's presence in America is one of the silver linings of war's clouds. When her 10-year-old son (she is in private life the wife of the Reverend H. Cashel Thomas, vicar of St. Philip's, London), was evacuated to the United States a year ago, she came with him and has since been devoting herself to fund-raising for various British relief agencies.

In the third of five programs devoted to the music of Bach, Beethoven and Brahms, on December 19th and 20th, Eugene Ormandy conducted the orchestra through the familiar strains of Beethoven's Fifth Symphony and the almost as familiar strains of Brahms' Fourth. Bach's Concerto in D minor for Three Pianos and Orchestra separated the two. Soloists were Jeanne Behrend, Hilde Somer and Henry Harris.

Appropriately festive were the programs of December 26th and 27th. There was the calm and bright "Shepherd's Music" from Bach's Christmas Oratorio, Schubert's Symphony in B minor, and the "Scheherazade" Suite of Rimsky-Korsakov.

**Pittsburgh**

**E**ACH year, midway in the season, music lovers of Pittsburgh have the privilege of hearing their Symphony Orchestra conducted by that virtuoso of the baton, Vladimir Bakaleinikoff, assistant conductor. These events are awaited eagerly and attended by capacity crowds. And no wonder! For this conductor reveals inter-



**VLADIMIR BAKALEINIKOFF**  
Pittsburgh Symphony Orchestra

pretative ability and leadership capacity of a high order. At the concert of November 28th, when Rachmaninoff was soloist, he brought to Schubert's "Unfinished" a freshness, and stirring lyricism, rare even in this composition. Stravinsky's "The Fire Bird", under his baton, was a thing of tenuous delicacy and searching wonder. Schumann's A minor Concerto for Piano and Orchestra which, it is said, Rachmaninoff on this occasion played for the first time in this country was presented with piano and orchestra at one in expressing its warm romanticism. Perfect integration was attained also in the playing of Rachmaninoff's Rhapsody on a theme from Paganini's 24th Violin Caprice for Piano and Orchestra.

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Mr. Bakaleinikoff, besides being a conductor of extraordinary calibre, is that rarity, a teacher of conducting, numbering among his many distinguished pupils Lorin Maazel, 11-year-old prodigy, who recently conducted two network broadcasts of the NBC Symphony Orchestra.

At the concerts of December 5th and 7th Fritz Reiner, the orchestra's regular conductor, again took over, in a program which included Beethoven's Third Symphony, Tchaikovsky's Overture "1812" and Shostakovich's Polka and Russian Dance from "The Golden Age".

**Harrisburg**

**"RURAL ELECTRIFICATION"** is the illuminating title of the work by Douglas Moore, performed by the Harrisburg Symphony Orchestra, under George Raudenbush, at that organization's second concert of the season, December 2nd.

**Rhode Island**

**ROBERT LAWRENCE**, assistant music critic of the *New York Herald Tribune*, was conductor of the Rhode Island Symphony Orchestra at the concert of December 14th.

**Schenectady**

**A**MONG the new orchestras to make their bow this season is the Schenectady Philharmonic composed of 75 professional musicians. At the opening concert of November 25th the orchestra's conductor, Armond Balendonck, led his men in a well-planned program: Reger's transcription of a Bach chorale prelude, Enesco's first Rumanian Rhapsody, and the Franck Symphony.

**Baltimore**

**A**T the opening concert of its twenty-seventh season, January 11th, the Baltimore Symphony Orchestra had as its first soloist in many years Reginald Stewart, pianist, recently appointed director of the Peabody Conservatory.

**New Orleans**

**M**AKING its first bow as an orchestra in the traditional white ties and tails instead of the more usual—for New Orleans—dinner jackets, the New Orleans Symphony opened its season on November 18th before an audience whose polite recognition at the opening of the concert

waxed into show-stopping applause toward the close.

This orchestra, which now consists of 29 New Orleans musicians and approximately 42 importations, presented a standard symphonic program consisting of Richard Strauss' tone poem, "Don Juan"; the Tchaikovsky Violin Concerto (with concertmaster Josef Geringer, soloist), and the Brahms Symphony in C minor. Ole Windingstad, who showed New Orleans what could be done with a local orchestra, when he was brought to that city several years ago for a special occasion, again conducted.

**Miami**

**ROSE BAMPTON** was the soloist when the University of Miami Symphony Orchestra, under John Blitter, gave its first concert of the season, December 15th. The program included Henry Brant's "Declsion" and John Alden Carpenter's "Gitanjali" Suite.

**St. Louis**

**A**RTUR RUBINSTEIN, as soloist with the St. Louis Symphony Orchestra, played Chopin's Piano Concerto No. 1 at



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the concerts of November 28th and 29th. Vladimir Golschmann conducted. During the following week the orchestra made a tour which included concerts in Chicago, the University of Illinois, and Springfield. At the concerts in the home city December 5th and 6th Beethoven's Seventh Symphony was played. On December 7th Charles O'Connell, guest conductor, led the orchestra in a program which included Beethoven's Fifth Symphony and works by Wagner and Bach.

#### Detroit

**SERGEI RACHMANINOFF** was presented as soloist with the Detroit Symphony Orchestra, at its concert of December 4th. The Schumann Concerto for Piano and Orchestra in A minor became poetry under his hands. On the 13th Tchaikovsky's First Concerto in B-flat was reclaimed by classical concertgoers, after its recent peregrinations in fields of swing, when it was played by soloist Sidney Foster and the Detroit Symphony Orchestra at the concert of Decem-

ber 13th. This composition incidentally is a favorite with Detroiters in this its classical form. Vladimir Horowitz played it last season to an entranced house. This year's audience was no less enthusiastic. Victor Kolar, conductor of the evening, created a record for himself in giving local premiere performance to three orchestral works on one program: Sir Edward Elgar's Overture, "Cockaigne"; Walter Piston's "The Incredible Flutist"; and Henry Cowell's five-part "Old American Set", including the "Cornhuskin Hornpipe". Piston and Cowell rank among the foremost American composers; Elgar is England's pride. An evening of interesting initiations.

Helen Traubel, reigning queen of Wagnerian Opera, and Reginald Stewart, founder of the Toronto Symphony Orchestra, were guest artists at the Detroit Symphony Orchestra's concert of December 18th. Excerpts from Wagner's operas were Miss Traubel's contribution to the program. Mr. Stewart conducted the orchestra in Bach's G minor Fugue and

Choral prelude, "I call on Thee, Lord", and Mendelssohn's Fugue in E minor, besides the first symphony of the Eighteenth Century English composer, William Boyce, and "Capriol Suite" by the late Peter Warlock.

English pianist Betty Humby made her local debut on January 1st and 2nd when the orchestra was under the direction of Sir Thomas Beecham. Georges Miquelle, cellist, was the soloist on January 3rd. The impeccable Menuhin was guest artist at the concert of January 8th.

#### Cleveland

**EFREM KURTZ** whose baton familiarly sticks the way for dancers of the Ballet Russe de Monte Carlo was guest conductor of the Cleveland Orchestra on December 4th and 6th. His program gave the place of honor to Tchaikovsky's Sixth Symphony, the "Pathétique". William Walton's "Scapino" on the same program was characterized by the vivacity and blustering assurance of that rogue of Italian literature. Another novelty on

the same program was Leigh Harline's "Civic Center" Suite in four sections: "Council Meeting", "The D. A. Calls It Luncheon", "Tax Payers" (scored for adding machine) and "Election Night". Mr. Harline, we perceive, practices what he preaches—that "some music should be written for fun".

A program that neatly dovetails deaths and births was that given at the Twilight Concert on December 7th. Commemorated was the 150th anniversary of Mozart's death, by the playing of Symphony No. 23 in C major, and the 100th anniversary of Dvorak's birth, by the playing of his two Slavonic Dances and Symphony No. 5, "From the New World".

— Leonard Shure, new to Cleveland audiences, played at the concerts of December 11th and 13th Brahms' Second Piano Concerto with a brilliance that immediately catapulted him into the group of virtuosi of our day. Arthur Shepherd's Overture to a Drama, not heard in Cleveland since 1924, was given with all its dramatic in-



tensity. The program was completed by that passionate symphony, Sibelius' First. It needed no Eastern successes lined up by Artur Rodzinsky to convince Clevelanders they are particularly fortunate in having this fervid Pole as their permanent conductor; but it was with perhaps increased complacency that they assembled for the concerts of December 18th and 20th to hear him on his return lead the orchestra through a program pregnant with power. It opened with Handel's "Water Music" in the Harty arrangement, and continued with Ravel's "Alborada del Grazioso" and the Suite from Stravinsky's "The Fire Bird". The evening's *tour de force* was the interpretation of that—at least in Cleveland—most performed symphony, Cesar Franck's D minor, sonorous, serene. On December 26th Josef Fuchs, formerly a member of the orchestra, played the Brahms' Concerto for Violin in which he interpolated his own recently composed cadenza.

As soloist and conductor of the program of January 4th, Benny Goodman played under Dr. Rodzinski's direction the Mozart Clarinet Concerto and Debussy's Rhapsody for Clarinet and Orchestra. In the latter half of the program his own orchestra took over with numbers such as "Don't Be That Way", "Clarinet a la King", "One o'clock Jump", "Sing, Sing, Sing", "Body and Soul" and "Stomping at the Savoy". There has been considerable controversy throughout the United States as to the cultural effect of mingling swing and the classics in this fashion. Clevelanders feel, however, it is for the musicianly musician to know all types and phases of his art and to become acquainted with them through listening to one skilled in both types.

December 21st was the evening provided for a special Christmas program which included "Scenario for Orchestra" on themes from "Show Boat" by Jerome Kern, "Christmas Fantasy" by F. Karl Grossman, and Miniature Suite by Paul White.

Nathan Milstein, Russian violinist, is to play with the Cleveland Orchestra at its concerts of February 19th and 21st. Fritz Kreisler who was to have appeared on these evenings has cancelled his winter tour.

**Dayton**

DAYTON music lovers have two memorable concerts already jotted down on the season's credit side. Conductor Paul Katz led the first in a limpid portrayal of Tchaikovsky's Fourth Symphony and a performance of the Bruch Violin Concerto, with soloist Albert Spalding. The second, of November 1st, offered a Haydn Symphony, a Suite from "King David" by Honegger, and the Tchaikovsky Piano Concerto No. 1 played by Sascha Gorodnitzki.

**Joliet, Ill.**

THE Joliet Symphony Orchestra, a group of musicians who have varied occupations by day and center their interests on music in the evenings, made its first appearance this season on November 23rd in a concert which included works by Beethoven (Symphony in C major), Halvorsen, Puccini, Saint-Saëns, Titi, Massenet, Rimsky-Korsakov and Victor Herbert. Proceeds defrayed expenses of the orchestra; the surplus was donated to the Herald-News Free Milk Fund. The orchestra's conductor is Pasquall Crescenti.

**Indianapolis**

ON December 5th and 6th the Indianapolis Symphony Orchestra presented local premieres of Bach's Suite in B minor No. 2 and Fantastic Variations, from Strauss' "Don Quixote", as well as the world premiere of Harl McDonald's Overture.

"Credo" by David Van Vactor, with text by Booth Tarkington (both Hoosiers) received its world premiere on December 19th. The orchestra was assisted by the Indianapolis Symphonic Choir and soloist Hertha Glaz, contralto. Fabien Sevitzky conducted.

**Madison, Wisconsin**

THE Madison Civic Symphony Orchestra and Civic Chorus, conducted by Dr. Sigfrid Prager, opened their sixteenth consecutive season with a concert at which Percy Grainger, pianist, composer and conductor, was soloist. Half an hour before the performance the Masonic Auditorium was filled with a crowd of 1,700 people, 300 over seating capacity, with hundreds of others trying to get in. The concert had to be delayed half an hour in order to clear the space for the performers. In order to pacify those who had to be excluded, it was announced that the concert would be repeated the following evening. The program included works by Percy Grainger: "Tribute to Foster", "Australian Up-Country Song", "The Hunter in his Career", "Spoon River", "Handel in the Strand". Mr. Grainger was compelled to play several encores. The repeat concert on the following night was again heard by a capacity audience. Civic music concerts in Madison are given free of admission and are jointly



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**Chicago**

**BELA BARTOK'S** Concerto for Piano-forte and Orchestra on the programs of the Chicago Symphony Orchestra concert of November 21st proved to be a compact,



DR. FREDERICK STOCK

concentrated work with effective orchestral combinations. Guest soloist Bartok took infinite pains in the correct interpretation of his work.

Conductor Frederick Stock included on the same program five of Brahms' Hungarian dances, a graceful gesture to Mr. Bartok. Dvorak's "In der Natur" opened the program. A dignified and devoted interpretation of Bach's "Pastoral" closed it.

Hans Lange conducted the Chicago Symphony Orchestra in its concert of November 25th. Reginald Stewart, guest soloist, played Rachmaninoff's Second Piano Concerto in such a way as to bring out its latent austerity. This of course precluded too much warmth, and both Mr. Stewart and Mr. Lange kept the wings of their emotion deftly clipped. The familiar syncopated section—a potential fox-trot on the grand scale—sounded ripe for a nation-wide whistling craze. Delli's "In a Summer Garden" seemed, interpretatively speaking, a bit on the murky side, but the Beethoven Seventh which closed the program was all it should have been, revealing exquisitely sensitive gradations in dynamics and tempi.

For all its feminine delicacy Mendelssohn's Violin Concerto at the hands of Isaac Stern, soloist November 27th, had both stamina and vigor. Brahms' Second Symphony, Hindemith's Overture to "Neues von Tage" and five children's pieces by Ravel rounded out the program.

The all-Mozart program on December 4th, in commemoration of the 150th anni-

versary of the composer's death, presented Mozart at his best, his gaiety, charm, and fine musicianship. The rococo atmosphere of the eighteenth century drawing room was recreated especially during the playing of Mozart's Concerto for Flute and Harp (played by E. Liegl and J. Vito respectively) and his Concertante for Violin and Viola (by John Welcher and Milton Preves).

On December 11th the Russians Gliere, Rachmaninoff and Tchaikovsky had their innings. Gliere, one-time director of the Kiev Conservatory, now teacher of composition at the Moscow Conservatory, produced his work after a visit Dr. Stock paid him in Moscow in the summer of 1939, when it was commissioned for the orchestra's Jubilee Season. It delineates the people of Fergana, semi-oriental, inscrutable. Three Symphonic Dances by Rachmaninoff with their galaxy of persuasive effects were once near to being entitled "Midday", "Twilight" and "Midnight". Later the composer decided on the more non-committal terms, "Non allegro", "Andante con moto" and "Allegro vivace". Tchaikovsky's "Manfred", was inspired by Byron's poem of that name. So tragic is its nature that the composer, who often identified himself with the roles of his hapless heroes, felt himself during its composition "absolutely exhausted".

A more serene program was that of December 18th when Haydn's "Clock" Symphony ticked out its cheery measures and soloist-composer-conductor Darius Milhaud led the orchestra in his own



well-tempered Symphony. He was also soloist in his Pianoconcerto under Hans Lange's conductorship.

**Illinois Symphony**

**BENJAMIN BRITTEN**, English composer, conducted two novelties of his own, at the concert of the Illinois Symphony Orchestra November 21st: *Sinfonia da Requiem* and the Song Cycle, "Les Illuminations", for tenor and string orchestra.

**Minneapolis**

**HINDEMITH**, Schönberg, Fulehan, Copland and Barber are composers whom forward-looking conductor Mitropoulos has favored already this season in his concerts with the Minneapolis Symphony. Hindemith—who works in atonality as a potter works in clay—was present to give his stamp of approval to the conductor's interpretation of his "Symphony in E flat". Schönberg's "Radiant Night", given December 5th—its theme mortals' triumph over earthly things—was a triumph indeed for both composer and conductor, the latter having brought a luminosity to it far surpassing mere technical perfection. Barber's Overture to "School for Scandal" on the same program echoed with mirth.

Another American, Aaron Copland, was represented, in the concert of November 28th, by his "An Outdoor Overture", written for the youth of America. This is a forthright, sturdy composition with marked contrasts and rousing climaxes. Included on the same program but quite of another texture was "Pastorale for Orchestra" by Anis Fulehan, a song-like, drifting thing, violins soliloquizing against a background of meditative horns.

Soloist in the concert of December 12th was Gregor Platigorsky. The cello is notable for its warm, rich tone, but Mr. Platigorsky adds to it a vibrancy, a pliancy, rarely associated with it. He played Dvorak's Concerto in B minor and, as encore (absolutely insisted on by his enthusiastic audience), Bach's C major Prelude, unaccompanied. After this concert Mitropoulos left for his month's engagement as guest conductor with the New York Philharmonic. In his absence guest conductors were Vladimir Golschmann and Bruno Walter.

**Duluth**

WITH her luggage mislaid enroute but with her glorious voice fully intact, Grace Moore, soprano, appeared as guest soloist with the Duluth Symphony Orchestra November 21st. It was a capacity audience who received her and who applauded her exquisite singing of Duparc's "Phidyle", Bizet's "Ouvre ton coeur" (from original score of "Carmen"), Tchaikovsky's "Tol Seul", and arias from Massenet and Puccini operas.

The program—which with this orchestra is always a varied and rich fare—includes Beethoven's tranquil "Seventh", the G minor Fugue of Bach, the Prelude to "The Afternoon of a Faun" by Debussy and Pedro Sanjuan's Suite, "Liturgia Negra".

**Oklahoma City**

ON December 5th Reginald Stewart, pianist, appeared with the Oklahoma WPA Symphony as conductor and soloist, playing Tchaikovsky's Concerto. The orchestra's contributions were Spencer Norton's "String Suite" and Rimsky-Korsakov's "Polonaise".

**Dallas**

DUE recognition of Mexican music and Mexican talent is part of the schedule of the Dallas Symphony Orchestra, now in its fifth season. "Panoramas de Mexico" by Daniel Ayala appeared on the program of November 16th. At the concerts of December 6th and 7th Irma Gonzales, of the National Opera of Mexico City, was soloist, presenting songs by Manuel Ponce and the late Silvestre Revueltas, and "Zapotlan" by Jose Rolon. Miss Gonzales was chosen to make her North American debut at this time as the winner of the "good neighbor" audition sponsored by the Mexican government and held by Mr. Singer during his visit to Mexico last summer.

At the close of the concert, which also included Schubert's "Rosamunde" Overture and Prokofiev's "Peter and the Wolf", the orchestra began its mid-season tour.

Jacques Singer who has done much to bring the Dallas Symphony to its present high state of development plans to present Beethoven's Ninth Symphony at the February concerts.

**Houston**

AN event which will live long in the memories of Houston concert-goers was the performance of Handel's "Messiah" on December 14th. This was a free gift to the residents of this city by the combined choirs of its various churches with the Houston Symphony Society.

**N. B. C.**

**TOSCANINI**, breaking down whatever obstacles have deterred him from conducting regularly this season, consented, in his usual kindly and forthright manner, to direct two N. B. C. symphonic concerts to help the United States Bond Drive. He included works by Beethoven, Wagner and Strauss in his programs of December 8th and 13th. His directing of Samuel Barber's Adagio for Strings, at the concert of December 13th was the fourth performance he has given the work.

Juan Jose Castro, Argentine composer and conductor, welded one more link in the cultural chain joining North and South America when he conducted with unquestionable artistry the concerts of December 2nd, 9th and 16th. His interpretations—charged with fervor—were notable especially in the presentation of Cesar Franck's Symphony in D minor. He presented his own "Symphony in the Fields" at the concert of December 9th.



SIR ERNEST MacMILLAN

The noted Canadian organist, conductor and composer, Sir Ernest MacMillan, made the first of his two guest appearances with the orchestra when he directed, on December 23rd, Bach's "Shepherds Music" from the "Christmas" Oratorio and Schubert's Symphony No. 7 in C major. This noted musician was interned in Germany during the first World War. We are glad that he is with us, during the present conflict, and able to engage in his varied musical activities.

**Hollywood**

THAT members of major symphony orchestras crave an opportunity to play unhackneyed and unusual works is the thesis around which the "Rehearsal Symphony" in Hollywood—composed of that city's foremost studio and radio musicians—was formed. Its unbreakable rules are "no concerts, no trite compositions, no publicity". The members pay dues of 25 cents each at every gathering, to cover rental fees and for transportation of heavy instruments, such as harp and tympani.

A few of the conductors of the group—whose membership by the way is chosen with the greatest care—have been José Iturbi, George Szell, Bruno Walter, Igor Stravinsky, Arthur Bliss, Arnold Schoenberg, Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco, Otto Klemperer, Loren Powell, Constantin Bakaleinikoff and Frederick Zweig. Mr. Korngold, they tell us, on his appearance as conductor, found he had only 16 cents in his pockets. Nine musicians had to be fined a penny each to fill this yawning gap in the budget.

**Los Angeles**

THE Philharmonic Orchestra of Los Angeles, in the twelve pairs of concerts it has scheduled for this season, will have as directors John Barbirolli, Alfred Wallenstein, Bruno Walter and George Szell. Albert Coates will direct two programs when the organization visits San Diego, as well as eight concerts for young people in Los Angeles.

"Moon Over Taos" by Franz Bortnshchein received its world premiere when it was played by the Janssen Symphony Orchestra, under Werner Janssen, January 15th. It is scored for solo flute, strings and percussion.

**San Francisco**

ACCORDING to an eye-witness the thirtieth anniversary birthday party of the San Francisco Symphony Orchestra, given December 2nd jointly by the Art Commission, Local 6 and the San Francisco Chamber of Commerce, was a festive affair. "We had about 1,400 seated at tables on the lower floor of the audi-

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torium", this observer tells us, "with candles and a birthday cake at each table. Little trees and shrubs dotted the floor, and with colored table covers and gayly dressed waitresses it was a lovely picture. The upstairs was also completely sold out; so altogether practically 7,000 helped us celebrate".

The concert that followed this occasion, on December 5th, was in no sense a let-down. There was Walton's Suite from "Facade", in its first performance in San Francisco. And there were major works by Bach, Mozart and Beethoven. Miriam Solovieff was guest soloist at the concerts of December 12th and 13th, playing the Concerto for Violin and Orchestra in D major by Tchaikovsky.

Incidentally, let us compliment the orchestra's program committee on a clever idea in the format of the program notes. In each issue there are pen and ink sketches of four members of the orchestra with short biographical paragraphs appended.

**News Nuggets**

A COMPETITION open to American stringed instrument performers between the ages of 17 and 30 is being held by the National Federation of Music Clubs. The award will consist of three \$100 scholarships covering study at the Berkshire Music Center at Tanglewood, Lenox, Massachusetts, from July 5th to August 16th, 1942. The contest is held to encourage study of stringed instruments, since there is at present a notable shortage of such players in the professional field.

A note of cheer in the midst of war and Winter: there will be concerts in Robin Hood Dell next Summer, in fact a seven-week season of four concerts a week.

Jan Smeterlin, pianist, is busy writing a cook book entitled, "For Greedy People".

Clef Publishing Company has published a Concerto in G which it claims to be the first concerto for accordion and full orchestra. The composer is William Meyer.

Sir Thomas Beecham and the Seattle Symphony Orchestra will present during the "Pacific Northwest Mozart Festival", held from February 13th to March 3rd, ten performances of Mozart works in the principal cities of Washington, Oregon, Idaho and British Columbia.

**Good Neighbors**

SOUTH AMERICA has contributed more than a little to the cultural output of the North American continent this season. Juan Jose Castro, Argentinian, did some excellent directing during his engagement with the N. B. C. Orchestra, and Claudio Arrau, Chilean, as soloist with La Societe

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den Concerts Symphoniques, Canada, on November 18th, gave Rachmaninoff's Concerto No. 3 a warmth and vigor we associate both with this composer's works and with South American musicians generally. May our neighbors to the South continue this lavish sharing of talent!

**The Russian Trio**

THE Russian Trio, which is composed of Nina Meshrow-Minchin, pianist, Michael Wilkomirski, violinist, and Ennio Bolognini, cellist, recently celebrated its eighth year of chamber music concerts in Chicago, by presenting a special evening concert October 21st.

This organization, sponsored by the Chicago Chamber Music Society, of that city, has also excited favorable comment on its various tours, especially those to New York.

A concert on December 2nd in its home city included the Trio in D minor, Opus 63, by Robert Schumann, and Trio in B minor, Opus 76, by Joaquin Turina. One cannot praise too highly the work done by this unit in raising the standard of chamber music throughout the United States.



**Symphonic Recordings Review**

By Dick Wolfe

Symphony No. 4 in D Minor, Schumann. Victor Red Seal Album M-837. Three 12-inch records, six sides, played by the London Symphony Orchestra under the direction of Bruno Walter. This version follows closely upon the heels of a recording made by Frederick Stock and the Chicago Symphony Orchestra. Mr. Walter's performance is graceful and charming, the orchestral line more lyrical than in Mr. Stock's version. However, much may be said for both releases. The question for the collector to determine is whether he wants the lyrical version or the rugged performance of the Chicago Symphony Orchestra.

Suite "From Childhood", Harl McDonald. Victor Red Seal Album M-839. Three 12-inch records, six sides, played by Harl McDonald and the Philadelphia Orchestra with Edna Phillips, harpist, as soloist. Mr. McDonald, the composer, is the manager of the Philadelphia Orchestra. Miss Phillips, harpist, was the first harp of the Philadelphia Orchestra until this year when she retired to confine her activities to solo appearances. Mr. McDonald has woven the following English nursery rhymes into a skillful symphonic composition: "I Saw Three Ships", "Lavender's Blue", "The Jolly Miller", "Three Blind Mice", "There Was a Lady Loved a Swine", "Oranges and Lemons" and "St. Paul's Steeple". The harp is given full opportunity to display its compass, and Miss Phillips gives a virtuosic performance. Mr. McDonald conducting the orchestra provides fine support.

Prelude in G Minor and Prelude in B Minor, Rachmaninoff. Victor Red Seal Record 18295 played by Benno Moisevitich, pianist. Mr. Moisevitich is an ardent admirer of Rachmaninoff's compositions. These two preludes, while not so well known as the C Sharp and G Sharp Minor, are nevertheless exacting in their demands for the pianist. Mr. Moisevitich gives him an authoritative interpretation, full of pianistic pyrotechnics. This is a fine record.

Symphony No. 1 in F Major, Shostakovitch. Columbia Masterworks Album M-472. Four 12-inch records, eight sides, played by the Cleveland Symphony Orchestra under the direction of Artur Rodzinski. The greatness of the first symphony of this young contemporary Russian composer becomes more apparent with each hearing. Shostakovitch was only 19 when he wrote this symphony and it aroused the instantaneous admiration of both musicians and music lovers. Rodzinski, a fine interpreter of modern music, has a special flair for the young Russian and the performance of the Cleveland Orchestra on these sides is one of its best. We recommend it as one of the finest albums of the past year.

Symphony in D Minor, Cesar Franck. Columbia Masterworks Album M-479. Five 12-inch records, ten sides, played by the London Philharmonic Orchestra conducted by Sir Thomas Beecham. This release follows hard on the heels of a recording by Pierre Monteux and the San Francisco Symphony Orchestra. In Mr. Beecham's version he gives the symphony a restrained reading played with clarity and reserve. This is the fourth release of this symphony in the past year. We are at a loss to understand why so many are necessary. There are many fine symphonies that have never been recorded, and it would be well to give collectors an opportunity to widen their repertoire. Surely so many duplications must result in limited distribution and financial loss to the recording companies.

Symphony No. 5 in E Minor, Tchaikovsky. Columbia Masterworks Album M-470. Five 12-inch records, ten sides, played by Sir Thomas Beecham and the London Philharmonic Orchestra. This recording was cut in London. It is a forthright performance played with an understatement of the usual Tchaikovsky fire and passion. The last movement is played without cuts and will appeal to many collectors for this reason. This is another duplication, and the choice rests altogether with the purchaser. If restraint is desired, this album gives it.

"Pinocchio" (a Merry Overture), Ernst Toch. Columbia Masterworks Record 11665-D, played by Frederick Stock and the Chicago Symphony Orchestra. Ernst Toch is one of the most noted of contemporary German composers who is now making his permanent residence in America. This Overture is a merry composition filled with wit and imagination. Mr. Stock gives it a fine, zestful performance. It is a novelty that all collectors will desire for their libraries.

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**"The Messiah"**

HAD Handel been one of the audience at the performance of his "Messiah" at Carnegie Hall, New York, on the evening of December 20th, he would have been well-pleased. For the pervading spirit was devout adherence to the inner meaning of this glorious work. From the first recitative of tenor William Hain to the great final "Amen" it was an experience most nearly described as religious. Conductor Albert Stoessel is to be thanked for his insistence on the earnest, worshipful attitude of the choir (the Oratorio Society of New York) and of the soloists, Susanne Fisher, soprano, Viola Silva, contralto, William Hain, tenor, and Norman Cordon, bass.

Miss Silva and Mr. Hain were the ideal oratorio singers, with an utter absence of dramatics and self-display. If Miss Fisher and Mr. Cordon occasionally allowed grand opera mannerisms (they are both of the Metropolitan) to creep in, these were of such fleeting quality as scarcely to detract from the general effect. All of the singers—solo and choir—enunciated with refreshing clarity. The timing was perfect. The orchestra, which contained many women players, was excellent in its anticipation, its reiteration and its echoing of the singers. It never allowed itself to stand out (save of course in the "Pastoral Symphony" episode) as an entity separate from the others.

It is indicative of Mr. Stoessel's musicianship that the soloists, chorus and orchestra at every turn made articulate the intention of the composer. Their sudden *crescendo* at the word "Wonderful" in the section "For unto us a Child is born" was just that—wonderful. The triumphant heights of the chorus's "Glory to God" was a thrilling experience. Poignant to the point of tears was the air, sung by Miss Fischer, "Come unto Him". Miss Silva, with tones full, calm and compassionate, was at her best in the sorrowful depths of "He was despised". All of the simplicity and profundity of the oratorio was expressed in Mr. Hain's "Behold and see". When "Why do the nations rage?" was sung—and it is rare to find a bass voice such as Mr. Cordon's which is able to give this its requisite clarity—a slight stir in the audience, a glancing of eye to eye—made one realize that all were appreciating the coincidental aspect of this portion of the program. In the "Hallelujah" the audience to an even fuller extent participated, standing in reverence to this mighty chorus, some members even "joining in" softly, when the urge could not be withstood. Gently followed the full-throated soprano, "I know that my Redeemer liveth", before the choral unisoned "Worthy is the Lamb".

The audience, restrained from clapping so long, showed how deeply it appreciated the work of that evening, as soon as the final "Amen" died away, applauding the choir and orchestra, applauding the soloists, but most of all applauding the conductor who had made it possible.



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# Stage Shows

**E**XACTLY what effect the war will have on theatre attendance is a subject of much anxious debate nowadays. Opinions vary from out-and-out statements that it will queer the works entirely to just as emphatic assertions that it will prove an unheard-of impetus to theatrical endeavor. In such a deadlock, actual evidence from the past is perhaps our best criterion. "Entertainments, Inc." continued as a going concern during the former great war, but the tendency was decidedly toward the lighter, gayer productions, those that could make one forget, if but for a brief moment, life's shocking realities.

It is therefore more than a prophecy, it is a fair certainty, that vaudeville will become increasingly popular in the days to come, as a type of amusement which exacts no weighty response, no strained attention, but rather coaxes the mind into new channels of pleasure, tricking it into discarding its burden of sombre thought.

This come-back of vaudeville, in fact, is already in process. The recent tremendous turnout for stage shows in every part of the country convinces even such



CARMEN MIRANDA

hard-headed business men as RKO (and other chain) executives that their success must perform parallel increased vaudeville bookings. Insufficiency of suitable talent seems to be all that is holding them back, a condition, fortunately, which entertainers themselves can change.

### Managers Act

**R**KO is showing its faith in vaudeville by taking some quite concrete steps, having built up eight vaudeville stands comprising six weeks of playing time (as compared to last year's three weeks). Columbus, Dayton, Syracuse, Boston, Cincinnati, Cleveland, Rochester and San Francisco now have regular vaudeville. A route of one-and-two-night spots in smaller cities has been established. In virtually all of these situations vaudeville has replaced money games—bingo, jackpot, beano *et al.*

Loew's has also its wide assortment of vaudeville spots in Brooklyn, New York, Minneapolis, Worcester and other towns. A new stage policy had its premiere at the Lyric in Bridgeport, January 1st, when Tommy Tucker took over for a four-day stand at the Loew-Poll. Other units due are Earl Carroll's "Vanities," Sammy Kaye and Bill Robinson-Jimmie Lunceford.

The new Capitol Theatre in Sioux City, Iowa, reopened Christmas Eve with a stage show policy. Sage attractions returned to the Palace in Canton, Ohio, on December 8th when Will Bradley and his orchestra opened for a three-day engagement. The Bronx Opera House which has played straight pictures for a decade inaugurated week-end vaudeville December 8th with Ina Ray Hutton, Isabel Jewell, Clark Dennis, Radio Ramblers and Four Samuels.

### TOP-FLIGHT LISTINGS

#### Boston

**C**AB CALLOWAY and Jimmy Dorsey made skies rosy for the Boston Theatre the weeks ending December 11th and 18th, rating, respectively, \$18,800 and \$23,000. The latter week Gene Krupa put up stiff competition at the Metropolitan with \$29,000 grossed.

#### Providence

**F**OUR band leaders, Jimmie Lunceford, Artie Shaw, Charlie Spivak and Jimmy Dorsey, made four top-flights at the Metropolitan the weeks ending December 4th, 11th, 18th and 25th, with tallies successively \$8,500, \$10,000, \$6,000 and \$9,000.

#### New York

**N**EW YORK hums along with its usual wealth of top-flight and other stage attractions. Woody Herman had two weeks (ending December 11th) at the Strand, with takings of \$36,000 and \$28,000. The following two weeks at the same theatre, with Count Basie swing maestro, added up to \$25,000 and \$20,000.

Meanwhile at the State two top-flighters showed their flying powers. Milt Britton, the week ending December 11th, soared to \$28,000, and Artie Shaw, the following week, made it \$24,000.

At the Roxy, zippy stage revues brought in, during the weeks ending December 4th, 11th, 18th and 25th, \$36,000, \$35,000, \$20,500 and \$30,000. The same four weeks the Radio City Music Hall, with superlative stage-shows, nicked off \$83,000, \$71,000, \$61,000 and \$98,000.

Despite war headlines, Orrin Tucker and Bonnie Baker brought totals at the Paramount to highly respectable figures: \$34,000, \$42,000 and \$39,000 the weeks ending December 9th, 16th and 23rd.

#### Brooklyn

**C**LYDE LUCAS' orchestra at the Strand realized a solid \$13,000 for its four days the week ending December 4th.

#### Newark

**"F**INE" was the word for grosses at the Adams the weeks ending December 4th, 11th and 18th. Xavier Cugat, Tommy Tucker and Tony Pastor were the maestros successively in charge, and their figures \$16,000, \$12,000 and \$14,000.

#### Philadelphia

**A**RATHER unexciting \$20,000 was the total of the Johnny Long orchestra at the Earle the week ending December 4th. Shep Fields the next week pegged along with \$18,500. Charlie Spivak, the week ending December 25th, got a livelier \$22,000.

#### Pittsburgh

**I**T must have been Ben Bernie himself who was responsible for the Stanley's \$19,500 the week ending December 4th, since the picture was frankly panned. Phil Regan, the following week, drew \$22,000. (This, incidentally, is the theatre where Phil got his start.) The week ending December 25th, Jan Savitt's band struck up to the tune of \$19,000.

#### Louisville, Kentucky

**B**OBBY BYRNE'S band at the National paced off a nice \$5,000 the week ending December 11th.

#### Buffalo

**T**ED LEWIS brought the Buffalo a splendid \$18,500 the week ending December 4th.

#### Detroit

**E**RSKINE HAWKINS on the stage at the Michigan hurdled to a high \$36,000 the week ending December 11th.

#### Cleveland

**E**LLA FITZGERALD at the Palace, the week ending December 4th, proved herself one of the best drawing-cards of the season, leading the town with a sweet \$21,000. The following week Jan Savitt's orchestra did even better, with \$22,000 swept into the tills.

#### Cincinnati

**A** NEAR-RECORD was posted by Orrin Tucker at the Shubert the week ending December 4th, when he zoomed receipts to \$16,000. Joe Venuti there the following week came through with a healthy \$12,060.



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#### Chicago

**J**OHNNY (SCAT) DAVIS and his orchestra headlining the stage show at the Oriental the week ending December 11th got most of the credit for the \$18,800 tallied.

#### Kansas City

**A**N unimpressive \$5,300 was the total rung up by Clyde McCoy at the Tower the week ending December 18th.

#### Minneapolis

**L**AURENCE WELK etched out a clean \$16,000 at the Orpheum the week ending December 4th.

#### Los Angeles

**S**KINNAY ENNIS and his orchestra on the stage of the Paramount proved a lure for Christmas shoppers, rolling up a substantial \$15,000.

#### San Francisco

**B**UDDY ROGERS' band at the Golden Gate, hurt by war announcements in its final days, got a pale \$13,500 the week ending December 11th.

#### Seattle

**D**UKE ELLINGTON at the Palomar did very well, considering war jitters, \$8,200 for the week ending December 18th.

### LEGITIMATE LISTINGS

#### New York

**B**ROADWAY grosses held up astonishingly in spite of war news and pre-Christmas busyness. "Sunny River" opened December 4th, in the midst of the slump, drawing mixed notices. "Banjo Eyes" hove over the horizon on Christmas Day, fresh from Philadelphia fanfare. Two old-timers to check out were "Hellzapoppin'" on December 17th, and "Panama Hattie" on January 3rd. The following grosses tell the tale:

	WEEK ENDING			
	Nov. 29	Dec. 6	Dec. 13	Dec. 20
Ret. Foot Forward.....	\$24,000	\$21,000	\$19,500	\$19,500
Hellzapoppin' .....	22,000	19,000	15,000	.....
High Kickers .....	19,000	17,500	13,000	11,000
It Happens on Ice.....	23,000	21,500	17,000	15,000
Lady in the Dark.....	28,000	28,000	22,000	20,000
Let's Face It.....	34,000	34,000	33,100	31,000
Panama Hattie.....	22,000	20,000	15,000	15,000
Sons of Fun.....	.....	41,000	37,000	39,000
Sunny River.....	.....	9,500	12,000	10,000

\* Four performances.

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#### New Haven

**"SUNNY RIVER,"** in its break-in at the Shubert over the week-end of November 27th-29th, did nice business at \$9,000 in four performances. Four performances of Gilbert and Sullivan troupe, December 4th-6th, built up to \$6,500. "Lady Comes Across" drew a fair \$9,000 the week ending December 13th.

#### Boston

**"BANJO EYES"** finished its three-week tryout at the Colonial November 29th much-improved. It drew \$20,000 in its final week. "Sons o' Fun" at the Shubert played



OLE OLSON, CARMEN MIRANDA, CHIC JOHNSON and IMOGENE LOGAN in "Sons o' Fun"



to capacity right from the start and headed for a terrific \$14,500 the last four performances. "Papa Is All" at the Wilbur, with the press giving it a helping hand, still did not hold up, especially after the war scare. The scorings for the three weeks ending November 29th, December 6th and 13th were \$12,000, \$12,500 and \$8,500. "Iolanthe" in the Gilbert-Sullivan repertory at the Majestic brought in \$7,500 the week ending November 29th.

"Pal Joey" played two weeks at the Shubert clocking up \$16,000 and \$13,000 before heading for Washington December 13th. "Letters to Lucerne" at the Plymouth drew tepid business from the start, its two weeks netting each \$5,000. It closed December 20th. A courteous welcome from the press helped "Lady Comes Across" at the Shubert in its opening week, ending December 20th. Its first six performances added up to an encouraging \$12,500.

**Philadelphia**

**I**N the Quaker City two shows clicked the week ending November 29th. "Rio Rita" at the Forrest did very well at \$12,000, and "Out of This World," Mask and Wig show, brought in \$33,000 for nine performances. Another success was "Banjo Eyes" at the Forrest the following week. A solid \$24,000 showed that Eddie Cantor, as usual, has the town eating from his hand. In its second week in Philly, ending December 13th, "Banjo Eyes" crashed through to \$30,000, and the week after that to \$24,000. That gives the musical approximately \$80,000 in its three weeks' stand. Not bad.

**Pittsburgh**

**"LIFE WITH FATHER"** wound up a two-week engagement at the Senator November 29th with near-capacity \$25,000 for the last week. "The Rivals," which followed it, failed to come up to expectations, showing only a little more than \$14,000 the week ending December 6th. War news hurt "Arsenic and Old Lace," the next week, but it managed to snatch off \$19,000, a sum which slipped to \$16,000 in its second week ending December 20th.

**Washington**

**A** NEW play, "Golden Wings," at the National proved no high flier. It managed only \$7,500 the week ending November 29th. Shubert's touring "Student Prince" garnered \$12,500 the following week.

**Baltimore**

**"STUDENT PRINCE"** at Ford's inched out a mild \$8,200 the week ending November 29th. "The King's Maid" did much worse, with only \$2,500 to show. War put a damper on the Gilbert and Sullivan productions at Ford's the week ending December 13th. However, the troupe picked up a bit on the final playing days, pulling \$6,200. "Blossom Time," under the auspices of the Baltimore Civic Opera at the Maryland, culled a bonny \$22,500 the week ending December 20th.

**Detroit**

**I**N its second week at the Cass, ending November 29th, "My Sister Eileen" brought in \$16,200. The week ending December 6th "Separate Rooms" rolled in \$9,500. "Hellzapoppin'" at the Cass the week ending December 13th, proved an anodyne against headline horrors, sweeping in \$30,000. The same week "Separate Rooms" wound up a fortnight at the Shubert-Lafayette with \$9,500 for its first season and \$6,500 for its second. An excellent gross, \$20,000, was rung up by "The Rivals" the week ending December 20th.

**Cincinnati**

**"THE RIVALS"** at the Taft clicked for \$12,000 the week ending November 29th. No wonder, with Mary Boland, Bobby Clark and Walter Hampden in the cast. The following week "Hellzapoppin'" was there fetching a neat \$18,000, even with the opposition of the Ballet Russe de Monte Carlo, which pulled \$20,000 in four performances. The week ending December 13th "Life With Father," starring Percy Waram and Margalo Gillmore, rang up a good \$18,000.

**Dayton**

**"LIFE WITH FATHER"** in four performances at the Victory, the week ending November 29th, hurdled to a high \$10,000.

**Cleveland**

**"SEPARATE ROOMS"** came in for a good opening, but attendance petered out toward the end of the week (November 29th). The eight performances poured a nice \$11,000 into the till. The week's gross for "Claudia," next at the Hanna, was a satisfactory \$12,000. In the week ending December 13th Velos and

Yolanda, in their "Dansation," found the war and the Christmas rush perforating receipts to a poor \$4,000.

**Indianapolis**

**"HELLZAPOPPIN'"** at the English proved a money-getter, copping \$18,000 for six performances the week ending November 29th.

**Milwaukee**

**"MR. AND MRS. NORTH"** took the war news hard, slumping badly the week ending December 13th. The gross plummeted to a sad \$4,500.

**Chicago**

**T**HE Japs and Santa Claus made an incongruous but effective pair in squelching theatre trade on the Loop in December. "Claudia," in the four weeks from November 23rd to December 20th, curved a gentle descent: \$13,000, \$12,500, \$11,000 and \$10,000. "Native Son," mixed cast drama, slipped still more disastrously: \$10,000, \$7,000, \$6,000 and \$4,500. Even "Louisiana Purchase," the town's best bet, went into a decline: \$24,500, \$26,500, \$22,000 and \$20,000. "Blossom Time" bowed out December 6th, its final two weeks \$8,000 and \$7,000. The same week "Village Green" called it quits, after two weeks' grosses of \$4,000 and \$3,000. "Let's Have a Baby" was negotiated and closed December 13th after a week's miniature return of \$1,500.

**St. Louis**

**"TOBACCO ROAD,"** that Georgia footpath that simply won't disappear into the hills of oblivion, finished a one-weeker at the America December 6th with a good \$10,000 to show. "Blossom Time," the next week, crossed the finish line with a faint \$6,000. "Tobacco Road," back for the week ending December 20th, brought in \$4,000. Management states the "Road" has grossed \$150,000 in its nine visits to St. Louis.

**Los Angeles**

**O**UT on the coast war jitters were the Big Act, distracting attention from current shows. "They Can't Get You Down" proved worthy of its title, however, when it reopened Christmas night, after a brief knock-out the week ending December 20th. Proceeds for the three weeks before that were \$6,500, \$6,000 and \$1,176. "The Male Animal" at Hollywood's El Capitan got \$6,000 in its last week ending November 29th. "The Doctor's Dilemma" the same week at the Biltmore stowed them in for an excellent \$22,500. During the hectic war week ending December 13th, Horton's "Springtime for Henry" piled up a surprising \$7,000. The following week it tagged along with \$6,500.

**San Francisco**

**T**HE premiere of "Patricia" was fair at the Alcazar, ringing up \$6,000 its first week ending December 6th. "The Firefly"

at the Tivoli the same week grossed \$8,000. "Doctor's Dilemma" at the Curran, the week ending December 6th, drew \$23,700.

**On the Road**

**P**ORTLAND, Ore., turned out en masse to see "The Man Who Came to Dinner" the week ending November 29th at the Mayfair. Grosses skyrocketed to \$11,000. In Seattle the following week the welcome was just as exuberant, the gross \$11,700.

The Lunts, in "There Shall Be No Night", have been making a clean-up tour of the South, with a gigantic \$21,200 tallied in four stands. The biggest gross was realized in Houston, \$11,000 in four performances. The week ending December 6th the Lunts played four more Texas towns with an eight-performance gross of \$23,200. The highest gross was taken at San Antonio, where \$5,200 was garnered.

In five eastern one-nighters, "Arsenic and Old Lace" grossed around \$23,500 the week ending November 29th.

**Toronto**

**"CLAUDIA"** grossed a fair \$10,800 at the Royal Alexandra the week ending November 29th. "The Rivals" chalked up \$11,000 at the same theatre the week ending December 13th. The week ending December 20th, despite pre-Christmas slump, the "Student Prince" brought in a healthy \$10,200.

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(Continued from December)  
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# Grand Opera

**T**HE first five weeks of the Metropolitan season were marked by several brilliant and one tragic event. On Saturday, November 29th, when "La Traviata" was to mark the debut of Jan Peerce, conductor Gennaro Papi did not put in an appearance in time to play "The Star Spangled Banner". Frank St. Leger conducted the national anthem promptly at 2 o'clock. After a delay of ten minutes Ettore Panizza appeared on the podium. It was later learned that the change was made necessary by the tragic demise of Mr. Papi from a heart attack scarcely an hour before the performance.

Mr. Papi was a talented conductor who first came to the Metropolitan in 1913 as an assistant to Toscanini until 1916, when he became a full-fledged conductor. In 1925 he severed connections with the Metropolitan to take up duties as a conductor of the Chicago Opera Association. He returned to the Metropolitan in 1935. In recent years he had also appeared as guest conductor of the St. Louis and the San Francisco Opera companies. Mr. Papi was a splendid conductor, one who had a fine sense of balance. He handled his dynamics with great skill and built fine climaxes; yet with all this he never let the orchestra drown the voices on the stage. His forte at the Metropolitan was Italian opera, but he was equally at home in French and German. In Europe he conducted at Covent Garden in London, at the opera house in Odessa, Russia, and in Germany, and also in Buenos Aires and Rio de Janeiro in South America. He was born in Naples, Italy, and received his musical education at the Conservatory of San Pietro a Maiella. He is survived by his widow and a son and daughter.

The debut of Jan Peerce had long been awaited by those who had watched the rapid progress of this young American in the past ten years. In "La Traviata" as Alfredo he seemed calm as a veteran and was thoroughly at home in the role. His voice is beautiful, and he sang well throughout the entire afternoon. His top tones were warm and brilliant, never forced. The second act aria and his duet with the Violetta of Jarmila Novotna in the last act were especially impressive. Not only did Mr. Peerce sing well, but, what was more surprising (particularly in a first appearance), he also acted well. His only previous performances in this opera were in Hollywood and San Francisco, and it was more or less astonishing to note his thorough familiarity with the role. Mr. Peerce was heard in "Rigoletto" on December 29th, and he will sing other roles later in the season. If he lives up to this first impression, he will be, as was previously predicted in this column, a valuable addition to the Metropolitan.

As stated last month, this is to be a conductors' year at the Metropolitan, and Bruno Walter's performance during the first five weeks verified this. His revival of "Orfeo" on November 26th gave to this opera the finesse necessary to bring out its true purity. The restudied version with Kerstin Thorborg as Orfeo, Jarmila Novotna as Euridice, and Marita Farrell as Amore was a thing of great beauty. This is one of Thorborg's finest roles, and the guiding hand of Mr. Walter throughout the performance resulted in an artistic gem not equaled in this writer's experience.

On October 12th the long-awaited revival of "The Magic Flute" in English was Mr. Walter's triumph. This opera, as presented by Mr. Walter, is Mozart in a combination of vocal and orchestral production. The English translation by Mr. and Mrs. Thomas P. Martin is excellent, consisting of straightforward English with the words fitting the music (this is often not the case with English translations). Alexander Kipnis sang Sarastro, and his performance was outstanding. He sang with dignity, serenity and had commanding presence. Charles Kullman sang Tamino, Jarmila Novotna, Pamina, and Friedrich Schorr, the High Priest. Papageno was sung by Natalie Bodanya, and Papageno by John Brownlee. Rosa Bok was Queen of the Night. This is a stellar cast and John Brownlee deserves special mention. His singing was fine and he gave just the right amount of comedy to this role. The costumes and scenery were handsomely done. Due credit must be given to all who sang and played, but at the heart of the production stood Mr. Walter, who knit the musical elements together with sensitivity and great understanding. The result was the nobility that is Mozart at his best. It was a fitting commemoration of the 150th anniversary of his death.

### Metropolitan Merits

**P**ROOF that "united we stand" is the surge of patriotic exhibitions that have swept from coast to coast during the past month, and grand opera is no exception. The Metropolitan Opera Guild is busily engaged in establishing "listening groups" for the opera broadcasts in our army camps. These same broadcasts are now being shortwaved to South America, in order that our great musical events may be shared with our Good Neighbors. A series of talks on the rôle of music in the nation's history will be one of the new intermission features for radio fans.

With the rise of anti-Japanese feeling has come the withdrawal of "The Mikado"



LOTTE LEHMANN

from the repertoire of a Savoyard troupe. Consequently, there have been agitated inquiries about "Madame Butterfly" and the Wagnerian operas; so far every assurance has been given that these will be presented as scheduled. It is sincerely hoped that our patriotism does not reach the point of chauvinism. Mute evidence of such bigotry is the fact that Germany now celebrates their Christmas season bereft of that favorite of all carols, "Silent Night." It is non-Aryan.

A more cheerful aspect of the present-day situation is, perhaps, the fact that, although we have seen the loss of several

favorites from the company's roster, it has afforded an opportunity to present an excellent list of newcomers. There was the introduction to Metropolitan Opera audiences of Kurt Baum, Czech tenor, who proved an operatic surprise in "Der Rosenkavalier" on November 27th. The performance of "Die Walküre" on December 6th was the noteworthy occasion of a triple debut: Astrid Varnay as Sieglinde, Marie Van Delden as Helmwige and Mary Van Kirk as Grimgerde. Miss Varnay, young Swedish-American singer, was unexpectedly negotiated for the rôle because of the indisposition of Lotte Lehmann. Her instantaneous success was all the more remarkable as this was her first appearance on any stage. Miss Van Delden and Miss Van Kirk were both competent as the Valkyries of Wotan's band.

More than one new member of the Metropolitan Company can relate tales of adventure on his journey to this country. Maria Markan, Icelandic soprano, reached America after a hazardous journey from Denmark to Australia. The new "buffet-tenor", John Garrig, secured passage on a freighter from Athens only five days before the German invasion, and endured a long and arduous trip of five months ere reaching his destination.

Another newcomer from overseas is Thomas Philipp Martin, Viennese, engaged as an assistant conductor by the Metropolitan Opera Association.

### "The Elixir of Love"

**A** REFRESHING addition to the Metropolitan repertoire was the revival of Donizetti's opera, "L'Elisir d'Amore" on November 28th, presented for the first time since the season of 1932-33. This opera, though considered one of the Italian composer's lesser works, is one of his most popular, with the possible exception of "Lucia di Lammermoor". Explanation for this lies in the fact that the rôle of Nemorino was a great favorite of Caruso's, who often sang it for Metropolitan audiences.

The simple and charming score, set to the words of Felice Romani, gives witty display of Donizetti's comic talent. The tale opens to a colorful street scene, with the gay villagers gathered about the rich young heiress, Adina, who disdainfully refuses the love of Nemorino, handsome but penniless peasant. He laments his lack of pecuniary and intellectual qualifications, and the competition of the dashing Sergeant Belcore further discourages his suit. However, his hopes soar high at the timely arrival of Dr. Dulcamara. With great pomp and fanfare, this doctor of rather dubious degrees produces an elixir which will bestow upon the person who takes it the miraculous power to arouse the love of whomever he may choose. Actually, it is nothing but Bordeaux wine, but the gullible Nemorino produces his last cent to buy it. His confidence is so bolstered that he assumes a nonchalant attitude which decidedly plagues Adina. She immediately revenges his treatment by accepting the proposal of Sergeant Belcore to marry on that very day. Though Nemorino entreats her to wait until tomorrow (when he believes the elixir will take effect) she continues with her plans and invites the peasantry to join in the celebration. Nemorino, now nearly frantic, beseeches the Doctor to aid him further. The wily Doctor prescribes an additional bottle of his magic potion. However Nemorino despairs, for he has no money to make the purchase. Since his only opportunity is to enlist as a soldier in Belcore's company and receive an advance of pay, he does so. At this opportune moment word reaches the village that Nemorino's uncle has died and named him sole heir to the estate. The village maidens promptly devote their at-

tentions to him. However Nemorino himself has not heard of his good fortune, and, convinced the elixir has taken effect, sings the famed aria, "Una Furtiva Lacrima". Meanwhile Adina, who is also unacquainted with the news, learns of his efforts to win her love, and, touched by his devotion, in turn realizes her affection. She proves her love by purchasing his release from the Sergeant. Nemorino is overjoyed as they are united and gives full credit to the pompous Doctor, whose praises are warmly echoed throughout the town.

Salvatore Baccaloni was a thoroughly delightful Dulcamara, his master-touch of comedy conspicuously heightening the performance. Bidu Sayao, as Adina, was most charming, and Bruno Landi's excellent portrayal of Nemorino was both subtle and sincere. Francesco Valentino was competent as the boastful Belcore. In this production Mona Paulee, young Canadian winner of last year's Metropolitan auditions of the air, made her debut as the village maid, Giannetta. Ettore Panizza conducted.

### December Highlights

**"TANNHAUSER"** was the first Wagnerian opera to be presented this season. The same cast that opened the Philadelphia season on November 25th appeared in the New York production on December 1st, with the exception of Karin Branzell, who is indisposed. Kerstin Thorborg, always the authoritative artist, appeared in her stead.

René Maison and Risé Stevens sang the title rôles in the first performance this season of "Samson et Dalila" on December 3rd. Leonard Warren was the High Priest, and the music-drama was conducted by Wilfred Pelletier. Miss Stevens' audience appeal has noticeably increased since her recent screen debut.

"Otello" was initially heard this season on December 4th, under the baton of Ettore Panizza. Giovanni Martinelli portrayed the Moor; Stella Roman, Desdemona, and Lawrence Tibbett, Iago.

In addition to Mozart's "Marriage of Figaro" and "The Magic Flute", his opera "Don Giovanni" is being featured this season. It was first given at a matinee performance December 5th (the exact anniversary of the composer's death 150 years ago) under the direction of Bruno Walter. Ezio Pinza sang the title rôle; Rose Bampton was Donna Anna; Jarmila Novotna, Donna Elvira; Bidu Sayao, Zerlina; Charles Kullman, Ottavio, and Salvatore Baccaloni, Leporello. Richard Crooks sang his first rôle of the season as "Ottavio" in the performance of "Don Giovanni" on December 26th. The rest of the cast remained unchanged.

Paul Breisach made his Metropolitan debut on December 12th when he conducted a matinee performance of "Aida". Stella Roman sang the rôle of the slave girl Aida; Karin Branzell, Amneris, and Arthur Carron, Radames.

Lily Pons was warmly received at her first appearance of the season in Delibes' "Lakmé" December 15th, and again on December 19th, when she was heard in "La Fille du Regiment". The former production was directed by Wilfred Pelletier, with Raoul Jobin as Gerald; Ezio Pinza, Nilakantha, and Irra Petina, Malika. Frank St. Leger was on the podium in the latter opera. Raoul Jobin portrayed

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the dashing Tonio; Salvatore Baccaloni, Sergeant Sulpice, and Irra Petina, the Marquise.

The dynamic soprano, Grace Moore, sang the title role in the revival of "Tosca" on December 18th. News of Miss Moore's success in this addition to her repertoire had preceded her from Cincinnati, Buenos Aires and Chicago, where she has recently appeared. The Metropolitan production was directed by Ettore



LILY PONS  
In "La Fille du Regiment"

Panizza, with Charles Kullman as Cavardossi and Lawrence Tibbett as Baron Scarpia.

Nino Martini made his first appearance of the season as Almaviva in "Il Barbiere di Siviglia" on December 24th. Frank St. Leger conducted, and the cast was headed by Bidu Sayao, Irra Petina, John Brownlee, Ezio Pinza and Salvatore Baccaloni.

Coffee Concerts Close

THE Coffee Concert series at the Museum of Modern Art closed December 10th with a performance of "The Chaplet" by Dr. William Boyce, eighteenth century English composer. Lehman Engel directed the one-act pastoral music-drama, which was presented with an all Negro cast, headed by Carol Brice, Ella Belle Davis, John Diggs and Luther Saxon.

This opera had its premiere in Drury Lane in 1749 and was revived periodically until the nineteenth century, when Victorian audiences looked askance at its text, since it concerns two pairs of lovers who tire of each other and decide to exchange partners.

News From Newark

DIRECTOR ALEXANDER PERNICE and Impresario Santo D'Alia believe that every opera company should produce at least one revival a season; so when the Newark Civic Grand Opera Association dusted shelves and discovered Giordano's neglected "Fedora", it wasn't long before the lyric drama went into production. North New Jerseyites flocked to the Newark Opera House on December 13th to hear it. Della Samoiloff, Russian-American soprano, sang the title role of the unhappy princess. Ethel Barrymore Colt appeared as the coquettish Countess Olga Sakarev, with Luigi Vena portraying Count Loris Ipanov and Claudio Frigerio as De Sirlex. William Spada conducted.

Mr. Spada was again on the podium for the presentation of Verdi's ever-popular "Rigoletto" on December 20th. The cast was headed by Christine Foster, Lorenzo Cianfrini and Rolfe Gerard.

Philadelphia Dates

THE gala opening of the Metropolitan Opera Company's Philadelphia season was celebrated November 25th with a performance of Wagner's "Tannhäuser", the same opera that marked the first opening fifty-four years ago. Quaker City society turned out full force and the Academy of Music was filled to capacity with an enthusiastic audience of more than 3,000.

Erich Leinsdorf directed a unified conception of the opera. The cast was headed by Lauritz Melchior, in the title role, and Helen Traubel, as Elisabeth. Mr. Melchior's performance was consistently good, and Miss Traubel sang with color and feeling. Karin Branzell and Julius Huehn were competent as Venus and Wolfram respectively.

The Metropolitan Opera Company made its second appearance in Philadelphia on December 9th, when René Maison and Risé Stevens starred in "Samson et Dalila".

Quaker City audiences were favored with a performance of the revival "L'Elisir d'Amore" on December 16th, executed by the same cast that appeared in the New York production.

Lily Pons, with the New York cast of December 19th, repeated her success in "Lakmé" on December 23rd.

Paterson's "Carmen"

A FINE assemblage of local singers was heard in the Musical Art Society's production of "Carmen" December 6th in Paterson, New Jersey, with Alfred Rosinger conducting. Rose Ricciardi Corby, Paterson soprano who has studied and toured in this country and in Central and South America, sang the role of the peasant girl, Micaela. Marie Kleber Thienes, Clifton mezzo soprano, was heard in the title role opposite New Yorker Harold Lindi as Don José. Montclair contributed Frederick White as Escamillo, and Paterson, Jean Parrilli as Mercedes. Gladys Hahn, soprano, of Roselle Park, sang Frasquita. The cast also included another New Yorker, Luigi Delle Molle, and William Kokoszka and Gregory Ameno, the latter two of Newark.

"Rose-Bearer"

THE very young and enterprising Philadelphia Opera Company presented Richard Strauss' "Der Rosenkavalier" in English for the first time on this side of the Atlantic on December 2nd. The version of Von Hofmannsthal's German text was by Sylvan Levin, artistic director of the company and conductor of the performance. Although the Viennese dialect and poetic touches of the text lost some of their inimitable charm in translation, the clarity attained more than compensated for this lack, since it heightened the enjoyment of the performance.

A real innovation in the production was the singing of the role of Octavian, written for a mezzo-soprano, by tenor David Brooks. Although some doubt was voiced as to the musical value of this change, it proved a most satisfactory procedure, for the singing lost none of its intrinsic loveliness and gained in dramatic conviction. Mr. Brooks' authentic impersonation of the rose-bearer waxed to fiery ardor in its romantic passages, and to appropriate gaucherie and caprice when he masqueraded as the Marchallin's maid.

Soprano Frances Greer was delightful as Sophie, singing and acting with true artistry, but the youthful limitations of 19-year-old Brenda Lewis were slightly overtaken in the role of the aging Marchallin. James Pease sang the role of the vain Baron Ochs with accuracy and conviction. Robert Gay, despite his youth, was decidedly credible as Sophie's father, Faninal, and enunciated with pleasing

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the opera that has opened so many Chicago seasons. Elisabeth Retberg and Giovanni Martinelli, who initiated the season with "A Masked Ball", sang the stellar roles of Aida and Radames respectively. The ruthless Amneris was portrayed by Coe Glade. George Czapliski appeared as the King of Ethiopia, Virgilio Lazzari as Ramfis and Roberto Silva as the King of Egypt. Emile Cooper conducted.

Verdi seemed composer of the hour in the fifth and final week of the season, for in addition to "Aida", his operas "Rigo-

Leonora; Sydney Rayner as the troubador, Manrico; Elizabeth Wyszor as the gypsy Azucena, and Carlo Morelli as Count Di Luna. Leo Kopp conducted.

The matinee performance of "La Traviata" on December 13th was under the baton of Carlo Peroni. The beautiful Violetta was ably portrayed by Helen Jepson. The role of her lover, Alfredo Germont, was sung by Michael Bartlett, and that of the elder Germont by Igor Gorin.

Comedy invaded the Chicago Opera House on December 8th, when Rossini's rollicking, fast-moving "Barber of Seville" was presented, with Emile Cooper conducting. Richard Bonelli was a spirited Figaro, delighting the audience with his amusing characterization. Virgilio Lazzari cavorted through the role of the music master, Don Basilio, and Don Bartolo was sung with gusto by Vittorio Trevisan. Josephine Antoine was a melodious Rosina, and Nino Martini sang well as Count Almaviva.

The fourth week of the season opened December 1st with a performance of Puccini's melodramatic "Tosca". Grace Moore was outstanding in the title role, thrilling the audience with her excellent singing and dramatic artistry. John Charles Thomas as the unscrupulous Scarpia and Frederick Jagel, as Cavardossi, were in keeping with the high standard of the entire performance. Conductor Carlo Peroni paced the orchestra accurately.

Puccini was heard again on December 3rd, when his opera "Madame Butterfly" was successfully recreated for Chicagoans. In this day when a very different Japan fills the news, the true spirit of the gentle little country of yesteryear was excellently maintained. Licia Albanese's portrayal of the Japanese girl was subtle and delicate, but with a full measure of feeling. Her excellent singing reached its peak in the love duet, "Ah, Night of Rapture". James Melton's finished performance as Pinkerton is probably his best operatic role. His appearance fits him naturally for the role; his acting is expressive. George Czapliski, veteran of many "Butterfly" performances, left little to be desired as Sharpless. The opera was presented under the baton of guest-conductor Giuseppe Bamboschek.

Emile Cooper's conducting smoothly knit together the performance of "Faust" on December 5th, when Charlotte Symons scored favorably as Marguerite. Sydney Rayner's singing of the title role was excellent, but his acting was somewhat routine. Roberto Silva, heard for the first time as Mephistopheles in Chicago, was adequate. The role of Valentine was elevated considerably by Richard Bonelli's fine singing.

The matinee performance of "La Boheme" on December 6th was the happy occasion of Dorothy Kirsten's first appearance in a major role with her patroness, Grace Moore. She handled the role of Musetta confidently, singing with clear, bright tones. Miss Moore's portrayal of Mimi was unprecedented in her Chicago career, so completely natural and relaxed was she. Emile Cooper again conducted.

Flotow's "Martha" was offered at the evening performance December 6th, with Josephine Antoine, Coe Glade, Douglas Beattie, James Melton, Richard Wentworth and Stefan Kozakovich heading the cast. Carlo Peroni conducted.

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clarity. Gabrielle Hunt as Anna, John Toms as Valzacchi and Dorothee Manski as Marianne acquitted themselves in creditable fashion. The entire production, despite shortcomings, was astonishingly good.

Flourishing Finis

ONE of the most brilliant chapters in the history of the Chicago Opera Company was brought to a close December 13th. The season, Chicago's thirty-first, boasted a surprising record of success, both artistic and financial. Attendance averaged an increase of 25% and there was an unprecedented number of sell-outs. Honors are due largely to Fortune Gallo's effort and experience and to the excellent cooperation of the company's personnel.

The close of the season was celebrated with a performance of Verdi's "Aida",

letto" and "Il Trovatore" and "La Traviata" were presented.

Not a little credit for the excellent performance of "Rigoletto" on December 10th is due guest conductor Jerzy Bojanowski. Mr. Bojanowski, former director of the Warsaw Grand Opera, led the orchestra smoothly and authoritatively, resisting any temptation to decorate several of its arias with too many frills. Richard Bonelli shone brightly in the title role, and his daughter, Gilda, was sung by Lucille Meusel, whose performance was charming, if a bit timid. Jan Klepura, as the amorous Duke, sang with his usual zest and strength. The role of the assassin, Sparafucile, was capably sung by Virgilio Lazzari, ever-reliable basso.

The cast of "Il Trovatore", presented December 12th, was headed by Mobley Lashanya, American Indian soprano, as

## BOOKS OF THE DAY

HOPE STODDARD

**THE OPERA**, a History of its Creation and Performance: 1600-1941, by Wallace Brockway and Herbert Weinstein, 603 pages. Simon and Schuster, \$3.75.

Dealing with the past in terms of the present—with all that this implies of racy idiomatic usage, zealous familiarities and tradition-shattering conclusions—is the work of the present authors. No issues are dead, no conclusions foregone, no situations "dated". All that modern thinking—psychological, humorous, factual—has added to man's logical battery is played full force on each incident, undeterred by obscuring veils of any archaic bias. It is no usual thing to find a history of opera, so often rigidly embalmed in genre and generation, become a thing of glow and color, no usual thing to find authors ready to give figuratively those kisses three—care, consideration and creativeness—which alone transform skin-and-bones of the historically exact into breathing, blooming actuality.

For instance, speaking of Rossini's 40 years of silence—which have erstwhile come in for more than a little dull encyclopedic commentary—they say, "At 37 he (Rossini) all but abandoned music to devote his lively talents to the full-time job of becoming an international wit". Again, Bolto is aptly described as he who "was wont to ponder and polish a musical phrase until it had lost not only its bloom but also its connection with neighboring phrases on either side". Then, a few pages further, "Magniloquence is the blight on acres of Lully", and still again, "'Eco'e d'Arcueil' fizzled out in a blaze of mediocrity".

Whirled into the vortex of the book's happenings are all the pertinent facts of opera's birth, development and consummation as the most popular of musical forms. Each incident leads on historically while it links directly with present-day doings at the Metropolitan and elsewhere. Yet in the wealth of minutiae we lose not for an instant the inner current's onflow, from the faint beginnings when opera was the expensive toy of the nobility to its present-day aspect as the handiwork and pride of the populace.

**THE BALANCE SHEET OF THE FUTURE**, by Ernest Bevin, 303 pages. Robert M. McBride and Company, \$2.75.

Part of our fear, on our entering the war, was that the state would "take over" various private enterprises. It seemed to be a foregone conclusion that this would mean curtailment, even obliteration, of the worker's privileges. Let Ernest Bevin, Minister of Labor in Britain since 1940, tell the story of England's war-time labor adjustments and the picture becomes entirely different. It becomes clear that the steps a democracy takes to "control" labor are pointed in exactly the opposite direction from the steps a dictatorship takes. England, in short, does not un-privilege the working classes, but rather adds to their privileges. In this case "taking over" of powers usually relegated to unions in reality hastens rather than retards these unions' ends. For the worker has redress, if not in strikes and other employer-directed action, in direct appeal to the administration itself which is pledged, even consecrated, to the task of making the worker efficient, fit and enthusiastic. The government is pledged to do this because this is the way to win the war.

Thus we have the spectacle of a democracy each member of which can be compelled to subordinate private interest to the good of the state and each member of which is wholeheartedly accepting this general restraint, indeed reveling in it, to secure triumph against aggression. So does a democracy function in times of crisis.

Further manifestation of a democracy at work is its letting the people in on what the government is doing and intends doing—an unknown procedure among dictator nations. Thus, Mr. Bevin zestfully gives himself to the task of revelation. His "Essential Work Order" shows just how labor's forces are safeguarded (guaranteed minimum wage, given amenities, protected from profiteering employers) and points to the fact that "you get better discipline and loyalty with fear of dismissal removed than you do by the threat of it."

To the occasional chronic worrier fixating on the state's control of labor, the author has an answer: "I suggest that no institution can claim the right to perpetuation unless it can survive and serve the State in the most acute crises." The employer's bewilderment under this regime of state-directed labor is illuminating. He literally begs the state to take a firmer hand, because, as he says, "We cannot (i. e., enforce regulations) because

sacking is no longer good." In other words the employer who has lived by threats and has been deprived of his basic "or else" is at a loss in the field of encouragement and promise. The state has been the first to learn that a sense of security is a thousand-fold more potent than the fear of starvation.

So the states sees that the workman not only is paid but is assured of this payment in days to come, is not only kept alive, but kept comfortable, is not only given work but work that matters to him. There is time in the long day's schedule for a good hot cup of tea and a bit of cake, for music, for play. Secure shelter is provided the working folk, and means for caring for the children while the mothers are at the factory. Good beds and careful transportation are a part of the program.

The end of this war will not see a labor shattered and paralyzed; it will not see a labor under thumb of a powerful and brutal central power; it will see a labor wholly conscious of itself, sure in its purpose, strong to gain its rights.

**MUSIC AS A HOBBY**, by Fred B. Barton, 157 pages. Harper and Brothers, \$2.00.

The distinction between the successful professional musician and the unsuccessful one is that the former, unlike the latter, has throughout his development remained essentially the avid and wholehearted amateur. In other words, he plays, sings and directs music because he loves it. This is the distinction between a Jascha Heifetz and a time-server in the violin section of a third-rate orchestra.

For such of us—professionals and amateurs alike—who have kept alive the sense of making music for pure love of it, this book gives ways and means of widening musical experience. We are introduced to the ocarina ("sweet potato"), to the musical saw, to the tin flute. We are told to get together for a quartet practice, for chorus-singing, for band work. We are given tips on how to enjoy even seemingly arid passages in symphonies. In fact, we are told a hundred ways of keeping music on the fun side.

The author believes that we do not have to know the theory of music in order to have definite tastes regarding it. He has a leaning toward people (like Mrs. Muggins who on returning from Europe told all and sundry, "Well, I've seen the Apollo Belvedere and I've seen Muggins, and of the two, give me Muggins.") who know what they like and aren't ashamed to say so.

**A MUSICIAN TALKS**, by Donald Francis Tovey, 89 pages. Oxford University Press, \$1.50.

With his usual tightly woven verbal texture the author devotes four chapters to the thesis that the wide enjoyment of music has been retarded due to the fact that music has been "compelled to develop through combination with all manner of extra-musical things". One of these deterrents, he indicates, is reliance on "schools" and formulae. He centers on the works of Palestrina to prove that various classifications of music such as "medieval" and "modern", "classical" and "romantic" are the cataloguers', not the composers' need, that forms are the outcome, not the instigators of creativeness.

Speaking of "absolute" music he shortcuts his way to truth by substituting the word "translatability" for "absoluteness". He indicates that Beethoven's "Pastoral" with its rural effects is yet pure music because the programmatic cuckoo calls and thunder rumbles are an integral part of the general musical structure. He states that in such a case a work of art digests its materials, "and the material before it is digested is not the same as it becomes when it is a part of the work of art." He counters assertions that composers should compose music which literally parallels words to be sung with the statement, "the function and power of music in relation to words is not to illustrate them, but to make them sensuous."

However, this author, for all his decrying, is the last to consider extraneous formulae unuseful to the composer. Instead he appreciates the value of classifications, even while he warns, "It is possible to see so instantly through things as to see nothing in things."

So widely versed is he in the sayings and manners, both historically and contemporaneously speaking, of composers that his remarks given as by-the-bys are perhaps more illuminating than his overt assertions. He does not speak of Mendelssohn, Debussy or any other composer without revealing the inner being of such persons. Nor do his analyses come with a straining and a bombast, but rather inadvertently, as though they were facts he had absorbed and taken for granted all of his days.

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## Band Concerts

**B**AND turnover these days presents a picture as jittery as a fast-motion movie. Because bandmen are in such demand in the United States Army the members are irresistibly drawn in that direction, leaving the bands at home looking for new members. Well, it's an ill wind that blows nobody good. There are opportunities everywhere now for youngsters—and oldsters, too—to find positions in up-and-coming bands.

The Pottstown Band recently lost its conductor, William F. Lamb, Jr., who enlisted in the United States Army Band, Washington, D. C., where he will serve as cornetist. "Billy", when he was only 29 years old, succeeded his father as leader of the Pottstown Band and has directed this organization for the past five years, developing it to such an extent that its services are in demand throughout Eastern Pennsylvania. Mr. Lamb's last appearance with the band in Pottstown was attended by more than 1,500 music lovers. On this occasion the members presented him with a beautiful wrist watch, and the High School Band gave him a fountain pen. The presentation speech was made by Mayor Jesse R. Evans. The newly elected director of the Pottstown Band is Henry Neubert who has been cornetist in the band for the past three years.

### "Our Band"

**"OUR BAND"**, organization of the Shamokin Dye and Print Works, Inc., (Shamokin, Pennsylvania) at their concert of December 4th. executed with taste and musicianship a most difficult program. Mrs. T. Harvey Anthony, soprano, was the soloist. The orchestra's conductor is William H. Crone. The evening opened with the playing of "America the Beautiful", the audience participating. Glinka's Overture to "Russian and Ludmilla", a work rich and colorful, followed. Romberg's "Will you Remember", sung by Mrs. T. Harvey Anthony, and Tobani's Hungarian Fantasia, an example of gem-like workmanship, were next on the program. Operatic gems opened the after-Intermission portion. "Moorish Serenade" by Chapi and "Humoreske" by Dvcrak were enthusiastically received as was the sleigh-ride fantasy, "Winter" which concluded the program.

"Our Band" is a conscientious, energetic group and music lovers of Shamokin look forward to the many concerts it will be giving during 1942.

### Danville Does It

**L**OCAL 90 is in sound financial health, as attests the concerts by the Danville Municipal Band given throughout the past year in various parks of the city. This coming summer they plan to give 35 concerts. By that time their 40-piece band will have new uniforms and a newly purchased \$400-library of music, one of the results of a voting last April which assures Danville Municipal Band in the future a yearly income of \$10,000. This is what can be done when Labor puts itself solidly behind a project, in this case gain-

ing the support of the city administration, the local daily newspaper, the local radio station and the Chamber of Commerce.

### Bill of Rights Broadcast

**T**HE Los Angeles County Band gave an unforgettable program in its "Bill of Rights" broadcast, December 13th. Every selection played had some patriotic connotation and each of the speakers chosen had as his keynote that document which, in the words of Louis Castellucl, conductor of the orchestra, is the "greatest charter of human liberty ever struck from the hand of mortal man".

### New Orleans Civic Band

**A** BAND with full consciousness of just what purpose it serves and what goal it must reach is the New Orleans Civic Band, now in its first season. Its aim is to improve the lot of the professional musician, to build up the organization to the point where the bandmen can make their livelihood through band activities and to provide an opportunity for the school children of the city to demonstrate their musical abilities.

To this latter end it has been arranged that the New Orleans Civic Band through cooperation with the parochial and public school systems will present as soloist each Sunday some one boy or girl from one of the high school bands, chosen by his or her instructors and supervisors for outstanding scholastic and musical ability. This will not only give New Orleans a chance to hear these youngsters play and learn of the wealth of talent they have among their children, but it will also encourage children to practice and perfect themselves, in their endeavor to meet the examiners' requirements.

The personnel of the New Orleans Civic Band is restricted to members of Local 174 and to long-time residents of New Orleans. Any money raised over and above actual salaries and expenses is used to increase the size of the band and thus put more local musicians to work. Forty-eight concerts in all will be given during the present season.

A representative concert was that of December 14th which opened with "The Star Spangled Banner" and included works of Fasoli, Thomas, D'Albert, Puccini, John Hall, Herbert Clarke, Sir Arthur Sullivan, Johann Strauss, Andrew Herman and Sousa.



EMBELLISHMENTS by Jan Hart



JAN HART

**HART-BEATS:** Highlights of 1941: BMI declares war on ASCAP—settlement finally reached with only a few casualties. . . . Jeanie's "light brown hair" turns grey. . . . Swing music goes high-hat. . . . Strings come into their own again. . . . Red and Blue networks part company (or do they?) . . . Semi-yearly shake-up at NBC (per schedule). . . . Baby Snooks joins the circus. . . . Phil Harris marries Alice Faye. . . . Artie Shaw quits and begins again. . . . All New Year's resolutions are broken. **SPECIAL FLASH:** Unknown song-writer writes tune without help of Debussy or Tchaikovsky.

**SOMETHING-TO-THINK-ABOUT:** "If democracy is to be safe, democracy must share and share alike". (Commentator, Nov., 1937.) . . . "There is no half-way position that you can take in the face of difficulty. Either you go down before it or you stand up to it courageously". ("Courage", by Fred. K. Stamm.) . . . "Out of this nettle, danger, we pluck this flower, safety". (Shakespeare.) . . . "For what avail the plough or sallow, or land or life, if freedom fall". (Emerson.) . . . "The unforgivable crime is soft hitting. Do not hit at all if it can be avoided; but never hit softly". (Theodore Roosevelt.)

**FANTASY:** "There is music in me, the music of a peasant people. I wander thro' the levee, picking my banjo and singing my songs of the cabin and the field. At the last-chance saloon I am as welcome as the violets in March; there is always food and drink for me there, and the dimes of those who love honest music. Behind the railroad tracks the little children clap their hands and love me as they love Kris Kringle. But I fear that I am a failure. Last night a woman called me a troubadour. What is a troubadour?"—*The Banjo Player*—By FENTON JOHNSON.

**MODULATIONS:** USA-Camp Shows, Inc., have sent telegrams to the major band leaders asking their reaction to donating a night or two a week to performing at camps near where they happen to be. . . . Armament demands have severely hampered the manufacturers of juke boxes, gambling gadgets and amusement machines. The Office of Production Management has banned further production after February 1. . . . Following the declaration of war all unions in the broadcast field moved swiftly to align themselves with the industry. . . . Out of 300 stations that are licensed by Muzak transcriptions, almost 100 programs are using D'Artega's transcription of "Autumn Reverie" as a theme for various record shows.

**TRILLS AND TURNS:** Artie Shaw's band is not breaking up again in spite of reports to the contrary. . . . Little Jack Little has given up bandleading for a few months to put into operation a restaurant-cocktail lounge idea of his own in Yonkers, New York. He has bought the Grassy Sprain golf course club house and is now remodeling it. . . . Charlie Spivak is celebrating his first location job in New York City this month, having replaced Glenn Miller at the Pennsylvania Hotel. . . . Charlie Teagarden's band broke up in the Mid-West several weeks ago, and he will probably rejoin the trumpet section of his brother, Jack Teagarden, whose band is now playing at the Sherman Hotel, Chicago. . . . Sammy Kaye and his band have been booked up to January, 1943.

**TRANSITION:** The "Little Red House" at Tanglewood, New Jersey, where Nathaniel Hawthorne wrote "The House of Seven Gables" and "The Wonder Book" (1850's), is going to be rebuilt, thanks to the National Federation of Music Clubs. The original was burned to the ground in 1890 and only its foundation remains. But with the aid of photographs, sketches and written descriptions it is hoped an exact replica may be produced.

**GLISSANDO:** Composers wishing to have works performed publicly by the Guild of American Composers at its Winter concert should submit their works before February 28th. Entries must be restricted to arrangements for string orchestra, or string orchestra and solo instrument or voice.

**ETHER WAVES:** The Federal Communication Commission reports that applications for new frequency modulation stations in New York City far exceed the available frequencies there. . . . In *Radio Daily's* fifth annual nation-wide poll of writers-critics for favorite radio programs Guy Lombardo rated first in the "sweet" dance list, with Glenn Miller tops in swing bands. Kate Smith and Bing Crosby headed the line of popular vocalists. . . . Ted Straeter is band leader for the new Regent cigarette series on MBS, featuring Jerry Wayne. . . . Walter Winchell has eliminated his dot-and-dash sound effect unit during his Sunday broadcast because he felt that it might cause people to fear a new air-raid warning signal, or sumpthin'. . . . Use of police sirens on radio shows have been banned. . . . NBS has added 100 more guards at its home offices and studios in Radio City.

**SONG NOTES:** "Jealous", originally published in 1924, is climbing right along in the sheet music sales. . . . "Chattanooga Choo-choo" and "Elmer's Tune" are among the best sellers on the coin-machines. . . . The Canadian Performing Rights Society (ASCAP) and BMI have agreed not to press radio stations for increased fees for 1942 (Canada). . . . "Magical Moments", a new song by Charles Wynn and Lou Citro, is being published by the Roy Music Company. . . . **TUNE-TWISTER:** "This is No Laughing Matter", "I Got It Bad", "You Know Why?", "You Made Me Love You", "In Dreamsville, O.", "Aboard the Chattanooga Choo-choo", now "You Go Your Way and I'll Go Crazy"!!! . . . Harry Filler, of Philadelphia, and Frank Capano, of Westville, New Jersey, have collaborated on a new popular song entitled "Smokes for Yanks", and are donating proceeds from sales of music to a special cigarette fund for the men in the U. S. A. service.

**PUBLISHERS' NOTES:** ASCAP has given up its operations in Nebraska, and has released its members to conduct their own business in that State. . . . BMI expects to have signed up over 800 stations by the end of this month. . . . E. B. Marks Company has fifteen patriotic tunes on its list. . . . Paul Mills is the new professional manager of Mills Music. . . . The Georgia Music Corporation (New York City) has been changed to the Joe Davis Music Co., Inc. . . . Song Hits Magazine signed a contract with BMI giving it exclusive rights to the magazine's lyrics. . . . Frank Luther Music Company has been chartered to conduct a music publishing business in New York. . . . Mort Greene and Harry Revel are forming their own music firm to be affiliated with and partly owned by BMI. . . . Vinyou, Inc., as assignee of Vincent Youmans, has filed suit in New York Supreme Court against Harms, Inc., and ASCAP, seeking an accounting of a sum totalling \$600,000.

**TURNTABLE TALK:** The RCA Manufacturing Company will promote Victor records over WQXR, New York City. . . . Two NBC page-boys have written a new tune entitled "Mad About Him, Sad About Him, How Can I Be Glad Without Him Blues", which Dinah Shore will introduce for them on a Bluebird record. . . . Decca Record Co. denies rumors that the company is contemplating starting another record label to sell for the same 35c price. (Decca recently acquired the rights to the Brunswick label.) . . . Leopold Stokowski has signed a new contract with Victor extending over a period of years. (In the past he has signed only short-term agreements.) . . . Copies of Gene Krupa's "Keep 'Em Flying" recording have been sent out to various stations by the War Department to be used in connection with a recruiting drive for 30,000 pilots.

POPULAR RECORDINGS OF THE MONTH

- VICTOR:**  
 "A Nickel to My Name" and "Not a Care in the World", Jan Savitt and his orchestra.  
 "We're the Couple in the Castle" and "Last Night I Said a Prayer", Sammy Kaye and his orchestra.  
 "It Isn't a Dream Any More" and "How Do You Do Without Me?", Tommy Dorsey and his orchestra.  
 "Melody of Love" and "None But the Lonely Heart", Wayne King and his orchestra.  
 "Clementine" and "Five O'Clock Drag", Duke Ellington and his orchestra.  
 "No! No! No!" and "Brazil", Enric Madriguera and his orchestra.

- BLUEBIRD:**  
 "Moonlight Sonata" and "Slumber Song", Glenn Miller and his orchestra.  
 "Five Guys Named Moe" and "Go Home, Little Girl, Go Home", Irv. Carroll and his orchestra.  
 "I Said No" and "Deep in the Heart of Texas", Alvino Rey and his orchestra.  
 "Violets for Your Furs" and "Sunset Near Vine", Abe Lyman and his orchestra.  
 "Under Your Window" and "Loved One", Vaughn Monroe and his orchestra.  
 "Oh Baby, Sweet Baby" and "Pan—Pan", "Fats" Waller and his orchestra.

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- COLUMBIA:**  
 "This is No Laughing Matter" and "The Shrine of Saint Cecilia", Eddy Duchin and his orchestra.  
 "Who Calls?" and "As We Walk Into the Sunset", Orrin Tucker and his orchestra.  
 "Somebody Nobody Loves" and "Rose O'Day", Claude Thornhill and his orchestra.  
 "Madeline" and "Tis Autumn", Eddy Duchin and his orchestra.  
 "Thank Your Lucky Stars and Stripes" and "How Long Did I Dream?", Kay Kyser and his orchestra.  
 "I Think of You" and "The Three B's", Will Bradley and his orchestra.
- OKEH:**  
 "Keep 'Em Flying" and "Thanks for the 'Boogie' Ride", Gene Krupa and his orchestra.  
 "I Struck a Match in the Dark" and "Platterbrains", Count Basie and his orchestra.  
 "Somebody Else is Taking My Place" and "That Did It, Marie", Benny Goodman and his orchestra.  
 "Baby Mine" and "He's I-A in the Army and He's A-1 in My Heart", Les Brown and his orchestra.  
 "Who Calls?" and "The Mermald Song", Cab Calloway and his orchestra.  
 "Autumn Nocturne" and "The Clock Song", Charlie Spivak and his orchestra.
- DECCA:**  
 "The Shrine of Saint Cecilia" and "Jack of All Trades", the Andrew Sisters with Vic Schoen and his orchestra.  
 "Somebody Else is Taking My Place" and "Prisonero Del Mar", Russ Morgan and his orchestra.  
 "You Don't Know What Love Is" and "Somebody Nobody Loves", Ella Fitzgerald.  
 "Popocatapetl" and "Dreamsville, Ohio", Guy Lombardo and his orchestra.  
 "Won't You Come Home Bill Bailey?" and "Will You Love Me in December as You Do in May?", Duck Kuhn and his orchestra.  
 "I'm Thinking Tonight of My Blue Eyes" and "The Band Begins to Play", Lawrence Welk and his orchestra.

ALBUMS

- VICTOR:**  
 "A Souvenir Program"—Five records, ten sides. Paul Whiteman and his orchestra play ten tunes from the jazz era of the Twenties.  
 "When Good Fellows Get Together"—Four records, eight sides. A group of eight popular songs of good fellowship by the Victor Male Chorus, directed by Emille Cote.  
 "Helen Morgan"—Four records, eight sides. Victor presents eight favorite songs by Helen Morgan in this album, as a tribute to her memory.
- COLUMBIA:**  
 "The Music of Irving Berlin"—Four records, eight sides. Al Goodman and his orchestra present eight of Irving Berlin's most popular songs.

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Resolve to perform what you ought;  
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—BENJAMIN FRANKLIN.

## The Inevitable Has Happened

THE unprovoked attack of Japan on American possessions simply marked the occurrence of the inevitable. For many months most authorities have been convinced that we could not avoid formal participation in the war that now engulfs all the continents. The big question was when and where the spark would be ignited. The Japanese militarists, spurred by their Axis comrades, have answered that question for us and for the world.

The American people enter this war with a sense of grim and bitter necessity. No thinking man wants war. It is to the great credit of our government that it did everything possible, within the bounds of our national honor and interests, to maintain peace. That effort failed through no fault of those who administer our governmental affairs. It failed because the ruthless conquerors of our time are bent on world domination. Nothing less can satisfy them. It is all or nothing. And so, at last, the democratic world is allied in arms against the totalitarian world in the greatest war history has ever known.

Here in America the task is clear. The American people will support their government to the limit, and they will make whatever sacrifices prove necessary. The issue of intervention versus non-intervention is as dead as last year's news. The isolationist leaders, displaying that patriotism which characterizes all true Americans, however different their opinions, have pledged their full support to the President and the nation. From this time on, it is the job of all to show the world that a free America is more than a match for any adversary.

The soldiers and the sailors who fight in this war carry into battle a traditional freedom. They are not the unthinking, "heiling" subjects of a dictator. They are not slaves, living and dying like puppets at the whim of a master. They have been reared in the freest of all great nations, under the ideals which Lincoln called, "The last, best hope of earth." They know what they are fighting for. They know how precious freedom is. And they know the sorrowful truth that blood must be shed if freedom is to be preserved.

Back of the fighting men of America will be a production machine unparalleled on earth. Labor and industry will not shirk the gigantic task that time and circumstance have given it. The price of failure would be the death of freedom. The days ahead will be hard and bitter, but no one can doubt what the eventual end will be—victory for freedom, for a way of life that respects the dignity of man.

It is all there in one word—*freedom*. Freedom of speech, freedom of press, freedom of worship, freedom of enterprise. These are what we possess, and these are what we are fighting to save and to perpetuate forever.

American industry is ready for this war. Go down the roster of our great private enterprises—the railroads, the power systems, the steel mills, the motor makers, the coal and metal mines, the oil wells and refining plants, the airplane factories and the rest. American enterprise represents a veritable miracle of preparedness. And now the tempo of production will be stepped up again and again. There can be no "business as usual", "strikes as usual", or "politics as usual" from now on.

Let there be no despair. Let there be instead uncompromising determination. War has been forced on us.

It has been forced on us by a nation to which we offered firm friendship, economic cooperation, aid in solving its problems—everything, in short, except the right to pillage and destroy and conquer. Now our enemies will learn how free men, backed by the limitless resources of our free enterprise system, can acquit themselves in battle.

## "Highbrow Music" in Army Camps

WHEN the Citizens Committee for the Army and Navy, Inc., decided rather timorously to try one or two artists of operatic stature in the camps, the reaction of the soldier audience to classical music certainly wasn't anticipated. To quote from the report of the Committee:

"Believe it or not—highbrow music is being tried out in Army camps and the boys in khaki are thundering their approval with shouts of 'bravo', 'stay, stay, stay'."

To veterans of the first World War, this enthusiasm for "heavy stuff" is astonishing. Officers engaged in morale work say, however, that it is symbolic of America's tremendous educational strides in music in the past 23 years. So-called "cultural music" has become familiar to the masses via radio, and the soldier of 1941 has "an ear" for operatic arias, as well as a love for "boogie-woogie."

Perhaps this unexpected response on the part of "today's" soldier, to a level of musical expression which might have bored the young patriot of 1917, is worthy of consideration.

This appreciation for good music, artistically played or sung, goes deeper than a mere desire to be entertained. Rather, it is food for awakened intellectuality. The present-day soldier has learned in the modern school room how to determine to some degree, at least, what is required in the matter of creative ability, talent, and artistic spirituality, to compose a work of great musical worth. He also understands what preparation was necessary on the part of the artist to give it life and meaning, either upon a musical instrument or with human voice.

Reports from military camps show that a majority of the soldiers like good music and will flock to a musical entertainment with "live talent" even if it means a two-mile walk after a day of grilling maneuvers.

John Carter, young Metropolitan Opera tenor, Ossy Renard, concert and radio violinist, and Jacques Abram, N. B. C. concert pianist, have recently played before large soldier audiences in Eastern camps. At Camp Wheeler, band concerts, recorded "Music of the Masters" and community singing in the outdoor arenas drew capacity crowds.

## The Red Cross War Fund

(From the New York Times)

THERE is one immediate thing that every American, young or old, can do to help win this war. He can give to the Red Cross, which stands ready to soften the blows and relieve the distress inflicted by the enemy. President Roosevelt has launched an appeal for a \$50,000,000 Red Cross War Fund. It should be the pride and privilege of every one of us to respond.

When the Japanese so treacherously struck in Hawaii and the Philippines the trained workers of the Red Cross were ready and went promptly into action. They must be ready. Their primary services are mandatory under Congressional charter and Army regulations. Yet they cannot be efficient without widespread public and voluntary support.

The present drive is to finance Red Cross operations with the Army and Navy, for defense training for civilians, and relief of men, women and children who must be evacuated or who suffer from enemy action. There cannot be the slightest doubt that American generosity will back the Red Cross to the full limit of its requirements.

## The Recrudescence of Faith

By RUTH TAYLOR

PERHAPS the most encouraging sign that has come out of the whirlpool in which our world is spinning so frantically is the rebirth of faith—dependence on the intangible, finer things of the spirit and the willingness to admit that dependence.

In the crash of all the material props upon which we leaned, in the wiping out of the sanctity of treaties, and the security of the pledged word, in the tragedy that has befallen us in the savage onslaught upon our nation, only one thing remains secure. Only the things of the spirit are sure.

There is no place where these thoughts are not heard. An English labor man said to me: "When the bombings came, only the unimaginative broke. We timid ones found that when the crisis came, we had morale—built up through years of study of the heroic lives and words of the immortal dead of all ages. We had faith to carry us through."

A business man said: "Spiritual needs are the more important. You can't solve anything by just meeting the economic problem. Once you get that settled, there will be even more outcry for the higher aspirations of the

spirit. The two have to go hand in hand—but the needs of the spirit are more important."

A Scotch industrialist said in the course of his address at a matter-of-fact meeting: "The things of the spirit transcend all material things. That much is certain."

Men everywhere are putting aside their selfish interests to take their place in the fight for the preservation of our democracy—not from a wish for praise but because they want to keep the precious things of the spirit alive and glowing. They are ready, gladly, to give their lives and their property for the defense of their homes, their families, and their sacred freedom of conscience.

The material things we thought so sure have crashed! But there remain the simple, beautiful things of life—faith, honor, a belief that right is right, that right is worth fighting for, dying for, that right must prevail.

We may still carry on with calm and outward matter-of-factness—but under it all is a growing seriousness, a maturity of thought that is willing to acknowledge a higher power than ourselves, a faith in the wisdom, justice, and mercy of a Divine Providence—that He will still protect and preserve the nation which submits itself to His Will.

## If You Don't Receive Your Journal

COMPLAINTS to the effect that members do not receive their copies of THE INTERNATIONAL MUSICIAN continue to come into the Secretary's office. More often than not, this is the fault of the members themselves for the reason that they fail to notify promptly their local secretaries when they move. Local secretaries cannot possibly keep their mailing lists up to date unless the members cooperate by notifying them immediately of any change of address. THE INTERNATIONAL MUSICIAN is sent by third class mail, and it cannot be forwarded. Instead, we are forced to pay three cents to return the copy to the Newark office. There are some cases in which local secretaries fail to cooperate in this matter, but they are in the minority. We request the cooperation of all members in this matter.

## No Guaranteed Employment

IN an effort to secure further protection for members of the Federation, the International Executive Board has ruled that leaders cannot agree with members to pay them a salary for a definite number of weeks a year, regardless of whether or not the leader secures employment. Such agreements place the leader in grave danger of being declared the employer.

The International Executive Board has ruled that leaders may sign agreements with members in which they promise to try to secure as many weeks employment for the members as possible, the number of weeks to depend entirely upon the leader's ability to secure work. In other words, the leader may agree to give the member employment on all engagements he secures from employers, but no more. In the interest of protection of both leaders and members, the utmost cooperation of every member of the Federation in the enforcement of this ruling is mandatory.

## Keeping 'Em Rolling

AN authority on railroading recently said this: "Here is a point that is too often overlooked in these critical days. No shipper in this country, including the biggest shipper of all, Uncle Sam, has yet been told that he can't have all the railway service he needs, when and where he needs it. The railroads have kept their pledge 'to meet to the full the demands of commerce and the needs of national defense'."

In other words, the public is confronted by plenty of shortages these days, but railroad service isn't one of them. That is a very fine achievement in the light of the fact that no industry plays a greater role in defense than the railroads. The iron horse carries practically all of the vast amount of defense freight. It carries hundreds of thousands of soldiers and sailors. It must be ready at all times to provide service in every section of the nation, and to provide it right on the dot.

How have the railroads been able to provide such service at a time when defense and normal traffic alike have reached new peaks? The answer to that can be put in a few words: "The railroads planned for it long ago." Ever since World War I they have been preparing for precisely the kind of emergency we are in today.

They realized that more rolling stock would be necessary—and they bought it, in gigantic quantities. They realized that train speeds would have to be increased—and they accomplished this. They realized that car capacity would have to be expanded—and that, too, was done.

But improvement in the size and performance of their physical plant isn't the end of the story. Big cars and super-fast trains are no good if they must stand about in yards waiting to be unloaded—if, in short, cars are used as warehouses. So they worked with shippers to perfect a system for loading and unloading cars without delay—to keep them rolling. Railroad-shipper cooperation has written a new and splendid page in the history of transportation.

Day and night, the long trains roar across the nation. They're serving you, and serving the nation. They represent the greatest transportation system the world has



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## "HOPE SPRINGS ETERNAL"

I.  
The Christmas bells have ceased to ring;  
The curtains on another year have lifted;  
Are any hearts disposed to sing—  
As grim-faced war once more this way has shifted?

II.  
Shall Fate forever mock the promised Peace?  
Have we not seen enough of bloody strife?  
God of Our Fathers: Make all wars to cease—  
Give to the world that "more abundant life!"

III.  
We must not disbelieve: From out the darkest night,  
Will come fulfillment of the long-awaited dawn;  
Wrong in the ultimate will surely yield to right:  
All nations yet shall sing—The World Redemption Song!

—CAW.

"GUS" BRUDER has passed away. Such was the mournful message which came on Thursday, Thanksgiving Day—his demise having taken place in the early morning hour—at the family home at 487 Kelton Avenue, Columbus, Ohio.



Chauncey Weaver

Brother Bruder had reached the age of 71 years. Nine months before, he sustained injuries in a fall at the Elks' Home from which he never fully recovered. The deceased was a native of Kentucky—having been born in Newport, but the greater part of his life was spent in Columbus. His life was devoted to music. In early years he was given charge of the Ohio State University Band, when it numbered only 12 members. He held the position until retirement two years ago, when he could point with pride to a magnificent organization of 125 pieces. As a leader and instructor he knew the art of being a thorough disciplinarian without being tyrannical, and his popularity with those with whom he was in constant contact never waned.

He had been a member of Local 103 since 1899; held the office of local treasurer for many years; his wise counsel was valued by the membership, and he served as a delegate to national conventions of the A. F. of M. many successive years. His last appearance was at the convention held in Asbury Park in 1935.

Aside from his musical affiliations Brother Bruder was a member of the H. P. O. E., an honorary member of the Kappa Kappa Psi, and of Grace Lutheran Church.

The survivors are his wife, Mrs. Grace Bruder; a brother, William Bruder of Washington, D. C., and a sister, Mrs. Jerry Brennan of Somerville, Mass.

The funeral service called forth a concourse of people which taxed the capacity of the undertaking parlors. The Elks conducted an impressive ritualistic ceremonial.

Executive Officer Chauncey A. Weaver, at the request of Mrs. Bruder and of officers of Local No. 103, delivered the following eulogy:

Standing upon this "bank and shoal called time," we realize that we are in a world of striking contrasts. Spring yields to summer, and the near and yellow leaf of autumn gives place to the chilling blasts of winter time. Today we look skyward when out of doors, but no clouds are to be seen. In this presence, however, we are conscious of shadows. One whom we have known, respected and loved for many years has passed from among us. I am here today to pay my humble tribute to the departed. As a member of the National Executive Board of the American Federation of Musicians, I recall the many pleasant contacts with Gus Bruder down through the years. He had the respect and confidence of my official colleagues. His standing was high in the national organization, where he was widely known. His warm handclasp was the key to new and ever closer relationships. His smile was never a masquerade to ulterior design. It was the open sesame to genial character; the prelude to high purpose; to the willingness to do his part in the forum of human activity.

The life story of our departed friend and brother is intimately interwoven into the very warp and woof of the cultural life of the city of Columbus. As a bandmaster with the Ohio State University for nearly half a century, he led multitudes along the musical pathway. His artistic standards were high. Countless numbers will cherish his memory.

To Local 103 there will be a feeling that a tower of strength has been removed out of its place. His counsel was constantly sought and cheerfully given. The record of a life so well rounded, so adapted to human service,

so prolific in good works, is its own enduring monument.

"Green be the turf above thee,  
Friend of our better days;  
None knew thee but to love thee,  
None named thee, but to praise."

And so as we place the "earthy house of this tabernacle," in its final resting place—

"Beneath those low green tents,  
Whose curtains never outward swing"—

we have the comforting assurance and the serene and abiding faith that—

"After life's fitful fever,  
He sleeps well!"

The funeral discourse was delivered by Dr. R. E. Golladay, who spoke from the text—"At evening time it shall be light."

It was eminently fitting that the final rites over one who had been noted as an interpreter of the best in music—should be embellished with some of the noblest creations of the art. The string quartet composed of Franz Ziegler, first violin; John Clark, second violin; E. C. Kershaw, viola, and Ferdinand Gardner, cello—gave a beautiful and impressive rendering of the following numbers:

- Andante Cantabile ..... Tschaiikovsky
- Ave Venum ..... Mozart
- Adagio, Sonate Pathetique ..... Beethoven

The cortege to the cemetery was led by a fine band of Federation members under the leadership of Alphonse Cincione.

The committal service was read by Dr. Golladay. Charles Mack sounded "Taps" with beautiful intonation. The mourners went their way. Brooding silence again fell upon Green Lawn Cemetery.

Incidental to the Columbus visitation, heretofore described, opportunity was afforded to become more familiar with the scope of Local 103 activities. The Local, with a 400 membership, has a commodious second floor situate at 66 East Broad Street, directly opposite to the Ohio State Capitol Building. The Local is fortunate in having a harmonious working administration and has been remarkably successful in bringing the employment field into satisfactory contract relationship. The official roster discloses the following names: President, Arthur E. Streng; vice-president, Frank Todhunter; recording secretary, E. C. Kershaw; financial secretary, Ryan Davidson; treasurer, Gustave Bruder (now deceased); sergeant-at-arms, Frank Mehler. The executive board includes the first three officials heretofore named—together with John Collins, John Clark, Carroll McGhee, Lysle Kirk and Alphonse Cincione. When the health of the late treasurer, Gus Bruder, had failed to an extent which made it impossible to function officially, he was made to hold his place and his brother members carried on the work. Local 103 looks after its home jurisdiction in a fashion well calculated to inspire faith in the permanence of the Federation institution.

As an illustration of what inflation did in Germany during the last World War, we have just read that a pound of sugar cost four billion marks. One cannot help wondering how there could be any taste for sugar left after counting four billion marks out of one's vest pocket.

The fickleness of human nature is well illustrated in the way in which beautiful June weather draws some of its most grandiloquent encomiums in January.

Sincere and merited appreciation is one of the fairest flowers blooming in the garden of the heart. We recently beheld a blossoming in the jurisdiction of Local 387, Jackson, Mich. This location seems to have been long prolific in providing musical geniuses. The Boos brothers were known far and wide at an earlier period. The later occasion we have in mind was an affair designed to honor a veteran flute player—W. E. Babcock. He had crossed the three score and ten threshold. For years he had been known for his instrumental efficiency; for his unswerving loyalty to his local, and for character traits which endeared him to all who knew him. On Monday evening, December 1, 1941, a banquet was arranged in the ballroom at the Hayse Hotel—Brother Babcock never realizing that he was the inspiration of the scheduled event. He came just "like any other member", and took his seat at the table with 190 other participants. While a bountiful feast was being served, Robert Gold provided delightful incidental tone coloring through the medium of a Hammond Organ. The compiler of "Over Federation Field" had been invited and personally appeared. He climaxed his address on "The Ethical and the Industrial Side", of the music question by presenting to the guest of honor

a beautiful life membership gold card—engraved with the inscription—"W. E. Babcock; Presented by the Jackson Federation of Musicians, 1941". The gold card recipient was deeply moved, but made a feeling response—after which he was tendered a rising ovation by all present. Mr. Ben Price extended greetings in behalf of the Greater Jackson Association. Then the floor was cleared, and dancing was the order until a late hour to fine music played by the Sawyer Orchestra of 13 pieces from Ann Arbor. Invited outside guests were present from Ann Arbor, Kalamazoo, Flint, Adrian and other Michigan points. Field Officer Henry Pfizenmayer of Cleveland sent cordial greetings. The Jackson Local is a dynamic organization. Membership has been increased from 60 to close to 200 within less than two years. The local officers are as follows: President, Jack Zimmerman; vice-president, Max Holtz; secretary-treasurer, Walter Timmerman; sergeant-at-arms, John J. Rose. Executive board members: Arthur Jackson, Wilbur Dunn, Burton Zimmerman, Gerald Chesley, Derrell Cooper, Arthur Friermuth and Stanley Shoemaker.

Are you real anxious to be rich?  
And are you looking for the means?  
Then in your modest garden switch:  
Abandon spinach; try soy beans!

There is much discussion at Washington about the necessity of a "cooling off period". Another acute need would seem to be a "soak your head period"; especially appropriate for those statesmen who are trying to tax musical instruments on the ground of their alleged inclusion in the "luxury list". Why not tax the woodman's ax, the miner's pick, the painter's brush, the seamstress' needle? "But, O", says some shallow-thinking muddlepate, "You are mixing art with industrialism!" Is the need of a home roof, the necessity of raiment, the appeal of hunger, a matter of occupational distinction, regulation, or class? Write a good stiff letter to your Congressman and let him know that your welfare is in considerable degree a proper challenge to his consideration. Also bear in mind that congressional elections will come along again next year.

The leader is not the employer.

Many Local elections help take the sting out of the cold snap.

And now 'tis nineteen forty two!  
Just think what we all have to do?  
We must make haste—must all remember:  
In twelve months more—again December!

The ranks of Iowa bandmen sustained a distinct loss in the death of Edward Wosky when he was stricken while making a business call at the State Board of Health Building in Des Moines, on December 6th. He was 58 years of age. In his earlier years he was euphonium player with Ringling Brothers' Show Band—from which he emerged as an accomplished instrumentalist which made his service in wide demand. Music was as natural to Ed as breathing. He had a gift for composition. "Two marches, 'Hap-terian' and 'Court of Honor' attracted wide attention. His baritone solo, 'Maternal Memories', dedicated to his mother, and 'Hymn to the Eternal', showed the fine breadth of his musical conception. He played in Des Moines bands—T. Fred Henry, the Iowa State, the Argonne Post, the Shrine Band—and had frequent engagements with Karl King's Band at Fort Dodge. As a soloist he excelled. He leaves a wife, Mima, two daughters, Mrs. Virginia Hamilton of Mount Olive, Ill., and Mrs. Maxine Ogden of Des Moines. He was buried under Masonic auspices. Ed was musical, agreeable, and we do not believe he had an enemy in the world. He was ever willing to respond to service call. For a long period of time he will be deeply and sorely missed.

This is the month when we get a thrill—  
From which we'll not soon relax;  
'Tis when we march up Federal Hill,  
To cough up our income tax.

Partisanship in Peace; Unity in War;  
Rally Round the Flag of the Grand Old U. S. A.!

They tell us that Hell holds a hot brand of fire:  
But can it be scorching enough—  
To singe the brown hide of a Japanese liar,  
After doing his "diplomat stuff"?

The December threshold had been crossed; Christmas chimes were sounding through the frosty winter air; wandering groups of singers here and there were chorusing—

"Joy to the World, the Lord has come!" when the raucous cry of "Extra! Extra! Extra!" crashed through the dawning Yuletide Holiday scene.

Japanese war forces had fired upon the American flag, bombed American ships and territory, and the death roll was startlingly heavy.

Even Japan must have been surprised at the speed displayed by the American nation in swinging into line. Terminated was the long-winded debate. Partisan differences were forgotten. "Rally to the

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Colors", was the dominant sentiment of the hour.

"What happened at Pearl Harbor?" was a natural question. In due time the detailed report will be laid before not only the authorities but before the high court of public opinion.

Meantime precipitate judgment should be withheld.

Today Japan stands before the world as a Judas Iscariot in the international family of nations.

At this writing it looks like a long, costly and nerve-wracking siege. We must take it. In unity of spirit we must prepare to do our part.

Pearl Harbor must not be looked upon as a climacteric fatal blow. Courage infiltration may be found in historic records. For example:

General George Washington, in Revolutionary Days, lost Long Island to the British forces. Valley Forge was a bitter experience. But afterwards came Yorktown.

In the War of 1812 there was a surrender at Detroit, but later glorious naval victories on Lake Erie and Lake Champlain. It was in that war that Francis Scott Key discovered "by the dawn's early light", that "our flag was still there"—even above the fog and smoke and dust which climaxed the bombardment of Fort Henry.

In the Civil War—1861-1865—after Bull Run, Fredericksburg and Chancellorsville came Gettysburg, Lookout Mountain and Appomattox.

After the Spaniards put the Battleship Maine to the bottom of Havana Harbor came the Dewey triumph at Manila Bay.

The Allied Forces sustained no notable defeats after the American troops entered the first World War, nearly a quarter of a century ago.

It is not time for a blind optimism which discounts all hazards. The American people are facing the severest test they have ever known. Before we are through the term sacrifice will have a deeper meaning.

Whether we sing, or whether we merely recite, the song our fathers and mothers sang a generation ago, floats into memory:

But right is right, since God is God,  
And Right the day must win;  
To doubt would be disloyalty,  
To falter would be sin!

It helps to clarify the situation to know that we have passed the "undeclared war" stage.

Snow's beautiful when it is falling,  
But the afterglow brings lots of trouble;  
The poet has sure missed his calling,  
When he takes for his theme—The Snow Shovel.

Hitler tells his subjects that the military spirit of that race is a reflection of Mozart music. Question: Which is the biggest liar—a Hitlerite or a Jap?

From now on an isolationist will have a hard time even trying to feel lonesome.

Local 301 of Pekin, Illinois, celebrating 33 years of organized existence, had a get-together meeting on the seventh day of last month. Eight charter members—Charles F. Gehrig, Julius Jaeckel, Ed Joerger, H. J. Rust, Chas. Splittgerber, August Lauterbach, R. W. Haake and Earl Zerwolk—were among the 57 members present—showing that longevity still thrives in the local ranks. A banquet at the Illinois Hotel was also featured by the annual election of officers, which resulted as follows: President, James Clayberg; vice-president, Mel Brooking; secretary, Edward Miller; treasurer, R. W. Haake; trustees, Karl Zerwekh; Examining Board: Don Wilcox, Al Winkle and Leonard Rosenberg. Dick Mueller, now residing at Lacon, still retains membership at Pekin and maintains his interest—in spite of his 80 years of age. Field Officer W. B. Hooper of Elkhart delivered an informative address which all appreciated. Karl Zerwekh sang a revised version of "How Can I Leave Thee", clearly demonstrating that he had poetic as well as musical capabilities. The affair was a complete success.

Who ever dreamed there were so many barbarians in the world!

Japanese bandits and Hitler gangsters may keep us busy for a while but no true American doubts a victorious outcome.

War costs a lot of money—but remember—Uncle Sam has a lot of gold in "them thar Kentucky hills!"

# Top-Flight Bands

**A** PARTICULARLY stimulating aspect of this war-time energy and enthusiasm is the steady stream of patriotic songs pouring from the pens of various maestros and bandsmen. Vaughn Monroe composes the official song for the United States Army Air Corps recruiting division entitled "Hi There, Guy, How'd You Like To Fly", and it is played daily on every radio station in the United States in Uncle Sam's drive for air service recruits. Fred Waring presents a pep song to the Pensacola Naval Air Station especially written for Navy pilots and technicians in training. And so it goes on and on, with new ditties addressed to army, navy and air force being turned out every day. Among them are sure to be some jewels of melody that only wars bring forth—songs which will bear comparison with such gems as "Tipperary" and "Keep the Home Fires Burning".

## Mad Manhattan

**VINCENT LOPEZ** signed another contract with Hotel Taft, New York, to keep him there at least until next June. He opened at Loew's State Theatre, New York, January 15th.

**RAY KINNEY** has just finished his 44th month in the Hawaiian Room of the Hotel Lexington in New York.

**SAMMY KAYE** wound up at Essex House, New York, January 4th, and is now on a road tour. He will be back at the Essex House after Easter.

**HARRY JAMES** went into the Stanley Theatre, New York, for a week beginning January 2nd, following Ted Weems. He will open at the Strand Theatre, Brooklyn, January 16th.

**BOB ALLEN** and **DOLLY DAWN** were co-entertainers on the bandstand at Roseland Ballroom, New York, Christmas week.

**MUGGSY SPANIER** drew another hold-over at Arcadia Ballroom, New York, which takes him well into 1942.

**SONNY KENDIS** played a very successful engagement at Cafe Madison, New York, in December, then swung southward and opened at the Latin Quarter, Miami, Florida, December 25th.

## Empire State Bands

**DICK ROGERS** played over the New Year's at the Strand, Brooklyn.

**MICHAEL LORING** had his first theatre dates December 11th and 18th at Flatbush, Brooklyn, and Windsor, Bronx, respectively.

**WILL BRADLEY** spent four days, beginning January 9th, at the Windsor Theatre, Bronx, then wended westward to begin a three-weeker at Valley Dale, Columbus, Ohio, January 20th.

**RED NORVO** swung out with his new band at Blue Gardens, Armonk, New York, December 5th. He's there for six weeks.

**JIMMY DORSEY** opened at the Palace Theatre, Albany, New York, Christmas



HELEN O'CONNELL  
with Jimmy Dorsey

Day, then came into the New York Strand Theatre, January 1st.

**RAY HEATHERTON'S** orchestra succeeded Cab Calloway at the Rainbow Room of the New Kenmore Hotel, Albany, December 1st.

**DEAN HUDSON** recently finished his month at Hotel Syracuse, Syracuse, New York.

**GEORGE DUFFY** was dated at Hotel Syracuse, in December.

## Bean-Town Bands

**GENE KRUPA** late in December played a full week at the Metropolitan Theatre, competing with Jimmy Dorsey at the RKO-Boston Theatre.

**SAM DONAHUE** and his young swing band took to the air late in December via Boston's Roseland State Ballroom.

**BOB CHESTER** and **SHEP FIELDS** both swung out for British War Relief at the Armory, Springfield, Mass., December 29th.

**JOHNNY MCGEE** opened at the Totem Pole, Auburndale, Mass., late in December.

**CHARLIE SPIVAK** whirled the wicket at the Metropolitan Theatre, Providence, December 12th through 14th.

**TOMMY TUCKER** was master of swingeries at the Plymouth Theatre, Providence, December 15th through 17th.

## Jersey Jive

**LES HITE** and his band were held over for an indefinite run at the Chatterbox, Mountainside, New Jersey. He features vocalists Jimmy Anderson and Wally Williams.

**CARL HOFF** had his new orchestra at the Top Hat, Union City, New Jersey, after its initiation in New Orleans. He will open at Loew's State Theatre, New York, January 29th.

**SHEP FIELDS** went into the Top Hat, Union City, New Jersey, January 6th for four weeks.

## Quaker Quickies

**EARL HINES** held forth on December 25th at the Madrid Ballroom, Harrisburg, Pennsylvania.

**JIMMY JOY'S** band started off their date at Bill Green's, Pittsburgh, December 15th.

**JOHNNY LONG** opened at the Stanley Theatre, Pittsburgh, December 5th. Then followed four-weekers at the Meadowbrook, Cedar Grove, New Jersey (opened December 12th) and at Roseland Ballroom, New York (opened January 9th).

## Southward Swing

**ELLA FITZGERALD** was solidly dated through December, mostly in the South, with Missouri, Tennessee, Georgia, and North Carolina towns on her list.

**KORN KOBBLERS** broke every record at Henry Grady Hotel, Atlanta, on their opening night, December 6th, after which they began an indefinite run at the Flagship, Union, New Jersey, December 23rd. The Korn Kobblers are what they are because their property man is what he is. His job is to pack and unpack carefully at each move the usual orchestral equipment plus:

- gas pipe
- corn-liquor jug
- washboard
- ratchets
- cowbells
- thimbles
- "skuchibut" (two belled horn)
- ocarina
- tonette
- slide whistle
- mouth harp
- slide cornet
- "skoocherphone"
- duck-quacker
- vibraphone
- xylophone
- celeste
- trick hats
- skunk skin
- smoker-hat
- red fannel underwear

**ABE LYMAN** opened at Royal Palm, Miami, December 26th, to remain there all season.

**RALPH ROTGERS** and his orchestra are swing indispensables at the Club Casanova, Miami, Florida.

**MATTY MALNECK** opened at Dempsey-Vanderbilt, Miami, January 6th.

## Wending Westward

**HERBIE KAY** was the holiday feature at Beverly Hills Country Club, Newport, Kentucky. He opened there December 17th.

**TERRY SHAND** replaced Wally Johnson at Lookout House, Covington, Kentucky, December 16th.

**EDDIE VARZOS** went into Park Plaza Hotel, St. Louis, November 25th for a 10-week run.

**DICK JURGENS** headed a unit into the Chase Hotel, St. Louis, for a 13-day stay, beginning December 12th. Christmas Day saw them at the Aragon Ballroom, Chicago.

**HAL MUNRO** will finish his six weeks at the Casino Royal, New Orleans, about the last of January.

**REGGIE CHILDS** had a four-week date at Hotel Roosevelt, New Orleans, opening December 18th. He will go from there to the St. Anthony, San Antonio, for another four-weeker January 19th.

**HENRY BUSSE** is inked for a month at the Roosevelt, New Orleans, beginning February 12th.

**CARL RAVAZZA** played at the St. Anthony Hotel, San Antonio, for the holiday season.

**PINKY TOMLIN** was dated at the Old Hayloft, Lubbock, Texas, December 16th.

## Mid-West Maelstrom

**TOMMY DORSEY** and his band played an engagement in Fremont, Ohio, December 25th. They flew to play a private party in Cincinnati on December 26th, and on the following day hid themselves to Flint, Michigan.

**EVERETT HOAGLAND** opened in the Florentine Room of Gibson Hotel, Cincinnati, December 19th, to remain through New Year's Eve.

**DON BESTOR** replaced the Jose Morand band at the Netherland Plaza, Cincinnati, November 21st, then opened December 31st at the Roosevelt Hotel, Jacksonville, Florida.

**GUS ARNHEIM** followed Don Bestor at the Netherland Plaza, Cincinnati, early in December.

**HENRY KING** succeeded the Arnheim band into Netherland Plaza, December 19th. He followed this date with a four-month engagement at Mark Hopkins Hotel, San Francisco, opening January 1st.

**ALVINO REY** led festivities over the Christmas holidays at Valley Dale, Colum-



KING SISTERS  
Featured with Alvino Rey

bus, Ohio. He opened at the Meadowbrook, Cedar Grove, New Jersey, January 9th.

## Loop a'Doopers

**RICHARD HIMBER** stayed through New Year's Eve at the Marine Dining Room of the Edgewater Beach Hotel, Chicago. He played this same spot during the holiday season last year.

**HAROLD STOKES** is in for an indefinite date at the Edgewater Beach Hotel, Chicago. He opened January 2nd.

**ERSKINE HAWKINS** had an over-the-holidays date at the State-Lake Theatre, Chicago.

**JOHNNY (SCAT) DAVIS** succeeded Les Brown at the Blackhawk, Chicago.

**EMIL COLEMAN** went into the Blackstone Hotel, Chicago, when it opened for the season January 9th.

**JACK TEAGARDEN** has taken over the cavalcade of swing at the Panther Room of the Hotel Sherman, Chicago.

**DEL COURTNEY** had his engagement at the Stevens Hotel Continental Room, Chicago, extended well into the New Year.

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Part of the success of this group is due to his singers: Joe Martin, Dick Dildine, Jack Milton and Charlie Broad.

**Wide West**

**GLENN MILLER** is playing a date at the Michigan, in Detroit, January 16th through 22nd.

**JOE REICHMAN** had an extension at the Book-Cadillac Hotel, Detroit, until January 8th, with possible further hold-overs.

**BILL BARDO** struck up at the Paxton Hotel, Omaha, December 12th.

**HORACE HEIDT** followed Ted Weems into Casa Manana, Culver City, California, December 12th.

**Pacific Pastime**

**LUKE ELLINGTON** began a 16-week date at the Trocadero, Hollywood, December 26th.

**WINGY MANONE** opened early in December at the new Streets of Paris, in Hollywood.

**EDDY ROGERS** is just finishing a four-weeker at the Olympic Hotel, Seattle.

**PHIL HARRIS** held forth at the Blitmore Bowl for the holiday season.



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**They Get About**

**CAB CALLOWAY** is stringing off weekly dates at theatres in Boston, Bayonne, New Jersey, Rochester, Buffalo, Cleveland and Pittsburgh. He will play the RKO Palace Theatre, Cleveland, January 16th through 22nd.

**COUNT BASIE** concluded a two-week engagement at the New York Strand Theatre Christmas Day. Early in January he delivered a lecture on Modern American Music before the student body at Harvard. He is scheduled to raise the rafters at the Oriental Theatre, Chicago, the week of January 26th.

**LAWRENCE WELK** took in a variety of theatre dates during December in Minneapolis, Des Moines, Davenport, Madison, Joliet (Illinois), Springfield (Illinois) and Hammond, Indiana.

**Pack o' Dates**

**JIMMIE LUNCEFORD** is having a busy January. He and his band took over at the Bronx Opera House, Bronx, New York, January 3rd and 4th; on the 9th, 10th and 11th they had the State Theatre, Hartford; on the 12th, 13th and 14th, it was Loew's, Bridgeport, Connecticut. The week of January 15th, the Palace Theatre, Albany, New York, will hear their rampageous rhythms. The week of January 23rd the Paradise Theatre, Detroit, will feature them.

**RUSS MORGAN**, after his Hotel Chase, St. Louis, date took a series of one-nighters until January 9th. Then he had a week at the Tower Theatre, Kansas City, Missouri, before moving into the Hotel Muehlebach for a two-weeker. His four-weeker at the Edgewater Beach Hotel, Chicago, will begin January 30th.

**FREDDY FISHER** and his Schnickelfritzers took in a two-weeker at the Club Ido, South Bend, beginning December 22nd. On January 5th, 6th and 7th he had theatre dates at Frankfort, Kokomo and Peru, all in Indiana. Then he settled down, January 10th, at the Club Spotlight, Miami.

**By-the-By**

**MAESTRO LA GUARDIA**, at the "Night of Stars" entertainment at Madison Square Garden, New York, November 26th, directed a 50-piece ensemble includ-

ing several noted swing conductors in "Alexander's Ragtime Band". The applause of the 20,000 present was tremendous. Proceeds—more than \$75,000—went to the Palestine Resettlement Project and to relief of refugees.

**JACK TYLER** and his orchestra were the ones chosen to play at the Benefit for British War Relief, at Hearn's Department Store, New York, November 12th.

**FRED WARING** group gave an all-Glee Club program of carols on Christmas Eve, December 24th. Every one in the group—soloists and instrumentalists—were heard with the choir singing traditional carols.

**CHARLIE BARNET** started off his brand-new band December 30th on the Coca-Cola show.

**FREDDY MARTIN** has signed a new Victor record contract, this one for two years.



**FREDDY MARTIN**

**MUSICAL QUIZ**

(Answers on Page Twenty-three)

- In our early history, in what way did the following enrich the American scene?
  - Theodore Thomas
  - Jenny Lind
  - Lowell Mason.
  - Maud Powell.

- What opera composer wrote operas prolifically for 19 years, then, at the height of his fame, became silent, composing not a single opera during the 39 remaining years of his life?

- From what great work is the following excerpt taken?



- Which great composer is indicated in each of the following death scenes (as described by Brockway and Weinstock, in their "Men of Music")?

- "On November 11th he wrote a pathetic letter to V— telling him of violent nausea and asking for some novels by James Fenimore Cooper. Three days later, he was able to discuss a new libretto, but by evening was delirious. . . . In his fevered ravings he uttered the name of Beethoven."
- "He then gave some last instructions . . . about the still-unfinished Requiem, and to the very end seemed preoccupied with it, trying to sing, and even puffing out his cheeks in an attempt to imitate the trumpets."
- "A strange storm broke over Vienna—snow and hail followed by thunder and lightning which roused the dying man. He opened his eyes, shook his fist at the sky, and died."
- "It was then decided to admit light into the sickroom, and test his sight. He could distinguish objects in the room and the faces of his anxious family. But the excitement was too much for him; a few hours later he had a stroke."
- "He died reproachfully muttering the name of Nadejda Filaretovna."
- "He was fully aware that his days were numbered. With perfect composure, he asked his sister to burn his unpublished manuscripts. 'I owe it to the public and myself to publish only my best works', he explained."

- Who are the composers of the following much-discussed works?

- Lady Macbeth of Mzensk.
- Flivver Ten Million.
- Pacific 231.
- Bolero.
- The Sorcerer's Apprentice.
- The Star Spangled Banner.

# MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

WHEN the question of the eligibility of Peter Ilyich Tchaikovsky to the panel of musical immortals is aired in the metropolitan Sunday press I am struck with wonder that any self-constituted jury thus should lay more-or-less profane hands on the memory of one who, democratically speaking, is so obviously the people's choice. Talking to a renowned conductor recently on the subject of Tchaikovsky's music, I asked him what he thought about it and whether or not he agreed with certain critics in their estimate of the "banal emptiness" of most of Tchaikovsky's symphonic music.

"The music itself", he answered, "is all right. It is good music. The only drawback is that it sometimes becomes an obsession, shuts out a desire for the music of other composers and thus has an effect similar to taking hashish or smoking opium. But the orchestral writing is most effective, the thematic material frequently unforgettable. While it often is played in a manner that makes it sound noisy and shallow, it need not sound that way unless the conductor so orders it."

This seems to me fair. I myself have arrived at the point in my musical life where a symphony of Tchaikovsky does not compel me as it once did. But I could say the same of several other compositions, to name a single instance, the Beethoven Fifth. Even great music has a saturation point beyond which one becomes immune to its former spell. When that happens it is not the music itself but our own dulled interest that is to blame. When that occurs it is only in the presence of a very great interpreter of music that the early freshness is recaptured. In New York one hears, I believe, more routine performances of old war-horses of music than in any other large music center in the country. Solo performers seem to play in flocks or packs like sheep or wolves, as the case may be. For several recitals one must hear and rehear Beethoven's Appassionata Sonata, Schumann's Carnival, Chopin's Sonata, with the funeral march and other works great in themselves.

It is all the more striking, then, when Dimitri Mitropoulos appears before the Philharmonic with his head, heart and hands full of seldom heard pieces by Busoni, Strauss, Diamond, Rachmaninoff, and the early Schoenberg, and mows down the customers as do few conductors. Here is a man giving heart and soul to music to an extent rare indeed. For such a conductor the orchestra men have complete respect. To him they respond fully. The average listener seldom realizes how much the men of an orchestra can help make or destroy the impression the conductor is working and even struggling to get across to his auditors. The players in a first-class orchestra become somewhat cynical regarding composers and conductors and no one can more quickly see through pretence or pompous pseudo-musicianship than these men who, as is often the case, play year after year under a great variety of baton-wielders and hand-wavers a repertoire that ranges from the greatest in music to late tonal experiments by fallow Pulitzer prize-winners. Let the orchestra men but realize the calibre of a first-class musician in the conductor before them and they will follow him through death and destruction to ultimate triumph.

That Dimitri Mitropoulos is the ideal of any orchestra group can not be doubted if one has beheld the response he evokes from his co-workers during the concert in progress. Further than that, listen to comments made by orchestra-members after the session is over. They tell much.

Getting back to Tchaikovsky: shall I ever forget the first time I heard one of his symphonies? It seemed at the time one of the epoch-making experiences in my then short life and the music plagued me all night and the following day. It was the Pathetique, a work calculated to bowl any imaginative youngster completely over. For months I lived with the desperate hope of hearing it played once more. I procured a four-hand piano arrangement and played it in spare moments, trying to recapture the overpowering impression of the first and last movements. That was before the days of the present system of phonograph recording so that I had not that recourse to fall back on, nor any radio broadcast of symphony concerts with which one in the same predicament today might solace his ear and soul. However, the next musical season rolled up to my door and there was my musical marijuana ready to feed my visionary ecstasy once again. I drew it in in gulps. The spell still held me with a grip of steel. How long this lasted I don't remember but I'm sure it was for a period of several years.

Today, the only Tchaikovsky symphony I can look forward to with enjoyment is the Manfred, preferably when Toscanini directs, which is very seldom indeed. Mengelberg's playing of the Fifth I shall always remember with pleasure and I still wish some conductor would swirl me back just once more to those early tortured days when the Pathetique plagued me so insistently. I could no more turn on any composer who had given me such exquisite pain and pleasure than a hound in his right mind could be expected to bite the hand that fed him well and handsomely. Long ago I came to the realization that music-makers are always divided into two camps, to estimate the matter conservatively. Brahms stand opposed to the Wagnerites; lovers of Schumann seldom care for Liszt's rhapsodic brilliance. Stravinsky admires the music of Gounod and, of all things, Czerny. One could keep on indefinitely without finding much logic in the conflicting tastes of musicians. No matter who you enjoy, from Bach to Virgil Thomson, you will find some authority to agree with you and, with the exception of Bach, some authority to disagree more or less violently with every enthusiasm you express regardless of its object. So perhaps we should all be a lot happier than kings in these days of wholesale uncrowning of former royal highnesses.

Salutations to young Miss Carroll Glenn who gave such an authoritative performance of the Sibelius Violin Concerto on December 14th with the Philharmonic Orchestra. Miss Glenn handled this cumbersome work with smooth elegance and dramatic tensility as it ran its somber course. Her violinistic stride easily embraced and successfully coped with this sterner esoteric work from the bardic pen of Finland's musical Brahms whose music has become so popular in America. Artur Rodzinski gave Miss Glenn a superb background in the Concerto besides leading the orchestra through a variety of exciting, and boring, musical fare.

## NAUTICAL COURSE OFFERED BY MAIL

(Continued from Page One)

Examinations will be held after each eight lessons by an Academy proctor in the home district of the student.

Students are required to write for one lesson each week and if the student fails to request his lesson none will be sent him. This is to insure against sending lessons to persons who do not wish to receive them. In this way students may drop the course at any time they may wish to do so.

Boys and young men who may wish to receive instruction in this correspondence course should write to the American Nautical Academy, Atlas Building, Washington, D. C.

## A. F. OF M. AND LOCALS BUY DEFENSE BONDS

(Continued from Page One)

by Camp Shows, Inc., that through the co-operation of President Petrillo more than 200 top-flight bands have donated their services for appearances in the various camps in the United States. Camp Shows, Inc., in making the announcement, stated that these appearances would be in addition to the regular scheduled organized shows which are being prepared at the present time.

Many Locals, in sending in the amount of their purchases, stated that they intend to purchase an equal amount or more during 1942. Verily, the Locals have gone to town. A complete list of the purchases up to date is enumerated hereunder:

Local No.	City	Amount
2	St. Louis, Mo.	\$22,500.00
3	Indianapolis, Ind.	1,500.00

9 Boston, Mass.	1,000.00	234 New Haven, Conn.	100.00
10 Chicago, Ill.	75,000.00	235 White Plains, N. Y.	1,000.00
11 Louisville, Ky.	500.00	237 Dover, N. J.	1,750.00
12 Sacramento, Calif.	1,500.00	239 Auburn, N. Y.	3,400.00
13 Troy, N. Y.	1,000.00	240 Rockford, Illinois	500.00
16 Newark, N. J.	10,000.00	241 Butte, Montana	300.00
17 Erie, Pa.	2,000.00	245 Muncie, Indiana	1,200.00
19 Springfield, Ill.	200.00	246 Mariboro, Mass.	100.00
20 Denver, Colo.	18,000.00	257 Nashville, Tenn.	5,500.00
23 San Antonio, Texas	2,500.00	259 Parkersburg, W. Va.	100.00
25 Peoria, Ill.	1,000.00	266 Little Rock, Arkansas	750.00
27 New Castle, Pa.	200.00	268 Lincoln, Illinois	100.00
29 Belleville, Ill.	2,000.00	269 Harrisburg, Pa.	500.00
30 St. Paul, Minn.	1,000.00	275 Port Chester, N. Y.	1,500.00
31 Hamilton, Ohio	500.00	278 South Bend, Indiana	1,000.00
32 Anderson, Indiana	175.00	284 Waukegan, Illinois	100.00
34 Kansas City, Mo.	4,000.00	292 Santa Rosa, Calif.	500.00
35 Evansville, Indiana	2,000.00	311 Wilmington, Del.	1,000.00
39 Marinette, Wis.	1,000.00	315 Salem, Oregon	750.00
40 Menominee, Mich.	1,000.00	325 San Diego, Calif.	6,118.00
43 Buffalo, N. Y.	1,000.00	337 Appleton, Wis.	50.00
44 Ocean City, Md.	100.00	346 Santa Cruz, Calif.	1,000.00
46 Oshkosh, Wis.	100.00	347 Canandaigua, N. Y.	100.00
47 Los Angeles, Calif.	50,000.00	352 Long Beach, Calif.	5,000.00
51 Utica, N. Y.	200.00	356 Ogden, Utah	200.00
53 Logansport, Indiana	50.00	358 Livingston, Montana	100.00
56 Grand Rapids, Mich.	500.00	360 Renton-Auburn, Wash.	100.00
58 Kenosha, Wis.	225.00	365 Great Falls, Montana	750.00
60 Pittsburg, Pa.	1,100.00	372 Lawrence, Mass.	500.00
63 Bridgeport, Conn.	500.00	380 Binghamton, N. Y.	2,000.00
65 Houston, Texas	22,000.00	381 Casper, Wyoming	1,000.00
66 Rochester, N. Y.	15,000.00	382 Fargo, N. Dak.	300.00
67 Davenport, Iowa	1,480.00	387 Jackson, Mich.	500.00
69 Pueblo, Colo.	1,500.00	393 Natick-Framingham, Mass.	100.00
70 Omaha, Neb.	1,500.00	399 Asbury Park, N. J.	2,500.00
71 Memphis, Tenn.	5,000.00	400 Hartford, Conn.	2,000.00
72 Fort Worth, Texas	1,000.00	407 Mobile, Alabama	1,000.00
73 Minneapolis, Minn.	15,000.00	417 Connelville, Pa.	100.00
74 Galveston, Texas	3,000.00	420 New Rochelle, N. Y.	300.00
75 Des Moines, Iowa	1,000.00	426 Tonopah, Nevada	50.00
76 Seattle, Wash.	4,000.00	433 Austin, Texas	1,200.00
77 Philadelphia, Pa.	2,000.00	443 Oneonta, N. Y.	200.00
82 Beaver Falls, Pa.	75.00	444 Jacksonville, Florida	2,000.00
85 Schenectady, N. Y.	1,500.00	447 Savannah, Georgia	50.00
87 Danbury, Conn.	400.00	466 El Paso, Texas	1,000.00
92 Walnut, Ill.	25.00	482 Portsmouth, Ohio	100.00
95 Sheboygan, Wis.	3,000.00	483 Oelwein, Iowa	1,000.00
99 Portland, Oregon	500.00	484 Chester, Pa.	2,000.00
101 Dayton, Ohio	1,000.00	485 Grand Forks, N. Dak.	100.00
103 Columbus, Ohio	1,000.00	498 Missoula, Mont.	3,100.00
104 Salt Lake City, Utah	1,000.00	501 Walla Walla, Wash.	500.00
105 Spokane, Wash.	1,000.00	502 Charleston, S. C.	400.00
108 Dunkirk, N. Y.	1,100.00	510 San Leandro, Calif.	1,000.00
111 Canton, Ohio	1,000.00	528 Cortland, N. Y.	300.00
114 Sioux Falls, S. Dak.	1,000.00	542 Flint, Mich.	100.00
125 Norfolk, Va.	3,500.00	554 Lexington, Ky.	200.00
127 Bay City, Mich.	300.00	572 De Kalb, Illinois	200.00
130 Carbondale, Pa.	500.00	590 Cheyenne, Wyoming	300.00
134 Jamestown, N. Y.	1,000.00	596 Uniontown, Pa.	300.00
138 Charleston, W. Va.	5,000.00	603 Kittanning, Pa.	50.00
137 Cedar Rapids, Iowa	1,500.00	620 Joplin, Missouri	100.00
138 Brockton, Mass.	500.00	629 Waupaca, Wis.	200.00
140 Wilkes-Barre, Pa.	3,850.00	655 Miami, Florida	6,800.00
141 Kokomo, Indiana	200.00	661 Atlantic City, N. J.	2,000.00
143 Worcester, Mass.	300.00	665 Mount Vernon, N. Y.	500.00
147 Dallas, Texas	4,000.00	688 Longview, Wash.	100.00
151 Elizabeth, N. J.	4,200.00	683 Lancaster, Ohio	50.00
154 Colorado Springs, Colo.	500.00	691 Ashland, Ky.	100.00
159 Mansfield, Ohio	100.00	696 Glen Lyon, Pa.	400.00
160 Springfield, Ohio	1,000.00	717 East St. Louis, Illinois	1,000.00
162 Lafayette, Indiana	2,250.00	771 Tucson, Arizona	100.00
171 Springfield, Mass.	1,000.00	786 Mendota, Illinois	200.00
173 Fitchburg, Mass.	400.00	802 New York, N. Y.	25,000.00
174 New Orleans, La.	2,000.00	806 West Palm Beach, Florida	500.00
181 Aurora, Illinois	700.00	809 Middletown, N. Y.	4,000.00
189 Stockton, Calif.	100.00		
192 Elkhart, Indiana	500.00		
196 Champaign, Illinois	6,100.00		
198 Providence, R. I.	5,000.00		
203 Hammond, Indiana	7,000.00		
210 Fresno, Calif.	1,500.00		
214 New Bedford, Mass.	1,000.00		
222 Salem, Ohio	500.00		
224 Mattoon, Illinois	100.00		
229 Bismarck, N. Dak.	300.00		



### Band Instruments Wanted

FATHER BAKER'S HOME in Lackawanna, N. Y., is appealing for some second-hand band instruments for use in Father Baker's Boys' Band. This band, composed of orphans who are being given a fine musical education, is under the direction of John Surra, a member of Local 645, Sayre, Pa. Instruments most needed are trumpets, trombones, clarinets and saxophones. Other band instruments, however, will be welcome. Anyone having instruments that can be donated to this cause may send them direct to Father Baker, Father Baker's Home, Lackawanna, N. Y., or to Thomas J. Watts, president of Local 645, 239 Broad St., Waverly, Pa.

### Northwest Conference

A RELATED report on the meeting of the Northwest Conference of Musicians which was held on April 24, 1941, at Port Angeles, Wash., has just reached this office. Twenty-eight delegates represented 14 locals. Much of the time of the conference was consumed discussing a program for the enactment of legislation which would liberalize the liquor laws of the State of Washington, which at the present time are so stringent that they hamper the employment of musicians. A legislative committee was formed and a number of bills prepared for introduction at the State Legislature.

The Federation was represented by Traveling Representative A. A. Greenbaum who touched on the problems arising from Social Security, juke boxes, WPA and many other matters of vital interest to the locals of the Northwest.

Officers elected for the ensuing year were Dudley L. Wilson, president; Al B. Gruetter, vice-president; Herman D. Kenin, secretary-treasurer; Ray Walker, sergeant-at-arms, and Gary McLean, O. R. McLain and Joe Rausch, executive board.

### Pekin Annual Banquet

LOCAL 301, Pekin, Ill., held its annual election of officers and banquet at the Illinois Hotel on Sunday, December 7, 1941. Officers elected were James Clay-

berg, president; Mel Brooking, vice-president; J. E. Miller, secretary, and Karl Zerwekh, trustee. Brother Zerwekh was also elected delegate to the Dallas convention.

The banquet which followed the election served as a reunion for the old-timers, who joined with the younger members in making it a gala occasion. Traveling Representative Hooper, representing the Federation, was the principal speaker at the banquet.

### New York State Conference

THE Executive Board of the New York State Conference of Musicians met with the Executive Board of the New York State Music Education Conference at the Hotel Syracuse, Syracuse, N. Y., on November 29, 1941. At this meeting it was decided that the interests of both organizations would best be served by a renewal of the Code of Ethics for the ensuing year.

The State Conference was represented by President Ernest Curto, Secretary John A. Cole and E. Herman Magnuson and George Wilson of the Executive Board. The renewal agreement was executed by President Curto and President Dean Harrington of the Music Education

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Conference. It was found that the agreement worked so satisfactorily during the past year that there has been a minimum number of complaints of unfair competition on the part of school musicians.

**Florida State Conference**

**T**he Florida Conference of Musicians held its Fall meeting in Miami, Florida, on November 29th and 30th. Twelve delegates represented six locals, two having sent their regrets at being unable to have delegates in attendance and wishing the conference success in their deliberations.

The Federation was represented by G. Bert Henderson, assistant to President Petrillo. In his address he made a very fine explanation of the radio and recorded music fields as well as the situation regarding the jurisdictional raids by the AAAA. The reasons for the use of Form "B" Contracts were explained in detail and the Social Security situation was generally covered in his remarks.

The conference voted to instruct the secretary-treasurer, Phil McMasters to prepare a questions and answers series on unemployment compensation benefits and rights of musicians. This will be approved by Attorney Ansell before release and will be an accurate guide in these matters in Florida.

A resolution was adopted that will amend the constitution to provide for an election at the November meeting in place of the June meeting. The resignation of Secretary-Treasurer William Tinsley, Jr., was accepted and the appointment of Phil McMasters by President Roy Singer was confirmed. All locals reported that the coming winter season prospects looked better than in years. Some local situations were voted aid by the conference. The results of a survey of the southern musical employment opportunities was read which showed that the City of Miami had more places employing bands than the rest of six other southern states put together. President Singer and the Miami Local were wonderful hosts as only Miami citizens can be and provided a sea-food dinner on Saturday night and a banquet at Club Ball on Sunday night. Although small in number of locals much business is transacted at the conference each year, and this one was especially constructive. A vote of thanks was given President Petrillo for sending Brother Henderson.

**Charity Ball**

**O**n December 5, 1941, Local 469, Watertown, Wis., gave its annual charity ball for the benefit of the poor children of Watertown. More than 600 people danced to the music of Bud Brietkreutz, Johnny's Grenadiers, Millie and Her Liberty Belles, Babe Shonath, Eddie Schroeder and Orval Steffen, all of whom donated their services.

The city provided the hall and, as a result, more than \$200.00 was realized to go to furnish free milk, cod liver oil and other supplies for underprivileged children.

**Ambulance Dance**

**L**ocal 282, Alton, Ill., had only to receive the first announcement of the plan of dances for ambulances to put it into effect. The local combined a midnight show on December 10th at the Grand Theatre with a dance. Seventy musicians donated their services to help realize the greatest possible amount to be donated toward the sum needed to provide 225 ambulances for the Far East.

**Annual Banquet and Party**

**L**ocal 207, Salina, Kansas, held its annual banquet and party at the Hotel Lamer on December 11, 1941. The celebration started with election of officers, after which came the banquet, show and jamboree.

**Concerto in G-Major**

**W**hat is said to be the first concerto ever published for accordion has been written by William Meyer of Local 802 and published by the Clef Publishing House of Long Island City, N. Y. This is a concerto in every sense of the word, and one which brings out the entire scope of the accordion something which ordinary compositions rarely do.

**Book Campaign**

**B**ooks by the million will change hands in the National Defense Book Campaign starting Monday, January 12, 1942, when readers in homes throughout the land will share the books they have enjoyed with our soldiers, sailors and marines.

The campaign, sponsored by the American Library Association, American Red

Cross, and United Service Organizations, seeks ten million books for the U. S. O. houses, army "dayrooms", ships and naval bases. Books should be taken to libraries, where they will be sorted, repaired if necessary, and sent on as quickly as possible to the spots where men in the service want books. In many communities schools and other conveniently located places will be designated as collection centers. Unbound magazines and newspapers will not be handled.

Although the government provides libraries in the larger camps, the smaller units have no library at all, and even in most camps where libraries do exist, the demand for recreational reading is usually far greater than the supply. Books provided through the book campaign will thus supplement the government's existing library facilities. Men on leave—and in "off hours"—depend on the dayroom of their company and their U. S. O. house for their leisure-time reading.

About the kinds of books to be collected—well, what kinds of books do you like? Our soldiers and sailors have a wide range of reading interest and like those very titles, too! They are particularly eager for up-to-date technical material to help with their problems, as well as books on current affairs and plenty of good fiction.

Put your name and address in the books you give—the boys will be so interested to know "who gave what"!

**Annual Jamboree**

**L**ocal 343, Norwood, Mass., held its annual meeting, election of officers, installation and banquet on Sunday, December 14, 1941, at Bishop's Tavern, Wrentham, Mass. All the principal officers were re-elected for the ensuing year. The installing officer and principal speaker at the banquet was Traveling Representative George A. Keene, who outlined all the major activities of the Federation during the past year and discussed the problems facing the musicians in 1942. Almost the entire membership of the local was present at the dinner.

**Clarification**

**I**n response to many inquiries, members are notified that the George B. Gibbs who passed away in Boston in November was not George Gibbs, the president of Local 9, but his father.

**Fine Music**

**W**e enjoyed two fine musical events on November 29th and December 13th at the Juilliard School in New York City when we traveled to uptown New York to hear a symphony concert on November 29th and a performance of Gilbert and Sullivan's "The Gondoliers" on December 13th. Unless one has had an opportunity to hear these young musicians play, it is difficult to realize the tremendous progress that has been made in musical education.

On November 29th the symphony orchestra under the direction of Albert Stoessel played Toccata and Bergamasca from the "Flori Musicali", Girolamo Frescobaldi; Classical Symphony, Op. 25, Serge Prokofeff; "Schelomo", Hebrew Rhapsody, Ernest Bloch; A Plain Chant for America, William Grant Still; and "Enigma" Variations for Orchestra, Edward Elgar. Felix Salmond, violinist, was soloist in "Schelomo" and Clifford Harvuot, baritone, soloist, in "A Plain Chant for America". The "Schelomo" Rhapsody has an exceedingly difficult accompaniment, and it was flawlessly played.

The entire program was performed after only three rehearsals; yet these young musicians played with all the éclat of a fine professional orchestra.

The performance of "The Gondoliers" was also a first-class musical treat. Performances such as these were not heard of in schools 20 years ago.

**A Real Greeting**

**L**ocal 353, Long Beach, Calif., sent out to every member a New Year's greeting card which included, among other things, exemption of dues and insurance payment for the first quarter of 1942. "Doc's" local must be getting prosperous!

**Veteran Secretary Retires**

**C**harles A. Graffelder, beloved secretary of Local 60, Pittsburgh, Pa., in the interest of his health retired on December 31, 1941. He joined the local in 1900, and so is just a few years short of being a charter member. Mr. Graffelder carried on an active business as one of our leading contractors for many years. Before becoming assistant secretary in 1925 he was a member of the

Executive Board. He served as assistant secretary until 1930, when he became secretary, which office he has retained ever since.

A party in his honor was held at the headquarters of the local on December 27th. Luncheon and refreshments were served to many members of the local. The following tribute was paid to Brother Graffelder: "Well known for his honesty and his genial personality, he has endeared himself to all those who have made his acquaintance and is one of the most popular officials our Local has ever had. The position of secretary is one of great importance and responsibility and Charlie has always taken his work with the utmost seriousness. In fact, by many of his friends he is known as the "Watchdog of Our Treasury" and has always kept an anxious eye on its finances."

**Annual Banquet**

**L**ocal 259, Parkersburg, W. Va., held its annual banquet in its own headquarters on Sunday, December 28, 1941. There was a large turnout to enjoy the dinner and speeches by Mayor Earl Stephens and members of the city council, Golden Underwood and Fred Cochran.

**FRANK ANDREW FISCHER**

Frank Andrew Fischer, former president of Local 308, Santa Barbara, Calif., and afterwards a member of the Executive Board for many years, died on September 24, 1941, at the age of 68.

Brother Fischer was formerly leader of the Davis Theatre band, Pittsburgh, Pa. He moved to Santa Barbara in 1918 and was well known as the leader of the Mission and Granada theatre orchestras and the Santa Barbara Municipal Band. He also conducted the Fischer School of Music. He is survived by his widow, Mary, and a daughter, Betty Fischer.

**FRANKLIN J. MACK**

Franklin J. Mack, member of the Executive Board of Local 308, Santa Barbara, Calif., died at the Soldiers' Hospital, Sattelle, Calif., November 20, 1941. Brother Mack was a World War veteran, and was well known as a member of the Raymond Paige and Isham Jones orchestras. He also served in the Santa Barbara Municipal Band.

**SANTO LOCASCIO**

Santo LoCascio known to his fellow-musicians as Sam LoCascio, vice-president of Local 125, Norfolk, Virginia, and a member of that local since 1903 during which time he had served as its president, treasurer, and board member, died on November 24th after a short illness.

Brother LoCascio was born in Italy in 1872. He established his residence in Norfolk shortly after his marriage. He enlisted in the Spanish-American War of 1898 and was a member of the Marshall Farrell Camp No. 5, Spanish-American War Veterans. He was a member of the Norfolk Symphony Orchestra and played in the orchestras of various theatres. He was a member of the Granby Theatre orchestra when stricken with his fatal illness.

He is survived by his wife, three daughters and three sons, two of whom, Charles and Joseph, are members of Local 125. Funeral services were held at the Blessed Sacrament Church November 26th.

**CARL FRANK**

Carl Frank, member of the Executive Board of Local 340, Freeport, Ill., died on November 1, 1941, at the age of 36. Brother Frank resided on a farm during his entire life, and although he had ten miles of unpaved road to travel never missed a board meeting, never was late for rehearsal or came late on a job. He had been a member of the local for 20 years and had always been described as an exemplary union man.

**LOUIS MOERSCH**

Louis Moersch, former member of the Executive Board of Local 340, Freeport, Ill., and leader for the last eight years in the Palace Theatre in Rockford, Ill., died suddenly on November 1, 1941, at the age of 60. Brother Moersch had been a leader for over 25 years. He played the original Marx Brothers act when they first went on the road, playing the act on the day that Harpo got his first harp. In point of membership he was one of the oldest members of the Freeport local.

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**CAESAR BRAND**

Caesar Brand, veteran member of Local 6, San Francisco, Calif., and president of the local in 1893, passed away in that city on November 24. He was well known as a member of the old Tivoli Opera House Orchestra and later of the Wigwam Theatre and Grand Opera House orchestras in San Francisco. A sister, Adele, survives.

**RUSSELL K. SHELLY**

Russell K. Shelly, former trustee and member of the Executive Board of Local 569, Quakertown, Pa., died a hero's death in Pearl Harbor on December 7, 1941. He was undoubtedly one of the first—if not the first—member of the Federation to lose his life in the present conflict as a member of the U. S. armed forces. We print hereunder the tribute paid to him by Allen L. Grant, secretary of the Quakertown Local.

"It is with deep regret and sadness that we report to you the death of Russell K. Shelly of Sellersville, Pa. He was lost in the performance of his duty during that first treacherous attack by Japan on the United States at Pearl Harbor. His parents were so notified by the Navy Department.

"Russell K. Shelly was a member of Local 569, A. F. of M., having served as a trustee and also as a member of our Executive Board until he enlisted in the Navy nearly a year ago. He was a fine, outstanding and talented young man, well liked by all who knew him. He was a graduate of Temple University School of Music and had developed fine musical ability. He was a leader and manager of a very successful orchestra for a number of years and would no doubt have gone far in his chosen field.

"Russell K. Shelly was undoubtedly among the first, perhaps even the very first member of the American Federation of Musicians, to give his all for our great country. His loss and the death of many other fine young men at Pearl Harbor was certainly not in vain when we realize that so foul a blow by an infidel nation has united this country as nothing else could have done. A mighty nation angered by such an attack will see to it that retribution shall be made and that as our President says, 'We will make certain it will not happen again!'"

**JOHN C. HAHN**

John C. Hahn, president of Local 15, Toledo, Ohio, from 1935 until the date of his death, and delegate to the last four conventions of the A. F. of M., died in Toledo on December 23rd at the age of 79.

Brother Hahn joined the Toledo Local on May 9, 1897, just five months after the local had affiliated with the newly formed American Federation of Musicians. In his youth he organized the Perrysburg Band and served as Councilman of that city. In recent years, no parade was complete without Brother Hahn playing his cymbals, and in spite of the seriousness of his illness he insisted upon playing in the Labor Day parade this year.

Prior to his election as president of the Toledo Local, he served as its vice-president for several years and the best interests of the Local and its members were ever foremost in his heart.

He is survived by his wife, a son, two brothers and two sisters. During the funeral services held in St. Paul's Church, appropriate music was played by a string quartette consisting of members Lynell Reed, James Hargart, Elizabeth Walker and Beatrice Dennis. The members of the Executive Board of the Toledo Local acted as pallbearers. Interment was in Fort Meigs Cemetery, Perrysburg, Ohio.

**MUSIC IN INDUSTRY  
TAKES HOLD IN U. S. A.**  
(Continued from Page One)

This point bears out the result of findings in the United States that the speed of output is relatively proportioned to the speed of the music played.

Frequent references were made to the cheering effects of the music, as for instance from the worker: "Brightens things up" . . . "Makes us more cheerful and lively" . . . "Takes you out of yourself" . . . "Makes you look forward to coming to work". The report also stated that the more monotonous the work the more benefits were realized by music.

The Council summarized its findings: "It is highly probable that the observed increases in output and greater pleasure in work were chiefly due to the distracting effects of music and to the pleasant emotional experiences it aroused. The knowledge that music would be played within the spell of work created a more favorable outlook so that the operatives as a whole began the day in a more buoyant and enthusiastic frame of mind. Their thoughts instead of being directed to the prospects of a long period of somewhat monotonous activity were diverted by the anticipation of music. The mind became more or less detached from work and this detachment was particularly complete during the actual music period. Time seemed to pass quickly and pleasantly and the workers were often agreeably surprised that so much had been done in apparently so short a time. The music provided the necessary mental distraction while productive activity was facilitated".

The report concludes: "There seems to be little doubt that music will be increasingly used as a means of making work more attractive and enjoyable. In most cases it will also result in increased output, but even if production should remain unaffected the benefits derived by the operatives would still justify its adoption as an accompaniment to work".

Another reason industry is adopting music is that by lessening fatigue it tends to cut down the number of accidents. The National Committee for the Conservation of Manpower in the Defense Industries states that more hours were lost in 1939 (1,500,000,000) due to industrial accidents than those lost by all the strikes within that year. And fatigue causes 25% of industrial accidents.

One way music conserves energy and thereby lessens fatigue is by establishing a rhythm of work and timing of effort, as in marching and dancing. Some firms time their work directly to music, this being the exception. But whether music is directly timed to the work or not, the effect remains the same—to give the worker more endurance. According to several authorities, its emotional reaction results in the discharge of nervous energy into the nerves and muscles. Charles M. Diserens, of the University of Cincinnati, tested the grip of ten men with and without music. Two-thirds of them, he found, had more endurance with than without. During a six-day bike race at Madison Square Garden 46 miles were separately timed in these events on three evenings, half with band music, the other half without. Average speed with: 19.6 miles; without, 17.9.

Aside from repetitive work, we have a growing body of evidence that music is of benefit to mental workers. Investigators have studied the effect of music on the brain. Emanuel Favre found that cerebral circulation was increased by simple music, the music resulting in greater lucidity. He had subjects reading type illegible to them before the reading was accompanied by tone.

Among business and professional men who use music as a thought stimulant in connection with their work are Henry Ford, Fiorenzo LaGuardia, Heinrich Wilhelm van Loon, Albert Einstein, George Bernard Shaw and Frank Lloyd Wright.

As used in industry, music is rapidly becoming a science as differentiated from its use as an entertainment and an art. Much depends on the kind of work done, the age level, national and racial characteristics of the worker and the kind of music played. When these factors are duly considered, definite results can be expected. The idea is being applied more and more in our defense work. According to a recent New York Times editorial commenting on the building of battle-ships to music: "The best things that men do, including both work and worship, demand music".

**»» TRADE TALK ««**

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

**Where Handcraft is a Tradition**

Epiphone, Inc., now located at 142 West 14th Street, can truly be proud of its present position in the fretted and stringed instrument industry.

The founder, Anastasios Stathopoulos, first began the building of fine fretted instruments in Pireus, Greece, in 1873. After a number of years he felt that in a larger city his efforts would receive more attention and decided to establish his factory in Smyrna, Asiatic Turkey, which was at that time well known for its commercial predominance in the Mediterranean. This occurred in 1890 when he established the largest factory for the making of musical instruments in that city. Various wars and adverse commercial conditions made expansion virtually

to develop production methods in order to compete with other firms, but one characteristic of their production methods they adhered to: they saw to it that their instruments were based on the finest tradition of building. It can be truly said of their instruments today that they are the equal of the handmade products in the past. In the years 1924-1935 the firm was located in Long Island City and then moved to the present address at 142 West 14th Street, where they have been for the past seven years and where they have the largest frontage of any manufacturing firm on that busy thoroughfare.

Anastasios Stathopoulos and his eldest son, Epi A. Stathopoulos, in conjunction with his brothers, Orpheus and Friso, are carrying on the traditions of fine workmanship in the present generation.

**Accordion Folio**

The Nicomede Music Company, Altoona, Pennsylvania, publishers of over 150 different methods, folios and collections, states that they have already made shipments on their newly published book *Second Year Piano Accordion* by Andy Arcari, a continuation from the *First Year Volume* recently published, as well as the *Standard Folio* of old-time tunes arranged for the E7th tuning Hawaiian Guitar by



**ANASTASIOS STATHOPOULOS, FOUNDER OF EPIPHONE, INC.**

impossible and in 1903 he decided to establish his factory in New York, whereupon he packed all his models, tools, and other equipment, brought them to New York with his family and established himself in business at 50 Roosevelt Street. After a sojourn of one year in that address he moved uptown to 121 West 28th Street.



**EPI A. STATHOPOULOS**

In 1910 he moved the factory to the Times Square district at 252 West 42nd Street and thereafter the business rapidly expanded so that in 1913 it was found necessary to enlarge its quarters. He, therefore, leased the building at 247 West 42nd Street for the ever-expanding business of making finer and better instruments.

The death of Anastasios Stathopoulos in 1915 during the First World War brought a realignment in the business which up to that time had been devoted to the exclusive manufacture of instruments for retail purposes. Most of the time these instruments were made upon order to the specifications of the purchaser. However, in 1919 Epi A. Stathopoulos, senior member of the family whose fortunes he has guided (the firm was then known as the House of Stathopoulos, Inc.), began the manufacture of various fretted musical instruments for the wholesale trade.

With the rapid growth of the country and the popularity of the banjo they had

Hi Hoch. Judging by the repeated orders and responses received, these publications appear to have made a fine impression, especially upon the schools.

**Luellen Plastic Reed**

Plastic reed was recently announced by John L. Luellen, Chicago, noted manufacturer of reeds for the musical merchandise industry, and it will be featured in a big way in advertising to create business for dealers and jobbers. The reed is being made for saxophones and clarinets in five strengths.

This announcement is the climax of over a year's intensive research work by Mr. Luellen and it was withheld until he



**JOHN LUELLEN**

considered that his product had reached perfection. For months he has been collaborating with many of the country's leading plastic manufacturers and molders. Each reed he developed was care-

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fully tested by leading saxophone and clarinet players and, although some of the early designs met their approval, Mr. Luellen insisted on further research to develop the ultimate.

When finally perfected, Mr. Luellen had a number of the country's leading artists give his plastic reed a thorough testing in day-by-day playing conditions. Their enthusiastic approval was unanimous and only then did Mr. Luellen decide to place his creation on the market. Even with this careful production arrangement, every Luellen plastic reed is individually tested by a competent player at the factory before it is packaged for the trade, so that the consumer is assured playing satisfaction.

The advertising campaign launched by Mr. Luellen has already begun to bring customers into dealers' stores. Large space is being used in magazines read by musicians, as THE INTERNATIONAL MUSICIAN, Metronome and Down Beat, while dealers and jobbers are being fully informed through such channels as Musical Merchandise magazine and advance prints of the scheduled consumer advertisements. Pointing up this activity to the dealer's store, a wealth of sales literature and sales aids is being furnished through reputable jobbers.

**Sound Wave Mouthpiece**

The new Vibrator Sound Wave (reg. trade mark) mouthpieces, announced several months ago, are now being delivered to jobbers and in quantity, according to a report issued by Andrew Verville, president of the H. Chiron Co., Inc., New York City, distributors of the famous Vibrator Reed for the saxophone and clarinet.

Mr. Verville designed this new mouthpiece in collaboration with a number of prominent NBC artists. "The fact that professional players demand this new mouthpiece proves that it is a mouthpiece of distinction and marked tonal ability", he said.

He is pleased to report that his firm is continuing to deliver Vibrator Reeds but in limited quantities in view of the present foreign situation. "The standard of quality in our products will always be maintained regardless of its shortage", Mr. Verville concluded.

**• SAMPLE •**

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# PEDAGOGICS

## Violin Department

Conducted by **SOL BABITZ**

**JOSEPH SZIGETI, Guest Editor**

The Violin Department is pleased to present as editor this month the eminent violinist, Joseph Szigeti, whose ideas on modern violin playing should prove of utmost interest. We doubly appreciate Mr. Szigeti's contribution to this column, since to write it entailed the sacrifice of time in the midst of a busy concert season of fifty solo recitals and seventeen appearances with major orchestras.

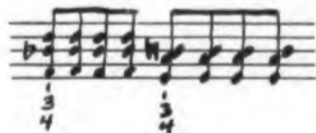
IN the introductory note to my transcription of Scriabin's "Study in Thirds" I hazarded the paradoxical remark that technical innovations and the groping after new possibilities of the violin are more likely to originate in the brains of non-violinist composers than among violinists, however illustrious the latter may be. It would lead too far afield to prove this contention of mine within the scope of one article but I ask my readers to concede that violinists as a tribe are a highly conservative and tradition-bound lot! One has only to compare "editions" by reputed masters of the recent past with, for instance, the principles of fingering as practiced by Carl Flesch to see how long it takes even for obvious truths to take root. Many a conductor whose imagination of a violin passage is sufficiently vivid will be able to suggest more effective fingerings and bowings to his string players than the most expert of his first-desk men, and this by reason of his not being bound by tradition and by memories of the school-room with its so often musically insignificant Etude material!

To give one concrete example: In playing the Brahms Concerto with an excellent orchestra, it occurred to me to ask the second violins to play



with the lower instead of the upper fingering. They very eagerly agreed and started their little private practicing there and then—but when we tried to apply this "new" fingering, the results were so poor that both conductor and myself reluctantly had to ask them to go back to the one they formerly used, a fingering based on traditional thoughtlessness of course . . . (Thus "tradition" in the wrong sense takes its revenge!).

I have been asked to give the readers of the Violin Department some of the more unusual of the effects I aim at in my transcriptions and in my playing of other works as well. Here are a few: In the "Miller's Dance" by de Falla, I tried to realize the tremendous orchestral crescendo and climax by using different pluckings and bowings for the identical set of harmonies



viz.: two bars with ordinary right-hand pizzicato, two measures with the long downward stroke of the left side of the thumb (an effect I have never seen used by any one and one which gives an almost ponticello "bow" effect), two measures with up bow ponticello strokes, two measures down stroke "ordinary" chords; then follows an extension of the chords to



which in turn leads to the climax in the piano with a strident violin counter play—this bringing the piece to an end which—I believe—always proves specially exciting and proves, incidentally, the necessity of this little innovation of mine.

These pizzicatos with the long stroke of the thumb, I also use in Debussy's "Minstrels" at the passage

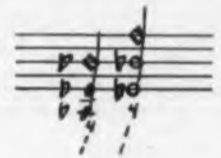


JOSEPH SZIGETI

Another device I often use is the mixing of harmonics with ordinary stopped notes as in my transcription of Lie's "Snow" (Norwegian Song):



and in Mompou's "Maidens in the Garden":



or in the Bartok-Szigeti Hungarian Folk tunes:



where the C sharp sounds an octave higher (no doubt through the rapid drawing of the bow and the "influence" of the harmonic on the "stopped" note).

I have also found combinations like



useful.



The

of my Bartok transcription justifies its awkwardness by the shepherd flute effect which I aimed at and which would not be attained by the more traditional

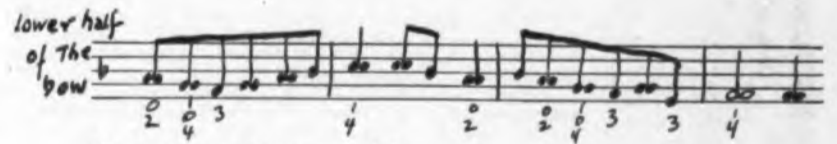


The usefulness of a mixing of stopped and of harmonic notes as in the same Bartok transcription



flautato

can only be appreciated in its context, of course. I also use "unison" effects when transcribing a string orchestra piece like Peter Warlock's "Capriol" Suite (first movement).



forte and rather roughly

This effect keen-eared listeners of my Prokofiev records (Concerto in D) may have detected in the Scherzo movement.

May these few examples encourage our fellow-players to apply their instrumental ingenuity to problems as they present themselves.

NOTE: All arrangements by Mr. Szigeti are copyrighted by Carl Fische, Inc., except the Bartok arrangement which is Associated Music Publishers.

### Answers to MUSICAL QUIZ

(Questions on Page Nineteen)

1. (a) Probably one of the most powerful influences for good music in our country's history. Theodore Thomas was one of the founders of the Cincinnati College of Music; organized a symphony orchestra in New York and started summer concerts there; established the famous Cincinnati Biennial Festival; built up the Chi-

cago Symphony Orchestra. In recognition of his services Orchestra Hall was built in Chicago by popular subscription.

(b) In 1850 and 1851 Jenny Lind was the great sensation of the American concert stage. Singing in cities throughout the United States, she afforded music lovers in outlying regions a chance to hear her almost perfect voice. Poems were written to her, societies formed in her name. Folk living even today can remember stories their grandfathers and grandmothers told about the "time they heard the Swedish nightingale sing".

(c) Lowell Mason was largely instrumental in introducing music into the United States public schools and he pioneered for juvenile song books. He also compiled a collection of choral music, and composed many hymn tunes.

(d) Maud Powell, violinist, born in Uniontown, Pennsylvania, made annual tours throughout the United States from 1905, introducing major orchestral works of European and American composers. She gave recitals in army camps during the first great war.

2. Gioacchino Rossini.

3. From the "Marcia funebre", 2nd movement of Beethoven's Symphony No. 3, in E-flat Major, the "Eroica".

4. (a) Schubert.  
(b) Mozart.  
(c) Beethoven.  
(d) Bach.  
(e) Tchaikovsky.  
(f) Chopin.

5. (a) Shostakovich.  
(b) Frederick Converse.  
(c) Arthur Honegger.  
(d) Maurice Ravel.  
(e) Paul Dukas.  
(f) John Stafford Smith (Francis Scott Key wrote the words).

# TIMELY TROMBONE TOPICS

by JACK EPSTEIN

(First Trombonist of the N. E. C. Staff Orchestra in New York City)

ONE of the main difficulties encountered by many trombonists—a difficulty which retards them in their technical progress—is the proper use of the tongue in producing a tone. In my opinion, most of the text found in trombone methods relating to tonguing is entirely misleading. For example, some texts explain that the tone is produced by “striking” with the tongue. This is an entirely wrong conception and one that is apt to lead the performer astray in his attempt to achieve results on the trombone. Actually, the opposite is true. The tongue does not strike to produce the tone, but merely acts as a valve, shutting off the air until you are ready to produce the sound, at which time the tongue recedes in the oral cavity, allowing the air to pass over the lips to make them vibrate. At first hand this may sound like a Rube Goldberg contraption, but if you will take careful note of the tongue action the next time you practice you will readily understand the above description.



Jack Epstein

Some bad results of poor tonguing readily audible to the listener are the raspy or raucous tone, split or cracked notes, and the “THU” quality of attack. The latter type of attack is due to a slight delay between the backward stroke of the tongue and the actual start of the sound. There may be many causes of poor “attacks” on the trombone, the most common being perhaps carelessness in one’s practice habits. Many students and professionals also are content with getting all the notes and forget to listen to quality of tone. It is of the utmost importance to LISTEN! Listen all the time and be on your guard against impurities in your tone. Playing all night long with different types of mutes, each of which throws the instrument out of pitch to a varied degree, may be another cause of poor tongue action. Recently a young man came to me with the complaint that he had lost the ability to hit a clean note over his entire range. Every note he tried to produce sounded like a flutter tongue. A little questioning revealed that his low notes went “haywire” first, then his middle register and finally all the high ones. This condition put him in a very bad frame of mind, and made him lose all confidence in himself. A few months of patient work with corrective studies completely cleared up his difficulties.

The speed of the tongue in playing fast technical passages is dependent on the degree to which the tongue muscles are developed. It has been my observation that persons of some nationalities have greater tongue facility than those of others due largely to their speech habits. That is, the letters “T” and “L” are greatly in use and emphasized. However, this fact should not discourage anyone who has the will to overcome obstacles. I have used the following callisthenic exercises with a great deal of success in building up speed of students.



Most efficient results will be obtained by the use of a metronome in practicing these studies. Play through each line at the slowest tempo indicated and gradually increase the speed until you can perform them at a speed of from 120 to 144.

## Saxophone Sense

by FRANK G. CHASE



Frank G. Chase

MANY a saxophonist has the bad habit of asking other saxophonists what they have been told to do by their teacher, thinking he can acquire some extra tips on the art of playing. This is not only bad practice. It is extremely dangerous.

Let us take an example. Problem I is studying with a competent teacher who finds that the reason for his small, thin tone is caused by excessive pressure of his lower jaw and lip against the reed, preventing it from vibrating. In this case the instructor must assign particular types of exercises to make it clear to the student that the pressure is such that he (the student) cannot freely execute the assignments with the present grip of the lip and jaw. In other words he must be trained to relax them.

Problem II is studying with the same, or some other, competent teacher. This student has the bad habit of keeping his jaw and lower lip so flabby and loose that no strong pressure of air can be pushed into the horn without his lower lip “blowing out from under”. This situation makes it possible for him to use only an anemic stream of air, thus making his reed vibrate weakly. The result is that his tone is small and thin, similar to the results obtained by Problem I, but for a wholly different reason. In this case the instructor must assign him a series of exercises and studies to compel him to use a firmer jaw and lip to be able to execute the assignments.

It is plain to be seen that, in order to rectify shortcomings of Problem I and Problem II the method of studying and concentration on the part of both the teacher and the student must in each case be radically different.

### TONGUING DIFFICULTIES

Let us now take an example of two individuals having difficulties with tonguing. Problem I has a tongue so thick, heavy and forceful that the best he can get for a staccato is a smashing slap tongue and a prematurely clipped reed. It is obvious that he must be given assignments and studies to force him to lighten his tonguing.

Problem II possesses a tongue so weak and flabby that he barely moves the tongue in his mouth. This case must be given training quite different from Problem I. Let us assume Problems I and II meet, and they proceed to compare notes given them by their instructors. This only terminates in a debate and much confusion for both.

Too often do instrumentalists succumb to some particular facing on a mouthpiece, because he heard “so and so” recommended it to “so and so”, which may have been a great improvement in that particular case. There is nothing more important than for the individual to seek the advice and assistance of a proven competent person to assist him in selecting a mouthpiece for his own individual requirements. You all know the old story about picking out a shoe that personally fits you, and not your uncle. This procedure holds true in selecting a mouthpiece facing for one’s personal needs.

In future articles I shall discuss various fundamentals of playing: vibrato, staccato, legato, phrasing, breathing. Also I shall be pleased to answer your personal problems on these or other subjects.

## PROFESSIONAL PIANO POINTERS

By J. LAWRENCE COOK

Criticism and suggestions are welcome, and all communications addressed to the writer in care of the INTERNATIONAL MUSICIAN will receive his personal attention.

WE seldom find the more advanced popular pianists using an identical cadence several times within a given chorus; so when one of them indulges in such an exception, we feel that what he has done is well worth examining.

We, therefore, think you will enjoy analyzing the following 8-measure excerpt from the Art Tatum recording of *Humoresque* (Decca 18049-B).

In listening to this recording you will note a recurrence of this cadence (last two measures of excerpt) several times in the fox trot chorus.



## The Technique of the French Horn

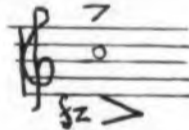
By LORENZO SANSONE

Former Solo Hornist, New York Symphony Orchestra  
Member Juillard Graduate School—Juillard Summer School—Institute of Musical Art

### DIFFICULTIES OF THE FRENCH HORN

#### The Attack and Staccato

One of the most important phases in playing any brass instrument, especially the French horn, is the attack of tones:



The *sforzato* is one of the most difficult to perform properly, especially if the hornist is not properly trained.

The student should be trained as soon as he can play fairly well. To practice the *sforzato*, have in mind the chimes: when the mallet strikes the metal one hears at once the big sound immediately followed by the *diminuendo*. This is the proper way of imitation on the horn. Many hornists are not certain as to the way of proper attack: as a rule one hears the note first followed by a sort of swelling.

This school of playing has a bad result when one is not sure of oneself. The *diminuendo* must follow immediately after the note is played, and can be most effective if properly performed.

NOTE: While playing the *sforzato* of long duration, when making the *diminuendo* the general tendency is to get out of pitch, more on the flat side. Contrariwise, when playing the *crescendo* the tendency is to become sharp.



Naturally a performer must train his ear to remain in tune. After you have developed the *forte sforzato*, then develop gradually the *light sforzato*. Then *little by little* shorten the duration of the notes until you will develop the staccato and semi-staccato. The staccato when played well is very effective; one must not confuse the staccato and the semi-staccato, or the staccato legato. Real staccato should be played SHORT and at the same time the notes must sound clear in pitch—naturally this MUST be produced WITHOUT FORCING, but rather through the use of light tonguing—here pronounce the WORD T U. The semi-staccato notes are not as short, although produced by light tonguing and *not forcing*. The legato staccato differs from the above two types in that it MUST be between SHORT and SLUR. In order to properly produce this type of staccato, the player must forget the tonguing—here pronounce the word D A with the throat. As soon as these staccati have been mastered, it will help a great deal to PHRASE BEAUTIFULLY. Above all, he must TRAIN his MIND to HEAR HIMSELF, and not just to play. This point must be reached by your own hearing. NO ONE can do this for you—when you actually hear the RIGHT SOUND which you actually produce, whether this sound is beautiful or not beautiful, you have arrived. Until then you are not master of your instrument. Follow these examples and suggestions diligently, and I feel certain that they will be of great help to you. BUT bear in mind at all times; the FIRST CRITIC IS YOURSELF. Some other difficulties which must be carefully observed are tone, intonation, slur, phrasing, interpretation.

(To be continued)

Mr. Sansone will answer all questions pertaining to the French Horn. Address inquiries in care of INTERNATIONAL MUSICIAN, 39 Division Street, Newark, N. J.



Technique of MODERN DRUMMING

by CHARLES BESSETTE

(In this series of articles on rudimental drumming I have used the first twenty-six rudiments as advocated by the National Association of Rudimental Drummers. Since the rudiments usually are not taught in the order of the N. A. R. D. listing, I shall give the order in which I teach them and which I find leads to the most rapid progress.)



Charles Bessette

THE student should practice closing and opening the Single Stroke Roll as often as possible all through his career as a drummer. Evenness counts. You never drum any better than your rolls. Xylophone scales are governed by the Single Stroke Roll; the same applies to tympani and the small drum. If a break is made, stop and start over again. It will take a long time for this rudiment to be perfected. So, just as soon as interest lags, I proceed to the next one, coming back to this rudiment as a part of each lesson. Beat straight up and down with plenty of arm action. Strokes should not always have to be raised even with the eyes in actual playing. But raise them high for practice, as it emphasizes the strokes from the taps.

By an "open roll" we mean a roll that is played so slowly that each stick beat can be distinguished. It is very important that all beats at all times are identical in force and interval. I should start the Single Stroke Roll at one beat per second; metronome 60. As the roll closes (this is merely for assistance) and the beats reach metronome 120, the sticks should be raised about 18 inches from the drumhead; at 208 (which is the closed roll) they should be about three inches from the drumhead. The roll in actual playing may be open, medium or closed, depending upon the kind of music to which it is adapted. For military bands and drum and bugle corps on parade, the roll is usually quite open. For concert performances with a band or orchestra the roll is much more closed. In dance orchestra playing the roll is usually made as fine as possible. But no matter what kind of roll is being used, it is important that it be even and smooth.

In the last N. A. R. D. Bulletin Bill Ludwig says to the young members: "Be more than a rhythm producer. Study harmony, melody and music in general. Take piano as a foundation and thus prepare yourself for all branches of our art and profession."

"In the European Symphonic orchestras the members of the percussion section 'move around' and alternate on kettle drums, snare drums, bass drum and traps. Thus each member gets an opportunity to play all the instruments. The custom here is to specialize. There are advantages in each method but the training opportunity is better under the European system, especially for the newer member."

"Many years ago when I first studied drums, there were few recognized teachers. Each had but three or four pupils. Lesson price averaged 25 cents per lesson. Some professionals refused to teach for fear of revealing trade secrets. Drummers even shrouded some of their pet licks and beats with mystery—even would not play them if they knew a rival drummer was in the theatre."

"Nowadays our good drum teachers often have more pupils than they can handle. Rudiments have helped the teachers' cause. Harvey Firestone, Elkhart, Indiana, member of the N. A. R. D., has 65 pupils. He specializes in teaching. Roy Knapp, Chicago, has a large studio and has one or two assistants."

1st Rudiment

THE SINGLE STROKE ROLL

Musical notation for the first rudiment, showing fingerings and rhythmic patterns.

As Played On The Record

Recorded musical notation for the first rudiment, showing various rhythmic variations.

As Applied To Music

Musical notation showing the application of the first rudiment to a piece of music.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS

- List of drummers suspended from various local associations, including names and localities.

EXPULSIONS

- List of drummers expelled from various local associations.

REINSTATEMENTS

- List of drummers reinstated to various local associations.

- Continuation of the list of drummers, including names and localities.

LOCAL REPORTS

The following Local Reports were omitted in the December issue of the INTERNATIONAL MUSICIAN due to lack of space.

LOCAL NO. 2, ST. LOUIS, MO.

New members: C. A. Reichold, Norman Herzberg. Transfer members: Baruch Altman, T. James Bishop, Harold Oomberg, 803; Carl Lorch, 26; Clinton Manning, 66.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Larry Watson, Frank Dredak, Richard B. French, Carl E. Bards, Martha V. Backer. Transfer member: Horace Williamson, 145. Resigned: Maurice McCormick. Membership cancelled: Robert Pasquet. Transfers issued: Stuart McCormick, Ruth Comer, Jack Salter, Duke Stern, Eddie Mae Nelson, Alma Van Vactor, Emory Smith.

LOCAL NO. 4, CLEVELAND, OHIO

New members: Daris Barnes Barton, Remy C. Prose, Richard Reid, Robert L. Stegmaier, Charles H. Weber, Richard W. Wilson, Paul Consiglio, Victor Kaim, Robert Melberger (Bob Reynolds), Thomas Tavenar, Robert A. White. Transfer members: Ferdinand March, Robert B. Rollins. Resigned: Raymond J. Holan, Thadora Strauss, Carl Kramer, Edwin Brooks. Elected: William E. Kapes, Bill Shapiro, Gilbert Vasez, Lee F. Bryd, Ernest Sindelar, Muriel Dunlap, Andrew Rosati. Transfers issued: Abe Joseph, Bill Neffert, Steve Sanders, Jr., Norman Jackson, Nikola Orsan, Sidney Watkins, Paul Stevie, Merrey Feld, Wm. D. Carroll, Jr., Robert Rosenberg (Bess), Robert G. Nibbitt, Norman C. Cusby, Aud King, Howard Brush, Jack Ambetti, Marvin Aarman. Transfers deposited: Jan Marshall, 60; Carmine Focell, 66; William Ose, 150; Bob Aron and Orchestra; Oscar M. Boltran and Orchestra; Woody Wilson; Fred







Resigned: Geo. L. MacMillan, Vivian Bussel, Nathan Sanders.  
 Dropped: Ray Adams, Lisa Bowman Augustine, Smith Balfour, Glen W. (Hilly) Bess, Harry Histrich, Dale Blizdard, Wm. E. Crawford, Roy E. Davis, Jca. N. DeLeon, Darlene Eggbrecht, Joe Farmer, Ernie Flueger, Av. J. Furr, Jr., Harold Greiner, Robert G. Groves, Jr., James Mathey Hartwick, Jack Heuer, Hazel V. Hinds, Jr., Dropped: E. M. Howell, Theodore Ingle, James Kau, Jack Latta, Bartholomew La Rocca, Jas V. Lynch, Mahlon Merick, Jack Miller (Kovatch), Les Nichols, Thos. Edw. Osborn, Jca. Osborn, Wm. Paul Fields, Ford Daniel Fisher, Inna Rubina, Jos. Schmid, Fred E. (Slim) Smith, Ingrid J. Smith, Wm. A. Soberman, Neal Spaulding, Max Vaughn, Winifred Ward, C. Wendell Waterman, Ernest E. Wevers, Jr., H. W. Stewart, Whitsett, Clifford O. (Cliff) Krass, Howard O. Allen, Doris Kidoo Anderson, Eugene B. Bell, Nicholas Bledove, Albert (Gert) Blencorn, Howard Billingsack, Hilson Boranjan, Rufus F. Brewster, Doris Buege, Virginia Jackson, Mary Dean, Frank P. Deenepont, Cliff Edwards, Paul Fields, Ford Daniel Fisher, Sam Friedman, Dorothy Garland, John L. Gartin, Willard Goldsmith (Glenn), Ewen Hall, Nina Hinds, Gloria Hopkins, Halo N. Knapso, Frank B. Markee, Thom McGraw, Jr., William M. Miller, Mildred Meyer, Jacinto Nastro, Yazo Oswald, Don Palmer, Johnny Pappalardo, Don G. Bauseh, Allen Raymond, Cathleen Reed, W. G. Richards, Jr., Berrisue M. Robles, Herbert Arthur Schriner, Rurt Smith, Donald Sumner, Robert R. Stancer, Larry Russell, Edward Sumner, John Talt, Walter W. Tappscott, N. David Vincent, Don Wels, Vistlan Williams, James M. Worley.

**LOCAL NO. 51, UTICA, N. Y.**

New members: Theodore B. Williams, Frank Caramide, Selby M. Roberts.  
 Resigned: Harry Harris, Nicholas D. Quallin.  
 Transfers issued: Leroy Rader, James Johnson, Claude Watson, John A. Garro, Robert D. Nills, Harter Downing, Lester F. Meville.  
 Dropped: Fred R. Stryker.  
 Traveling members: Carl Callaway, Milton Hilton, William R. Cole, Benny Payne, Danny Barker, Lester Collins, Russell Smith, Elliot Jones, Lamar Wright, Thos. Olen, Frederick Johnson, Quintin Jackson, Teddy Mcfar, Milton Jefferson, A. J. Brown, J. Chaonka, W. Thomas, all 802.

**LOCAL NO. 63, BRIDGEPORT, CONN.**

Officers for 1942: Sam Dancy, president; Jack McClure, vice-president; Fred Bener, financial secretary; John Schmidt, recording secretary; John Porter, treasurer; John Klein, secretary at large; Fred Moore, business manager; S. Bronerwell, H. Hutchinson, W. Burton, H. Hartley, R. Kurff, J. Reynolds, W. Metcalf, executive board.

**LOCAL NO. 65, HOUSTON, TEXAS**

New member: Glen M. Setzer.  
 Resigned: Norman Carrel, Ansel Oshman.  
 Transfers deposited: Garwood Van, Jack C. Paezler, Jr., Jack Newman, John Byrne, Leroy Crouch, Robert H. Morrison, Leopoldo Jurez, Robert C. Miller, Jack Wendover, Clair Jones, Bob Howard, Fred S. Stewart, Steve M. Sturt, Nick Stuart, Victor Vent, all 47; E. L. (Red) Nelson, James A. Rudge, Sol Montlack, Isaac Gans, Emerich J. Peda, Jr., Henry Bloch, all 802; A. W. (Dusty) Rhoades, John Caswell, Milton Micah, Frank Borgogno, Arthur O. Harold Shachner, all 10; E. Switzer, Jennie Grommes, Morty Corb, Fred Wellhausen, all 23; Garfield Marston, Allyn Cassel, both 255; George Belay, Jr., Jas. W. Enebrighton, Jay Ruff, both 254; Russell Rodine, 512; Leonard Chidley, John M. Roberts, Jr., Walter W. Tappscott, 382; Wm. Carlander, 210; Karl Bachmayer, 228; Harlan Andrews, Tom Maldeo, both 485; Royale Clements, 101; Emmet Hammer, 3; Bobby Peters, 621; A. B. Schofield, 605; J. Satterthwaite, both 688; Emmett Spinke, Jack Higgins, both 72; Kay Jackson, 171; Charles D. Mack, 322; Alfred B. Boyd, Jr., 147; Chas. D. McCall, 352; Victor Harr, Jr., 346; Charles Harmon, 534; Kaeko Kahlia, 313; David M. Levenson, 143; Jan Hlinka, 4; Clyde Allen Bennett, 6; Robert L. Jones, 22; Fred W. Winters, 19; Don Quill, all 263; Maurfrie Winters, 368; O. R. Fusco, Jr., 7; Willis C. (Bill) Mullan, 73.  
 Transfers withdrawn: Garwood Van, Jack C. Paezler, Jr., Jack Newman, John Byrne, Leroy Crouch, Robert H. Morrison, Leopoldo Jurez, Robert C. Miller, Jack Wendover, Clair Jones, Bob Howard, Fred S. Stewart, Steve M. Sturt, Nick Stuart, Victor Vent, all 47; Ina Ray, Ralph R. Holt, Jack Andrews, Marshall A. Hawk, Ruth S. Collier, Jr., Jack Porrello, Pat B. Bugalter, Fred M. Kinzler, Daniel Carson, Edward Berman, John Harris, Robert Nelson, Norman E. Leonard, David Peter S. Ellis, Robert M. Kramer, James A. Rudge, all 802; Shockey Wilcox, 116; A. W. (Dusty) Rhoades, John Casella, Vincent Miraf, Frank Borgogno, all 10; Ken Seifner, Fred Winters, Conch. Fred Wellhausen, all 23; Tom Maldeo, 485; Royale Clements, 101; Emmet Hammer, 3; Bobby Peters, 621; A. B. Schofield, 605; J. Satterthwaite, both 688; Emmett Spinke, Jack Higgins, both 72; Kay Jackson, 171; Charles D. Mack, 322; Alfred B. Boyd, Jr., 147; Charles D. McCall, 352; Victor Harr, Jr., 346; Charles Harmon, 534.

**LOCAL NO. 66, ROCHESTER, N. Y.**

New members: Walter Fahn, Robert H. Guenther, Paul B. deHoff.  
 Transfers deposited: C. D. Nutzyrombe, Vernon P. Winton. Transfers issued: MaryLouise Baker, Walter Mueck. Transfers issued: Norman H. Webb, Palge Brook, Ezra Kozeln, Millard B. Taylor, Carl Anderson, Harold Schatz.  
 Resigned: Fred E. Klein.

**LOCAL NO. 67, DAVENPORT, IOWA**

New members: Charles Vaccaro, Peter Vanpspebroeck, Joe Martini.  
 Transfers issued: Jay Guy.  
 Transfers deposited: Edna Mangold, Mrs. Edw. Mangold, Eddie Kramer, all 10; Lola Garrett, 251.  
 Transfers withdrawn: Fred Stivers, 89; Phil Adams, 181; Edw. Mangold, Mrs. Edw. Mangold, Eddie Kramer, all 10.

**LOCAL NO. 69, PUEBLO, COLO.**

New members: Imela McCarthy, Verne J. Lewis, Charles Halling, Walter John, Jerry Bro, Gene McDonald, Verne Salzurum, Walter Reiss, Moody Ross, Fred Keller, Mary Keller, Al Garetta, Tony Martinez, Fern Hurtado, Arthur Gasparotti, John M. Roberts, Daniel Carson, George Register, both 34; Louis Kinman, 452; Mark Dewey, 110; Norman H. Bellie, 20; Harry McClure, 396; Mae O'Keefe, Tom O'Keefe, both 164; Harley Crois, 20.  
 Traveling members: James D. Shuman, 818; James Kahan, H. Carson, both 116; Jim Alexander, 818; Jim Cantu, Guy Woodward, all 688; Inale Fields, C. Dillion, H. Douglas, R. Hall, R. Lewis, Edwin Middleton, Edward Middleton, G. Meely, A. Paul, Harold Stinger, H. Talley, C. Thomas, all 802.  
 Resigned: Raymond Kozurek (Frank Hilton).

**LOCAL NO. 71, MEMPHIS, TENN.**

Honorary member: Honorable Walter Chandler.  
 New member: Lucille Ziocky (Bill Bishop).  
 Resigned: Robert McGulfer, H. H. Reynolds.  
 Transfers issued: George McGulfer, H. H. Reynolds. Transfers returned: Vernon P. Winton, Jr.  
 Transfers deposited: Arnold Battaglini, 60; Frankie Mayers, 69; Gordon E. Hays, 68; Ray Newman, Ernest Kessler, Stuart Charles, Willard E. Dillon, Howard Barkel, Donald Elton, Wm. Prichard, Bud Shiffman, Jay Matthews, Vincent Ferrini, all 802; Ward Wilson, Ken Bark, Edgar Robertson, Gilbert Tharp, Henry Hyman, Robert James, Robert Miller, Ed Cough, all 11; William Knittle, 761; Ted Heston, 163.  
 Transfers withdrawn: George Hamilton, Edward Rehnborg, Bill Wirth, Dick Murray, John Fred Hazins, all 47; Jack Haddock, 197; Anthony Canina, Angelo Durante, both 10; Russell Wagner, Dan Har, Bill Hall, both 192; Larry Funk, H. Clarke, both 802; A. H. Fields, 5; James Shepherd, Glen Roberts, both 24; Joseph Aaron, 8; Chas. Moore, 50; Ward Rawlings, 34; Charles Dickhoff, 278; Franklin Masters, Oran Crutcher, John Rashark, Ray Noonan, Forrest Kessler, Stuart Charles, Willard E. Dillon, Howard Parkel, Donald Elton, Wm. Prichard, Bud Shiffman, Jay Matthews, Vincent Ferrini, all 802.  
 Traveling members: Horace Hildt, Charles Hartus, Wayne Webb, Warren Lewis, Ruth Wingert, Gerald Horn, George Desinger, Robert Reidel, Anthony Saffer, Jerome Kasper, Donald Schwartz, Elton Harvey, Bernie Madison, Frank Carter, Albert Harris, all 802; Oscar M. Helzer, Wm. Angelo, Edward Gregory, all 802; Alexander Hamilton, 10.

**LOCAL NO. 73, MINNEAPOLIS, MINN.**

New members: Robert M. (Bob) Johnson, Jerome St. John, Loren H. Van Deusen, Wm. J. Janosay (Johnson), Wm. J. Burns, Jr., Leo Simmer, Herbert Warren, Ivo E. R. R. R., Wm. Burzycki, Wm. Coffland, Fred R. Keller, Gertrude M. Nelson, Martha Jane Nelson, Victoria Nelson, Vera L. Trulen, Eleanor Larson, Thos. E. Bauer, Ray B. Pajari, Charles Wallen, Edward McGough, Joe Kimball, Kenneth M. McNamara, Gerald Mayron, Wm. H. O'Brien, Warren J. Slupsky, Raymond H. Struble, Joseph L. Konezny, Herbert Wilson, Arthur J. Biler, Andrew Herzog, Richard A. Toliver, John R. Herman, Lawrence J. Trudeau, Hans Koch, Hick Winton, George F. Clingan, Merion F. Croker, Margaret V. Culp, Robert A. Stanton, C. Fred Vohn.  
 Resigned: Arthur M. Johnson, Frederick O. Carlson, C. W. Oltendinning, Cedric L. Gadsbys, Mae Rubinger, William G. Gilchriston.  
 Transfers issued: Guy Charman, Kenneth McKenzie, Don Kierland, David Hamilton, Harold Kolberg, Edw. Horst, Fred E. Petersdorf.  
 Transfers deposited: Henry Kramer, 9; Burton Fisch, Ferdinand H. Prior, Wm. Nowolski, Henry Denezke.

Reggie Child, Matthew Perco, Arthur R. Auer, John Dornbach, James O. Swallow, Pat Alan, Armand Anelli, Walter A. Wesner, Fred A. Rotermund, Robert R. Ashton, Jack Dema, Geoffrey Inman, all 802; Vernon Hoff, 655; Robert Neimark, Charles Delano, both 459; Thaddeus Wilcox, 101; Drew Walker, 577; Eugene Schille, 538; Fredrick Fisher, J. Harry Lindeman, 166; Halim W. Copay, 10; Holgar Christensen, 137; Walter Ross, 8; George Rock, 50.  
 Transfers withdrawn: Norman Bell, 500; Gus Arrhinsh, Joe Rudaz, Benny Davis, all 47; Buddy Motinger, 465; Fredrick Fisher, J. Harry Lindeman, 166; Halim W. Copay, 10; Holgar Christensen, 137; Walter Ross, 8; George Rock, 50.  
 Transfers deposited: Norman Bell, 500; Gus Arrhinsh, Joe Rudaz, Benny Davis, all 47; Buddy Motinger, 465; Fredrick Fisher, J. Harry Lindeman, 166; Halim W. Copay, 10; Holgar Christensen, 137; Walter Ross, 8; George Rock, 50.

**LOCAL NO. 75, DES MOINES, IOWA**

New members: Loren A. Pote, Fannie D. Paschell, Sara Cichan, Jack Anderson, Robert E. Schick, Jack Schlan, Glenn Steenunson, Fred A. Rotermund, Robert R. Ashton, Elly Cliff Carl, Ruth Cook, Richard Kludt, William Lemis, Elmer Jaworski (transfer), Floyd Potter.  
 Transfers issued: Robert F. McGraw, Don G. Wilson, Ralph Griffin, Fred A. Rotermund, Robert R. Ashton, Hill Baldrice, Larry Kinnanon, Joe Sallger, Karen Torrey, Robert Starr, Woody Sarco, Gene Bond.  
 Transfers returned: Bill Haldrize, Larry Kinnanon, Robert Starr, Woody Sarco, Gene A. Bond.  
 Transfers deposited: Marshall Satterlee, 773; Stanley Barnum, 542; Jerry Williamson, 678; Robert Baxley, 210; Don Roberts, 676; B. L. (Red) Hegen, 574; Robert Heller, 526.  
 Traveling members: Frank J. Furdit, 10; Harry Hynda, Phil Vohler, Frank Seivren, Sid Long, all 10; Paul Walker, 764; Nettie Hays Saunders, Wilford Wellington, both 208; Wanda Gibson Gihann, 528; Lloyd Mara, Jules Leubner, Bill Schreier, 47; Ed Miller, Ernest Benson, Chas. Cook, Ray Praeger, all 802; Gus Arrhinsh, Don E. Wetzl, Walt Clark, Dave Frank, Henry Davis, Andy Russell, Robert Prupas, Joe Rodax, Elmer Schneider, all 47; Richard Kudlas, Henry Mott, Fred A. Rotermund, Robert R. Ashton, Norman Bell, 297; Herbie Kay, 10; Ray Winesat, 67; John Timulus, 73; Bob Ballinger, 20; William Johnson, 113; John Krebs, 3; Lyle Speer, 4; Bob Lee, 47; Kline Leichter, 86; A. B. Green, 407; Norman Weidon, 278; Leonard Gray, 126; 192; Harlan Leonard, James Kahan, both 47; Nick Huffer (Harper), John Zaunzer, Frank Klummer, Aik V. Dupre, James C. Livingston, Norman Sciegl, all 10; Joseph M. Crobob (Martin), 802; Anthony (Dion) Martini, 802; Fred A. Rotermund, 407; Rip Crawley, 325; Earl Mortuough (Randell), 73; Elie Baker, 422; Ace Brigode, Benny Bruno, Thomas Luse, all 1; Larry Gosling, 17; Lester Skidmore, 178; William Orlinton, 512; Francis Lear, 40; Ernest Bacon, 45; Miles Hall, 178; Wm. (Pat) Hergen, 241; Floyd Godder, 34; Rip Crawford, 325; Earl Mortuough (Randell), 73; Elie Baker, 422; Ace Brigode, Benny Bruno, Thomas Luse, all 1; Larry Gosling, 17; Lester Skidmore, 178; William Orlinton, 512; Francis Lear, 40; Ernest Bacon, 45; Miles Hall, 178; Wm. (Pat) Hergen, 241; Floyd Godder, 34; Rip Crawford, 325; Earl Mortuough (Randell), 73; Elie Baker, 422; Ace Brigode, Benny Bruno, Thomas Luse, all 1; Larry Gosling, 17; Lester Skidmore, 178; William Orlinton, 512; Francis Lear, 40; Ernest Bacon, 45; Miles Hall, 178; Wm. 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Dropped: Joseph Anibaldi, Carlo Barone, George Cosner, Robert F. ...

LOCAL NO. 235. WHITE PLAINS, N. Y.
New members: Don Tourl, Ted Auletta, Joe Plaza, Mike ...

LOCAL NO. 246. ROCKFORD, ILL.
New members: Walter C. Evans, Stanley P. Phillips, ...

LOCAL NO. 248. PATERSON, N. J.
New members: Victor Ligouri, Guy Richardson, Robert ...

LOCAL NO. 378. EASTON, PA.
New members: Jay Setbel, William Fisher, ...

LOCAL NO. 390. BREELEY, COLO.
New members: William Adams, George E. Avery, Donald ...

LOCAL NO. 392. GRAND COULEE, WASH.
Office resigned: Carly Booth, president.

LOCAL NO. 400. HARTFORD, CONN.
New member: Robert A. Renaud.

LOCAL NO. 249. IRON MOUNTAIN, MICH.
New members: Raymond Young, Jr., Nicholas Melina, ...

LOCAL NO. 257. NABUNVILLE, TENN.
New member: Arthur Wooten.

LOCAL NO. 292. SANTA ROSA, CALIF.
New members: Donald Whitehead, Robin Head.

LOCAL NO. 301. PEKIN, ILL.
New member: John Russell.

LOCAL NO. 323. SAN DIEGO, CALIF.
New members: Norman Birnes, E. J. Michael, Jr., Jack ...

LOCAL NO. 329. SAN ANTONIO, TEXAS.
New members: Winford Mills, Joe Williams.

LOCAL NO. 424. RICHMOND, CALIF.
New members: Harry Alilo, Joyce Barrett, Adolph Lipka.

LOCAL NO. 458. IOWA CITY, IOWA
New members: Elmer Bladow, Bernard Conn, Don Hal- ...

LOCAL NO. 462. ATLANTA, GA.
New members: Winford Mills, Joe Williams.

LOCAL NO. 472. YORK, PA.
New members: John R. Hodgson, Richard R. Thomas, ...

LOCAL NO. 480. WAUSAU, WIS.
New members: Don Beram, Dale Holbrook, Joe Wittman, ...

LOCAL NO. 497. PORTOLA, CALIF.
New members: Merlin Harrison, Robert O. Percy.

LOCAL NO. 498. MISSOULA, MONT.
New member: Lloyd D. Bryson.

LOCAL NO. 501. WALLA WALLA, WASH.
Officers for 1942: President, Robert C. Myers; secretary, ...

LOCAL NO. 502. CHARLESTON, S. C.
New members: Frank Ritter, 310; Fred Pitta, 338; ...

LOCAL NO. 507. VALLEJO, CALIF.
New members: Robert Roberts, Leo Scott.

LOCAL NO. 508. SAN LEANDRO, CALIF.
New members: Wayne Rucker.

LOCAL NO. 536, ST. CLOUD, MINN.
Transfers issued: Dan Edstrom, E. F. (Red) Kapp- ...

LOCAL NO. 538. BATON ROUGE, LA.
Resigned: Ray Clevenger.

LOCAL NO. 541. MABA, CALIF.
Withdrawing: Stanley Reynolds.

LOCAL NO. 546. BRIDGEPORT, CONN.
Officers for 1942: President, Chauncey Coffey; vice-presi- ...

LOCAL NO. 558. CLEVELAND, OHIO
New members: Gay Cross, Lyle Smith, Brenton Banks, ...

LOCAL NO. 551. MUSCATINE, IOWA
Officers for 1942: President, Weldon Crow; vice-presi- ...

LOCAL NO. 558. OMAHA, NEB.
New members: Fred Battles, Aaron Glass, F. T. Greer, ...

LOCAL NO. 578. MICHIGAN CITY, IND.
Travelling members: J. P. Wilmot, Stanley A. Strick, ...

LOCAL NO. 610. WISCONSIN RAPIDS, WIS.
Erasor: Wm. Hughes, Felix Belanger, Irwin Schmidt, ...

LOCAL NO. 622. GARY, IND.
New officers: Emmett Hart, president; Frank Al Jenkins, ...

LOCAL NO. 644. CORPUS CHRISTI, TEXAS
Transfers deposited: Milner Sandifer, Nell Duer, O. W. ...

LOCAL NO. 548. HAMBURG, N. Y.
Resigned: Eloy Heinrich.

LOCAL NO. 655. MIAMI, FLA.
New members: Wm. Casey, Perry Drlng, Leo Gervais, ...

LOCAL NO. 665. EOCANAH, MICH.
New members: Loren Hill, Walter Lake.

LOCAL NO. 665. ST. VERNON, N. Y.
Transfers deposited: George Faye, 47; Sonny James, ...

LOCAL NO. 675. SPRINGFIELD, ILL.
Officers for 1942: John C. Douglas, president; Henry ...

LOCAL NO. 717. EAST ST. LOUIS, ILL.
New members: Iola Johnson, Clifford Mason, Hubert ...

LOCAL NO. 731. TAMPA, FLA.
New members: James M. Taylor, Jr., Val Antonio, ...

LOCAL NO. 833. BUFFALO, N. Y.
Erasor: LeRoy (Stuff) Smith, Floyd McRae, Elviseo ...

LOCAL NO. 766. AUSTIN, MINN.
Travelling members: Hank Winders, Elvin Emig, John ...

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LOCAL NO. 610. WISCONSIN RAPIDS, WIS.
Erasor: Wm. Hughes, Felix Belanger, Irwin Schmidt, ...

LOCAL NO. 802. NEW YORK, N. Y.
New members: Harold Abrams, Richard L. Ahtlet, Ronald ...

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DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Whack Fraxler, Whack BIRMINGHAM: Sellers, Stan.

ARIZONA

PHOENIX: Emilio's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS

ELDORADO: Shivers, Bob. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager.

CALIFORNIA

BAKERSFIELD: Charlton, Ned. COX, Richard. GALT: Sparks, James B., Operator, Spanish Ballroom.

COLORADO

DENVER: Oberfelder, Arthur M. GRAND JUNCTION: Burns, L. L., and Partners, Opera House, Harlequin Ballroom.

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay). KAPLAN, Yale. KEY, Clarence (Kantrovitz).

DELAWARE

LEWES: Riley, J. Carson.

WILMINGTON

Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid."

FLORIDA

CORAL GABLES: Hirfiman, George A., Hirfiman Florida Productions, Inc.

KANSAS

LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter.

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Hine, George H., Operator, Halcyon Hall.

GEORGIA

ATLANTA: Herron, Charles, Herren's Evergreen Farms Supper Club.

ILLINOIS

CHICAGO: Birk's Super Beer Co. Davis, Wayne. Eden Building Corporation.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A.

MAINE

PORTLAND: Smith, John P. SANSFORD: Parent Hall, E. L. Legere, Manager.

MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road.

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management. Grace, Max L.

MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Magel, Milton.

CEGAR RAPIDS:

Alberts, Joe, Mgr., Thornwood Park Ballroom. Jurgenson, F. H.

KANSAS

LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter.

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Hine, George H., Operator, Halcyon Hall.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A.

MAINE

PORTLAND: Smith, John P. SANSFORD: Parent Hall, E. L. Legere, Manager.

MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road.

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management. Grace, Max L.

MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Magel, Milton.

FLINT:

Carpenter, E. M., Mgr., Terrace Gardens. Godfrey Brothers, including Eldon A. Godfrey.

MINNESOTA

ALEXANDRIA: Clegg Club, Frank Gaumer. BEMIDJIE: Foster, Floyd, Owner, Merry Mixers Tavern.

MISSISSIPPI

GREENVILLE: Pollard, Flenord. JACKSON: Perry, T. G.

MISSOURI

CAPE GIRARDEAU: Gilkison, Lorene. Moonglow Club. CEDAR CITY: Jubilee Village.

NEBRASKA

COLUMBUS: Molat, Don. GRAND ISLAND: Scott, S. F.

NEVADA

ELY: Folsom, Mrs. Ruby, Chicken Shack. NEW JERSEY: Arcola: Corriston, Eddie.

NEW JERSEY

ARCOLA: Corriston, Eddie. White, Joseph. ASBURY PARK: Richardson, Harry.

NEW JERSEY

ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul.

NEW JERSEY

NEWARK: Clark, Fred R. Kravant, Norman. N. A. C. P.

NEW JERSEY

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PRINCETON:

Lawrence, Paul. SOMERS POINT: Wee & Loventhal, Inc.

NEW MEXICO

ALBUQUERQUE: Maerts, Otis.

NEW YORK

ALBANY: Bradt, John. Flood, Gordon A. Keasler, Sam.

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Superior 25 Club, Inc.

Wade, Frank. Wee & Loventhal, Inc. Weinstein, Joe.

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**WARREN:** Windom, Chester. Young, Lin.

**YOUNGSTOWN:** Einhorn, Harry. Lombard, Edward. Reider, Sam.

**ZANESVILLE:** Venner, Pierre.

**OKLAHOMA**

**ADA:** Hamilton, Herman.

**TULSA:** Angel, Alfred. Continental Terrace. Gotly, Charles. Horn, O. B. Mayfair Club, John Old, Manager. McHunt, Arthur. Moana Company, The. Randazzo, Jack. Tate, W. J.

**PENNSYLVANIA**

**ALLEGHIA:** Cannon, Robert. Young Republican Club.

**ALLENSTOWN:** Connors, Earl. Sedley, Roy.

**BRAFDORF:** Fizzel, Francis A.

**BROWNVILLE:** Hill, Clifford, President. Triangle Amusement.

**BRYN MAWR:** Foard, Mrs. H. J. M. CANNONBURG: Vlachos, Tom.

**CHESTER:** Clarion: Birocco, J. E. Smith, Richard. Rendling, Albert A.

**COLUMBIA:** Hardy, Ed.

**CONNEAUT LAKE:** McGuire, T. Yaras, Max.

**DRUMS:** Green Gables.

**EASTON:** Brugler, Harold, operator of Lafayette Hotel Restaurant and Bar.

**ELMHURST:** Watro, John, Mgr., Showboat Grill.

**EMORIUM:** McNarney, W. S.

**ERIE:** Oliver, Edward.

**FAIRMOUNT PARK:** Riverside Inn, Inc., Samuel Ottenberg, President.

**HARRISBURG:** Waters, B. N.

**KELAYRE:** Condora, Joseph.

**LANCASTER:** Parker, A. R. Weinbrom, Joe.

**LATROBE:** Yingling, Charles M.

**LEBANON:** Fishman, Harry K.

**MARSHALLTOWN:** Willard, Weldon D.

**MT. CARMEL:** Mayfair Club, John Pogekey and John Bullant, Mgrs.

**NEW CASTLE:** Honduant, Harry.

**NEW KENNINGTON (Arlord):** Morgan, Clyde, Prop., House of Morgan.

**PHILADELPHIA:** Arcadia, The International Restaurant. Berg, Phil. Bryant, G. Hodges. Fabiani, Ray. Garcia, Lou, formerly held Booker's License 2620 Glass, Davey. Hirsh, Izzy. McShain, John. Philadelphia Federation of the Blind. Philadelphia Gardens, Inc. Rothe, Otto. Street, Benny. Willner, Mr. and Mrs. Max.

**PITTSBURGH:** Anania, Flores. Bland's Night Club. Matesic, Frank.

**READING:** Nally, Bernard.

**RIDGEWAY:** Benign, Silvio.

**WARREN:** Marino & Cohn, former Operators, Clover Club.

**STRAFFORD:** McClain, R. K., Spread Eagle Inn. Poinsette, Walter.

**UPPER DARBY:** Abmeyer, Gustave K.

**WEST LIZABETH:** Johnson, Edward.

**WILKES-BARRE:** Cohen, Harry. Kosloy, William. McKane, James.

**WYOMISING:** Lunine, Samuel M.

**YATESVILLE:** Bianco, Joseph, Operator, Club Mayfair.

**YORK:** Weinbrom, Joe.

**RHODE ISLAND**

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

**PROVIDENCE:** Allen, George. Belanger, Lucian. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al. Studio Club.

**WARREN:** D'Antonio, Joe. D'Antonio, Mike.

**SOUTH CAROLINA**

**CHARLESTON:** Hamilton, E. A. and James.

**GREENVILLE:** Allen, E. W. Bryant, G. Hodges. Fields, Charles B. Goodman, H. E., Manager, The Pines.

**Jackson, Rufus. National Home Show.**

**ROCK HILLS:** Rolax, Kid. Wright, Wilford.

**SOUTH DAKOTA**

**BERSFORD:** Muhlendorf, Mike.

**LEBANON:** Schneider, Joseph M. TRIPP: Maxwell, J. E. VANKTON: Kosta, Oscar, Manager, Red Rooster Club.

**TENNESSEE**

**BRISTOL:** Pleachurst Country Club, J. C. Ratea, Manager.

**CHATTANOOGA:** Doddy, Nathan. Reeves, Harry A.

**JACKSON:** Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Park Club.

**MEMPHIS:** Atkinson Elmer. Hulbert, Maurice.

**NASHVILLE:** Carter, Robert T. Eakle, J. C.

**TEXAS**

**ABILENE:** Sphinx Club.

**AMARILLO:** Cox, Milton.

**AUSTIN:** Franks, Tony. Howlett, Henry.

**CLARKSVILLE:** Dickson, Robert G.

**DALLAS:** Carnahan, R. H. Cawthon, Earl. Goldberg, Bernard. Johnson, Clarence M.

**FORT WORTH:** Howers, J. W. Carnahan, Robert. Coo Coo Club. Merritt, Morris John. Smith, J. F.

**GALVESTON:** Page, Alex. Purple Circle Social Club.

**HENDERSON:** Wright, Robert.

**HOUSTON:** Grigsby, J. B. Merritt, Morris John. Orchestra Service of America. Richards, O. K. Robinowitz, Paul.

**LONGVIEW:** Ryan, A. L.

**PORT ARTHUR:** Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager.

**TEXARKANA:** Gant, Arthur.

**TYLER:** Mayfair Ballroom. Mayfair Club, Max Gillilan, Manager. Tyler Entertainment Co.

**WACO:** Williams, J. R.

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

**UTAH**

**SALT LAKE CITY:** Allan, George A.

**VERMONT**

**BURLINGTON:** Thomas, Ray.

**VIRGINIA**

**NORFOLK:** DeWitt Music Corporation, U. H. Maxey, president. Coates, vice-president.

**NORTON:** Pegram, Mrs. Erma.

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

**WASHINGTON**

**WOODLAND:** Martin, Mrs. Edith.

**WEST VIRGINIA**

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

**CHARLESTON:** Brandon, William. Corey, LaBabe. Hargreave, Paul. Willie, R. L., Capitol Book-Jing Agency.

**WHITE, Ernest B.**

**FAIRMONT:** Carpenter, Samuel H.

**PARKERSBURG:** Club Nightengale, Mrs. Ida McLaughly, Manager; Edwin Miller, Proprietor.

**WHEELING:** Lindelof, Mike. Proprietor, Old Heidelberg Inn.

**WISCONSIN**

**ALMOND:** Bernatos, George. Two Lakes Pavilion.

**APPLETON:** Konzelman, E. Miller, Earl.

**ARCADIA:** Schade, Cyril.

**SARASOTA:** Dunham, Paul L.

**DAKOTA:** Passarelli, Arthur.

**EAGLE RIVER:** Denoyer, A. J.

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

**JUMP RIVER:** Erickson, John, Manager, Community Hall.

**KESWENA:** American Legion Auxiliary.

**LA CROSSE:** Long, Matilda.

**MALONE:** Mueller, Otto.

**MERRILL:** Kramer, Gale.

**MERRILL:** Katterly, "F." 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner.

**MILWAUKEE:** Cubie, Iva. Thomas, James.

**MT. CALVARY:** Sijack, Steve.

**RHINELANDER:** Hollywood Lodge, Joe Du-lak.

**Khoury, Tony. ROTHSCHILD:** Rhyner, Lawrence. SHEBOYGAN: Bahr, August W. SILVERDALE: Bue, Andy, alias Buege. Andy. SPLIT ROCK: Fabisz, Jos., Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Rozellville Dance Hall. STURGEON BAY: DeFoe, F. G. Larsheld, Mrs. George. TIGERTON: Miechlake, Ed., Manager, Tigertone Della Resort. TOMAH: Cramm, E. L. WAUBAU: Vogl, Charles. WAUTOMA: Passarelli, Arthur WEAUWEGA: Waupaqua County Fair Association.

**WYOMING**

**CASPER:** Schmitt, A. E.

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

**DISTRICT OF COLUMBIA**

**WASHINGTON:** Berenguer, A. C. Burroughs, H. F. Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Frattono, James. Furedy, E. S., Manager. Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Hule, Llm. Mgr., Casino Royal, formerly known as La Patee. Lynch, Buford. McDonald, Earl H. Melody Club. O'Brien, John T. Reich, Eddie. Rosa, Thomas N. Trans Lux Hour Glass. E. S. Furedy, Manager.

**CANADA**

**ALBERTA**

**CALGARY:** Dowsley, C. L.

**ONTARIO**

**CORUNNA:** Pier, William Richardson, Proprietor.

**HAMILTON:** Dumbells Amusement Co. Andrews, J. Brock. Central Toronto Libera; Social Club. Chin Up Producers, Ltd., Roly Young, Manager. Clarke, David. Cookerill, W. H. Eden, Leonard. Henderson, W. J. LaSalle, Fred. Fred La-Salle Attractions. Stewart, W. J. (Bill) Urban, Mrs. Marie.

**QUEBEC**

**MONTREAL:** Auger, Henry. DeSautels, C. B. Sourkes, Irving. QUEBEC CITY: Sourkes, Irving. VERDUN: Senecal, Leo.

**MISCELLANEOUS**

American Negro Ballet. Azarki, Larry. Bert Smith Revue. Bigley, Mel O. Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaufox, Paul, Manager, Fee Bee Gee Production Co., Inc. Brou, Dr. Max, Wagnerian Opera Co. Braunstein, B. Frank Bruce, Howard, Mgr., "Crazy Hollywood Co." Bruce, Howard, Hollywood Star Doubles. Carla & Fernando, Dance Team. Carr June, and Her Parisienne Creations. Carroll, Sam. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, H. C. Darragh, Don DeShon, Mr. Edmonds, E. E., and His Enterprises. Farrance, E. F. Ferris, Mickey, Owner and Manager, "American Beauties on Parade". Fitzkee, Darlel. Foley, W. R. Fox, Sam M. Freeman, Jack, Manager, Polles Gay Paree. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Hanover, M. L., Promoter. Hendershot, G. B., Fair Promoter. Hyman, S. International Magicians, Promoters of "Magic in the Air". Kane, Lew, Theatrical Promoter. Katz, George. Kaunoga Operating Corp. F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray.

**PARKS, BEACHES and GARDENS**

Casino Gardens, Windsor, Ontario, Canada. Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall & Park, George Kueranik, Grant Town, W. Va. Greystone Roof Garden, R. Fergus, Mgr., Wilmington, N. C. Japanese Gardens, Sallina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind. Montgomery Hall and Park, Irvington, N. J. New Savoy Gardens, Pensacola, Fla. Ocean Beach Park, New London, Conn. Palm Gardens, Five Corners, Totowa Boro, N. J. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

**ORCHESTRAS**

Ambassador Orchestra Kingston, N. Y. Amick Orchestra, Bill, Stockton, Calif. Andrews, Mickey, Orchestra, Henderson, Ky. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada. Baer, Stephen S., Orchestra, Reading, Pa. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berka, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boston Symphony Orchestra, Boston, Mass. Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.

**NEW YORK**

**NEW YORK CITY:** Apollo Theatre (42nd St.), Jay Theatre, Inc. NIAGARA FALLS: Capitol Theatre, operated by Basil Bros.

**LONG ISLAND, N. Y.**

**HICKSVILLE:** Hicksville Theatre.

**PENNSYLVANIA**

**HAZLETON:** Capitol Theatre, Bud Irwin, Manager.

**PHILADELPHIA:** Anjlo Theatre. Bljou Theatre. Lincoln Theatre.

**DISTRICT OF COLUMBIA**

**WASHINGTON:** Universal Chain Theatrical Enterprises.

**THEATRES AND PICTURE HOUSES**

Arranged alphabetically as to States and Canada

**MICHIGAN**

**DETROIT:** Colonial Theatre, Raymond Schreiber, Owner and Operator. Downtown Theatre.

**Todd, Jack, Promoter.** "Uncle Ezra Smith" Barn Dance Frolic Co. Welech Finn and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree." Wolfe, Dr. J. A. Woody, Paul (Woody Mosher) Yokel, Alex, Theatrical Promoter. "Zorine and Her Nudists."

**Corsetto, Edward, and His Rhode Islanders Orchestra, Syracuse, N. Y.**  
 Cragin, Knoch, and his Iowa Ramblers Orchestra, Oelwein, Iowa.  
 Downcasters Orchestra, Portland, Maine.  
 Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.  
 Duren, Frank, Orchestra, Cazenovia, Wis.  
 Fitzgerald, Jack, and his Orchestra, Madison, N. J.  
 Flanders, Hugh, Orchestra, Concord, N. H.  
 Fox River Valley Boys Orchestra, Phil Edwards, Manager, Pardeville, Wis.  
 Gindu's International Orchestra, Kulpmont, Pa.  
 Gilbert, Ten Brock, and His Orchestra, New Brunswick, N. J.  
 Givens, Jimmie, Orchestra, Red Bluff, Calif.  
 Gouldner, Rene, Orchestra, Wichita, Kan.  
 Griffith, Chet, and His Orchestra, Spokane, Wash.  
 Hawkins, Lem, and His Hill Billies, Fargo, N. D.  
 Hoffman, Monk, Orchestra, Quincy, Illinois.  
 Holt's Evelyn, Orchestra, Victoria, B. C., Canada.  
 Hopkins Old-Time Orchestra, Calgary, Alta., Canada.  
 Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.  
 Imperial Orchestra, Earle M. Freiburger, Manager, Bartlesville, Okla.  
 Kepp, Karl, and his Orchestra, Edgerton, Wis.  
 Kneeland, Jack, Orchestra, Lattanzi, Moze, and His Melody Kings Orchestra, Virginia, Minn.  
 Leone, Bud, and Orchestra, Akron, Ohio.  
 Losey, Frank O., Jr., and His Orchestra, San Diego, Calif.  
 Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.  
 Ludwig, Zaza, Orchestra, Manchester, N. H.  
 Merle, Marilyn, and Her Orchestra, Berkeley, Calif.  
 Miloslavich, Charles, and Orchestra, Stockton, Calif.  
 Mott, John, and His Orchestra, New Brunswick, N. J.  
 Myers, Lowell, Orchestra, Fort Wayne, Ind.  
 NBC Ambassadors Orchestra, Roanoke, Va.  
 O'Brien's, Del, Collegians, San Luis Obispo, Calif.  
 Oliver, Al., and His Hawaiians, Edmonton, Alta., Canada.  
 Peddycord, John, Orchestra Leader, Winston - Salem, N. C.  
 Porcella, George, Orchestra, Gilroy, Calif.  
 Quackenbush (Randall), Ray and His Orchestra, Kingston, N. Y.  
 Randall (Quackenbush), Ray, and His Orchestra, Kingston, N. Y.  
 Ryerson's Orchestra, Stoughton, Wis.  
 Shank, Jimmy, Orchestra, Columbia, Pa.  
 Shultise, Walter, and his Orchestra, Highland Park, N. J.  
 Simmons, Sammy (Sestito), Orchestra, Stamford, Conn.  
 Sterbenz, Stan, Orchestra, Valparaiso, Ind.  
 Stevens, Larry, and His Old Kentucky Serenaders, Paducah, Ky.  
 St. Onge Orchestra, West Davenport, N. Y.  
 Stone, Leo N., Orchestra, Hartford, Conn.  
 Strubel Wm. "Bill", and his Orchestra, Berkeley, Calif.  
 Swift Jewel Cowboys Orchestra, Little Rock, Ark.  
 Terrace Club Orchestra, Peter Wanat, Leader, Elizabeth, N. J.  
 Tremlett, Burnie, and his Orchestra, Morris, N. Y.  
 Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.  
 Verthein, Arthur, Orchestra, Ahleman, Wis.  
 Warren, Shorty (Michael Warlanka), and his Orchestra, Rahway, N. J.  
 Williams' Orchestra, Mt. Pleasant, Iowa.

**Woodards, Jimmy, Orchestra, Wilson, N. C.**  
 Zembruski Polish Orchestra, Naugatuck, Conn.

**INDIVIDUALS, CLUBS HOTELS, Etc.**

This list is alphabetically arranged in States, Canada and Miscellaneous

**ARIZONA**

**TUCSON:** Tucson Drive-In Theatre.

**ARKANSAS**

**LITTLE ROCK:** Fair Grounds.

**TEXARKANA:** Marshall, Eugene Municipal Auditorium. Texas High School Auditorium.

**CALIFORNIA**

**BERKELEY:** Anger, Maurice

**COTTONWOOD:** Cottonwood Dance Hall.

**LOS ANGELES:** Howard Orchestra Service, W. H. Howard, Manager.

**LOS GATOS:** Hayward, Charles, Director, Los Gatos High School Band and Orchestra.

**MODESTO:** Rendezvous Club, Ed. Davis, Owner.

**ORLAND:** Veterans' Memorial Hall.

**SAN BERNARDINO:** El Mirador.

**SAN FRANCISCO:** Century Club of California. Mrs. R. N. Lynch, Business Secretary. Mark Hopkins Hotel. St. Francis Hotel.

**SAN JOSE:** Helvey, Kenneth. Triena, Phillip.

**COLORADO**

**DENVER:** Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.

**CONNECTICUT**

**BRISTOL:** LeBrun, Alfred J.

**HARTFORD:** Doyl, Dan.

**NEW LONDON:** Palmer Auditorium, Connecticut College for Women.

**POMFREY:** Pomfret School.

**SOUTHINGTON:** Connecticut Inn, John Iad-nini, Prop.

**SOUTH NORWALK:** Evans, Greek.

**FLORIDA**

**PALM BEACH:** Boyle, Douglas

**MIAMI:** Fenias, Otto.

**WEST PALM BEACH:** Palm Tavern, The, Al Van De, Operator

**ILLINOIS**

**BLOOMINGTON:** Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

**CHICAGO:** Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travera, Proprietor. Bernet, Sunny. Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Kryl, Bohumir. Opera Club. Sherman, E. G. Zenith Radio Corporation

**ELGIN:** Abbott School and Auditorium and gymnasium. Elgin High School and Auditorium and Gymnasium. KANKAKEE: Devlyn, Frank, Booking Agent.

# UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

**BANDS ON THE UNFAIR LIST**

Akbar Band, Dunkirk, N. Y.  
 Argonaut Alumni Band, Toronto, Ont., Canada.  
 Barrington Band, Camden, N. J.  
 Carlinville Grade School Band, Carlinville, Ill.  
 Cincinnati Gas and Electric Band, Cincinnati, Ohio.  
 Convention City Band, Kingston, N. Y.  
 Crowell Publishing Co. Band, Springfield, Ohio.  
 Drake, Bob, Band, Kalamazoo, Mich.  
 East Syracuse Boys' Band, Syracuse, N. Y.  
 Firemen's and Policemen's Band, Niagara Falls, N. Y.  
 Gay, Jimmie, Band, Avenel, N. J.  
 German-American Musicians' Association Band, Buffalo, N. Y.  
 Kryl, Bohumir, and his Band, Chicago, Ill.  
 Liberty Band, Emmaus, Pa.  
 Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.  
 Mackert, Frank, and His Lorain City Band, Lorain, O.  
 Sokol Band, Cleveland, Ohio.  
 Southern Pacific American Legion Post Band, San Francisco, Calif.  
 Southern Pacific Club Band, San Francisco, Calif.  
 Varel, Joseph, and His Juvenile Band, Breesee, Ill.

**WOODARDS, JIMMY, ORCHESTRA, Wilson, N. C.**  
 ZEMBRUSKI POLISH ORCHESTRA, Naugatuck, Conn.

**INDIVIDUALS, CLUBS HOTELS, Etc.**

This list is alphabetically arranged in States, Canada and Miscellaneous

**ARIZONA**

**TUCSON:** Tucson Drive-In Theatre.

**ARKANSAS**

**LITTLE ROCK:** Fair Grounds.

**TEXARKANA:** Marshall, Eugene Municipal Auditorium. Texas High School Auditorium.

**CALIFORNIA**

**BERKELEY:** Anger, Maurice

**COTTONWOOD:** Cottonwood Dance Hall.

**LOS ANGELES:** Howard Orchestra Service, W. H. Howard, Manager.

**LOS GATOS:** Hayward, Charles, Director, Los Gatos High School Band and Orchestra.

**MODESTO:** Rendezvous Club, Ed. Davis, Owner.

**ORLAND:** Veterans' Memorial Hall.

**SAN BERNARDINO:** El Mirador.

**SAN FRANCISCO:** Century Club of California. Mrs. R. N. Lynch, Business Secretary. Mark Hopkins Hotel. St. Francis Hotel.

**SAN JOSE:** Helvey, Kenneth. Triena, Phillip.

**COLORADO**

**DENVER:** Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.

**CONNECTICUT**

**BRISTOL:** LeBrun, Alfred J.

**HARTFORD:** Doyl, Dan.

**NEW LONDON:** Palmer Auditorium, Connecticut College for Women.

**POMFREY:** Pomfret School.

**SOUTHINGTON:** Connecticut Inn, John Iad-nini, Prop.

**SOUTH NORWALK:** Evans, Greek.

**FLORIDA**

**PALM BEACH:** Boyle, Douglas

**MIAMI:** Fenias, Otto.

**WEST PALM BEACH:** Palm Tavern, The, Al Van De, Operator

**ILLINOIS**

**BLOOMINGTON:** Abraham Lincoln School. Bent School. Bloomington High School Auditorium. Edwards School. Emerson School. Franklin School. Irving School. Jefferson School. Raymond School. Sheridan School. Washington School.

**CHICAGO:** Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travera, Proprietor. Bernet, Sunny. Frear Show, Century of Progress Exposition, Duke Mills, Proprietor. Kryl, Bohumir. Opera Club. Sherman, E. G. Zenith Radio Corporation

**ELGIN:** Abbott School and Auditorium and gymnasium. Elgin High School and Auditorium and Gymnasium. KANKAKEE: Devlyn, Frank, Booking Agent.



MATTOON: Mattson Golf & Country Club. U. S. Grant Hotel. ...

IRON MOUNTAIN: Kettler Building. ISABELLA: Nepper's Inn, John Nepper, Prop. ...

NEW YORK CITY: Albin, Jack. Blythe, Arthur, Booking Agent. ...

GIRARDVILLE: Girardville Hose Co. GLEN LYON: Gronka's Hall. ...

WASHINGTON: Meany Hall. WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. ...

Miller's Rodeo. National Speedathon Co., N. K. Antrim, Manager. ...

INDIANA: BICKNELL: Knox County Fair Assn. EVANSVILLE: Adams, Frank. ...

MINNESOTA: MINNEAPOLIS: Borchardt, Charles. NEW ULM: Becker, Jess, Prop. ...

NORTH CAROLINA: CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor. ...

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

WISCONSIN: APPLETON: Mackville Hall, Joe Gainor, Prop. ...

THEATRES AND PICTURE HOUSES: Arranged alphabetically as to States and Canada. ARIZONA: YUMA: Lyric Theatre. ...

IOWA: SOONE: Dorman, Laurence. CASCADE: Durkin's Hall. ...

MISSOURI: JOPLIN: Central High School Auditorium. KANSAS CITY: Lincoln Dance Hall and the Wyandotte Furniture Co., W. M. Hobbie, Gen. Mgr. ...

NORTH DAKOTA: GRAND FORKS: Point Pavilion. OHIO: ALLIANCE: Castle Night Club, Charles Naines, Manager. ...

RHODE ISLAND: BRISTOL: Bristol Casino, Wm. Viens, Manager. PROVIDENCE: Bangor, Ruben. ...

WYOMING: CASPER: Whinnery, C. I., Booking Agent. ...

CALIFORNIA: BALBOA PARK: Globe Theatre. BRAWLEY: Brawley Theatre. ...

KANSAS: JUNCTION CITY: Geary County Labor Union. SALINA: Cottage Inn Dance Pavilion. ...

NEBRASKA: EMERALD: Sunnet Party House, H. E. Nourse and J. L. Stroud, Managers. ...

NEW JERSEY: ATLANTIC CITY: Breakers Hotel. DUDE RANCH. ...

SOUTH CAROLINA: GREENVILLE: Greenville Women's College. SPARTANBURG: Spartanburg County Fair Association. ...

CANADA: BRITISH COLUMBIA: VICTORIA: Shrine Temple. MANITOBA: WINNIPEG: Dance Pavilion at Winnipeg Beach. ...

CONNECTICUT: BRIDGEPORT: Park Theatre. EAST HARTFORD: Astor Theatre. ...

KENTUCKY: LOUISVILLE: Elks' Club. OFFUTT, L. A., Jr. ...

NEW MEXICO: ALBUQUERQUE: Blue Ribbon Nite Club. NEW YORK: ALLEGANY: Park Hotel. ...

OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter. ...

TEXAS: AUSTIN: Gregory Auditorium. Hogg Memorial Auditorium. ...

ONTARIO: LAKEFIELD: Yacht Club Dance Pavilion, Russel Brooks, Mgr. ...

ILLINOIS: LINCOLN: Grand Theatre. LINCOLN THEATRE. ...

MAINE: NORTH KENNEDUNKPORT: Log Cabin Ballroom, Roy Tibbetts, Proprietor. ...

NEW YORK: ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. B. Lodge, Prop. ...

PENNSYLVANIA: AMBRIDGE: Klemick, Vaclaw (Victor), Director, Community Band. ...

UTAH: BALT LAKE CITY: Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. ...

QUEBEC: MONTREAL: Weber, Al. SHERBROOKE: Eastern Township Agriculture Association. ...

INDIANA: INDIANAPOLIS: Mutual Theatre. NEW ALBANY: Grand Picture House. ...

MICHIGAN: BATTLE CREEK: Battle Creek College Library Auditorium. ...

NEW YORK: ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. B. Lodge, Prop. ...

PENNSYLVANIA: AMBRIDGE: Klemick, Vaclaw (Victor), Director, Community Band. ...

UTAH: BALT LAKE CITY: Cromar, Jack, alias Little Jack Horner. VIRGINIA: ALEXANDRIA: Boulevard Farms, R. K. Richards, Manager. ...

QUEBEC: MONTREAL: Weber, Al. SHERBROOKE: Eastern Township Agriculture Association. ...

INDIANA: INDIANAPOLIS: Mutual Theatre. NEW ALBANY: Grand Picture House. ...

**LOWELL:**  
Capitol Theatre.  
Gates Theatre.

**MEDFORD:**  
Medford Theatre.  
Riverside Theatre.

**NEW BEDFORD:**  
Bayless Square Theatre

**ROXBURY:**  
Liberty Theatre.

**SOMERVILLE:**  
Somerville Theatre.

**MICHIGAN**

**SAY CITY:**  
Washington Theatre.

**DOWAGIAC:**  
Century Theatre.

**GRAND HAVEN:**  
Crescent Theatre.

**LANSING:**  
Garden Theatre.  
Orpheum Theatre.  
Plaza Theatre.

**MIDLAND:**  
Frolic Theatre

**NIJES:**  
Riviera Theatre.

**MISSISSIPPI**

**LAUREL:**  
Arabian Theatre.  
Jean Theatre.  
Strand Theatre.

**PASS CHRISTIAN:**  
Avalon Theatre.

**YAZOO:**  
Yazoo Theatre.

**GENES FALLS:**  
State Theatre.

**GOSHEN:**  
Goshen Theatre.

**JACKSONVILLE:**  
Electric Theatre.

**NEW YORK CITY:**  
Arcade Theatre.  
Living Place Theatre.  
Loeonia Theatre.  
Olympia Theatre.  
People's Theatre (Bowery).  
Schwartz, A. H., Century Circuit, Inc.  
West End Theatre.

**PAWLING:**  
Starlight Theatre.

**POUGHKEEPS:**  
Rialto Theatre.

**SAUGERTIES:**  
Orpheum Theatre.

**TROY:**  
Bljou Theatre.

**LONG ISLAND, N. Y.**

**FREEMONT:**  
Freeport Theatre.

**HUNTINGTON:**  
Huntington Theatre.

**LOCUST VALLEY:**  
Ivel Barn Theatre.

**MINEOLA:**  
Mineola Theatre.

**NORTH CAROLINA**

**DAVIDSON:**  
Davidson Theatre

**DURHAM:**  
New Duke Auditorium.  
Old Duke Auditorium.

**HENDERSON:**  
Moon Theatre.

**LENOIR:**  
Avon Theatre.

**NEWTON:**  
Catawba Theatre.

**WINSTON-SALEM:**  
Colonial Theatre.  
Hollywood Theatre.

**RHODE ISLAND**

**PANTUCKET:**  
Strand Theatre.

**PROVIDENCE:**  
Bomes Liberty Theatre.

**SOUTH CAROLINA**

**COLUMBIA:**  
Town Theatre.

**TENNESSEE**

**MEMPHIS:**  
Princess Theatre.  
Suzore Theatre, 869 Jackson Ave.  
Suzore Theatre, 278 North Main St.

**TEXAS**

**BROWNSVILLE:**  
Capitol Theatre.  
Dittman Theatre.  
Dreamland Theatre.  
Queen Theatre.

**EDINBURGH:**  
Valley Theatre.

**LA FERIA:**  
Hijou Theatre.

**LA MARQUE:**  
La Marr Theatre

**LUBBOCK:**  
Lindsey Theatre.  
Palace Theatre.

**MISSION:**  
Mission Theatre.

**PHARR:**  
Texas Theatre.

**RAYMONDVILLE:**  
Hamon Theatre.

**SAN BENITO:**  
Palace Theatre.  
Rivoli Theatre.

Norvo, Red	5.00
Nunes, Renato C.	5.00
Olson, Harry	40.00
Olin, Jesse Waite	10.00
Paulin, Larry	15.00
Pytkanala, Arne	20.00
Palmquist, James	10.00
Perry, King	12.83
Pursell, Paul	5.00
Price, Ernest	10.00
Powell, Austin	10.00
Port, Don	5.00
Rogers, George	10.00
Haunitschke, Alfred	5.00
Robbins, Murray	10.00
Rose, Arthur	2.71
Riggins, Fred	7.42
Riko, Adolph (Adam)	50.00
Raffell, Rodd	25.00
Russell, George Frank	36.75
Roubal, Edwin	10.00
Schmidt, M. T. (Davis)	5.00
Shirley, Arthur J.	6.00
Szabo, Don	5.00
Swift, Ada	5.00
Schaeffer, Die-drich	15.00
Salles, Jesse	10.00
Sparrow, John	1.80
Scoggins, James	6.23
Shackelford, Lester	2.71
Scottow, James R.	25.00
Stith, John	10.00
Scott, Joseph	10.00
Tonak, George	25.00
Travis, Glen W.	9.00
Vieira, Manuel	10.00
Wilfinger, Henry	5.00
Weir, Clifford	5.00
Wilkinson, Harold	10.00
Woods, Jimmy	5.00
	\$1,390.23

**CLAIMS PAID DURING DECEMBER, 1941**

Andre, Mildred	\$ 10.00
Ayres, Mitchell	11.49
Allen, Stuart	10.00
Aklar, Temple Bodies	10.00
Appel, Eddie	5.00
Amstel, Felix	25.00
Antonello, John	15.00
Bostick, Charles	300.00
Bruce, Earl	15.39
Bobzin, A. E.	10.00
Bojanka, Sophie	1.00
Bush, Eddie	13.90
Berigan, Bunny	50.00
Bouche, Albert	250.00
Berg, George	87.00
Berry, Howard E.	5.00
Camden, Eddie	3.36
Casey, Robert	15.00
Crawford, Ollie	5.25
Codolban, Cornelius	40.00
Candullo, Joe	20.00
Conrad, Jack	15.00
Clark, Harry	25.00
Coy, Gene	5.00
Cook, Herb	5.00
Darrow, Bill	13.50
Eldus, Harry	9.00
Embassy Club and Gene Zapf	50.00
Fisher, Buddy	137.66
Fields Irving	15.00
Gordon, Gray	16.09
Gordon, Bert	76.78
Hencey, Earl	1.50
Hopkins, Claude	21.00
Herman, Dave	40.00
Hudson, Will	30.00
Henderson, Fletcher	25.00
Hines, Earl	20.00
Johnson, Herschel	20.00
Johnson, O. B., Jr.	26.50
Keeling, Alex.	5.00
Katz, Nathan	9.56
Lorch, Carl	20.00
Marsalla, Joe	25.37
Milliner, Lucky	26.80
Mills, Jack	25.00
Meroff, Benny	12.16
Mooney, Art	10.25
Miller, David	5.00
McCreery, Howard	30.00
McDonald, Billy	40.00
McHale, James	21.00
McCormack, George	25.00
McCune, Bill	27.81
Marks, Bobby	52.26
Pope, Bob	8.69
Palmer, A. K. "Skeeter"	113.34
Randolph, Johnny	20.00
Rogers, George	1.75
Raeburn, Boyd	10.00
Ravazza, Carl	10.00
Romeo, Bob	4.13
Savitt, Jan	100.00
Sattow, A.	7.75
Scott, Raymond	220.00
Showe, Jimmie	36.42
Sherr, Jack	24.50
Thompson, Thelma	27.90
Tomlin, Pinky	1.17
White, Edw.	10.00
Wardlaw, Jack	18.50
Walker, George	100.00
Walker, Robert G.	10.00
Wilson, Teddy	25.00
Wagner, Sol	20.00
Young, Sterling	16.00
Zucker, Stan	50.00
	\$2,988.78

Respectfully submitted,  
**HARRY E. BRENTON,**  
Financial Secretary-Treasurer.

**MISSOURI**

**CHARLESTON:**  
American Theatre.

**ST. LOUIS:**  
Ambassador Theatre.  
Fox Theatre.  
Loew's State Theatre  
Mission Theatre.  
St. Louis Theatre.

**SIREGTON:**  
Malone Theatre.  
Rex Theatre.

**WEBB CITY:**  
Civic Theatre.  
Webster Groves.  
Ozark Theatre.

**NEBRASKA**

**KEARNEY:**  
Kearney Opera House.

**NEW HAMPSHIRE**

**NASHUA:**  
Colonial Theatre.

**NEW JERSEY**

**ATLANTIC CITY:**  
Royal Theatre.

**BOGOTA:**  
Queen Ann Theatre.

**BOND BROOK:**  
Lyric Theatre.

**BUTLER:**  
New Butler Theatre.

**CARTERS:**  
Ritz Theatre.

**FRENCHTOWN:**  
Gem Theatre.

**JERSEY CITY:**  
Palace Theatre.

**LAKEWOOD:**  
Palace Theatre.  
Strand Theatre.

**LITTLE FALLS:**  
Oxford Theatre.

**LEMONBURG:**  
Ritz Theatre.

**NETCONS:**  
Palace Theatre.  
Essex Theatre.

**PATERSON:**  
Capitol Theatre.  
Plaza Theatre.

**POMPTON LAKES:**  
Pompton Lakes Theatre

**TOMS RIVER:**  
Taco Theatre.

**WESTWOOD:**  
Westwood Theatre

**NEW YORK**

**BEACON:**  
Beacon Theatre.  
Roosevelt Theatre.

**BRONX:**  
President Theatre  
Trenont Theatre.

**BROOKLYN:**  
Borough Hall Theatre.  
Brooklyn Little Theatre.  
Classic Theatre.  
Liberty Theatre.  
Mapleton Theatre.  
Star Theatre.  
Warba's Brooklyn Theatre.

**BUFFALO:**  
Eagle Theatre.

**CATSKILL:**  
Community Theatre.

**DOBBS FERRY:**  
Embassy Theatre.

**DOLBYVILLE:**  
Strand Theatre.

**FALCONER:**  
State Theatre

**NORTH CAROLINA**

**DAVIDSON:**  
Davidson Theatre

**DURHAM:**  
New Duke Auditorium.  
Old Duke Auditorium.

**HENDERSON:**  
Moon Theatre.

**LENOIR:**  
Avon Theatre.

**NEWTON:**  
Catawba Theatre.

**WINSTON-SALEM:**  
Colonial Theatre.  
Hollywood Theatre.

**NORTH DAKOTA**

**FARGO:**  
Princess Theatre.

**OHIO**

**AKRON:**  
DeLuxe Theatres.  
Paramount Theatre.

**LIMA:**  
Lyric Theatre.  
Majestic Theatre.

**MARIETTA:**  
Hippodrome Theatre.  
Putnam Theatre.

**MARION:**  
Ohio Theatre.

**MARTINS FERRY:**  
Fenray Theatre.

**SPRINGFIELD:**  
Liberty Theatre.

**OKLAHOMA**

**BLACKWELL:**  
Bays Theatre.  
Midwest Theatre.  
Palace Theatre.  
Rivoli Theatre.

**ENID:**  
Aztec Theatre.  
Criterion Theatre.  
New Mecca Theatre.

**NORMAN:**  
Sooner Theatre.  
University Theatre.  
Varsity Theatre.

**OKMULGEE:**  
Orpheum Theatre.  
Yale Theatre.

**PICHER:**  
Winter Garden Theatre.

**OREGON**

**PORTLAND:**  
Oriental Theatre.  
Playhouse Theatre.  
Studio Theatre.  
Third Avenue Theatre.

**PENNSYLVANIA**

**BELLEFONTE:**  
Plaza Theatre.  
State Theatre.

**DEER LAKE:**  
Deer Lake Theatre.

**ERIE:**  
Colonial Theatre.

**FRACKVILLE:**  
Garden Theatre.  
Victoria Theatre.

**HUNTINGTON:**  
Clifton Theatre.  
Grand Theatre.

**SHARADSVILLE:**  
Liberty Theatre.

**PALMERTON:**  
Colonial Theatre.

**PHILADELPHIA:**  
Breeze Theatre  
Erlanger Theatre  
Tioga Theatre

**PITTSBURGH:**  
Pittsburgh Playhouse.

**READING:**  
Berman, Lew. United Chain Theatres, Inc.

**YORK:**  
York Theatre.

**UTAH**

**SALT LAKE CITY:**  
Lake Theatre.

**VIRGINIA**

**ROANOKE:**  
American Theatre.  
Lee Theatre  
Rialto Theatre.  
Roanoke Theatre.

**SALEM:**  
Colonial Theatre

**WEST VIRGINIA**

**CHARLESTON:**  
Capitol Theatre.  
Kearse Theatre.

**CLARKSBURG:**  
Opera House.  
Robinson Grand Theatre.

**HOLIDAYSCOVE:**  
Lincoln Theatre.  
Strand Theatre.

**HUNTINGTON:**  
Palace Theatre.

**NEW CUMBERLAND:**  
Manos Theatre.

**WEIRTON:**  
Manos Theatre.  
State Theatre.

**WELLSBURG:**  
Palace Theatre.  
Strand Theatre.

**WISCONSIN**

**ANTIGO:**  
Home Theatre.

**CANADA**

**MANITOBA**

**WINNIPEG:**  
Beacon Theatre.  
Garrick Theatre.  
Rialto Theatre.

**HAMILTON:**  
Granada Theatre.  
Lyric Theatre.

**OTTAWA:**  
Little Theatre.

**ST. CATHARINES:**  
Granada Theatre.

**ST. THOMAS:**  
Granada Theatre

**TORONTO:**  
Loew's Downtown Theatre  
Loew's Uptown Theatre

**QUEBEC**

**MONTRÉAL:**  
Capitol Theatre.  
Imperial Theatre.  
Palace Theatre.  
Princess Theatre.

**SASKATCHEWAN**

**REGINA:**  
Grand Theatre.

**SASKATON:**  
Capitol Theatre.  
Daylight Theatre.

**FIFE AND DRUM CORPS**

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

### Treasurer's Report

**FINES PAID DURING DECEMBER, 1941**

Andrade, George F.	5.00
Botkin, Perry L.	10.00
Bandy, Albert J.	25.00
Beasley, J. N.	10.00
Ballard, George	50.00
Brown, Albert "Bud"	7.50
Binge, Johnny Rae	5.00
Hayley, Richard	25.00
Beall, Frank	5.00
Busse, Henry	5.00
Cyrus, Tod	5.00
Carson, Eddie	7.08
Courtney, Bernard	50.00
Cody, Harold "Bill"	23.00
Crabtree, Al	25.00
Cappadonia, Arthur	5.00
Collins, Ray	2.00
Clark, George	2.72
Coleman, Preston	5.00
Colin, Victor	5.00
Coker, Harry	5.00
Davis, Thomas	10.00
Davilla, Jose Mora	10.00
Eidschun, Emil	10.00
Erickson, Ralph	25.00
Fields, Shep	5.00
Fisher, Sy	10.00
Fields, Irving	23.43

Fryar, Robert	2.71
Fransko, Oscar	10.00
Fransko, William	10.00
Foor, Milton	5.00
Graham, Bill	20.00
Garcia, Andreas	10.00
Grant, Jewell	10.00
Gross, Mitchell	5.00
Galloway, Archie	2.71
Grimes, Lloyd	10.00
Gonsker, Allen	10.00
Griffis, Edward	10.00
Hudson, Glenn	5.00
Hiken, Isadore	20.00
Hale, Aaron E.	5.00
Harper, J. Ernest	10.00
Hamilton, Ralph	10.00
Hatch, Simeon	2.00
Hurley, Webb	25.00
Johnson, Robert	25.00
Johnson, George	10.00
Kirsch, Arnold	10.00
King, Calvin	2.00
Kuttner, Bob	50.00
Litwin, Chet	5.00
Lichtenstein, J. E.	200.00
Lane, Morris	2.71
Lee, ElRoy	10.00
Leeds, Phil Liotta	5.00
Murray, Geno	12.50
Mims, Otis	2.00
Mitchell, David	2.71
Mullen, Phil	5.00
McCoy, Arnold	5.00
Neal, Fritz	2.71

### FOR SALE OR EXCHANGE

**FOR SALE—Two Model D-5-T American Microphones and two heavy Floor Stands: one mike in original package, other slightly used: whole lot \$40. C. Robert Brown, 5 High St., Morristown, N. J.**

**FOR SALE—Used Kettle Drums, all kinds: Imported German Pedal Tympani; German Cable Tuning Drums; 32-inch Ludwig Pedal Tym.; 30-inch WFL Machine Tym., and others; also 3½ octave Deagan Xylophone, G. H. Martin, Jr., 18 Euclid Ave., Summit, N. J.**

**FOR SALE—Two fine solo and orchestra Violins: A. F. Mogile, Rome, 1916, value \$500; J. B. Schuetzer Pestini, 1814, value \$450; reasonable; cash and trade on Bow by famous maker or leather double Violin Case, W. L. Nagle, 152 Weidman St., Lebanon, Pa. Phone 1754.**

**FOR SALE OR TRADE—Sterling Silver Flute: Gibson Guitar; Violin and Clarinet. Musician, 108 N. Main, Livingston, Mont.**

**SYMPHONY LIBRARY—Standard Classics to Ultra-Modern; complete orchestra material and score; all new at half price; 62 symphony works; large orchestra; 163, small orchestra (17 parts); write, Adolf Tandler, Conductor, 2200 Earl St., Los Angeles, Calif.**

## AT LIBERTY

**AT LIBERTY—Good lead Trumpet man; read or fake; draft exempt; single and will locate or travel with reliable organization, write or wire. Albert Flack, 1103 Atlantic, Warren, Ohio. Phone 2949-W.**

**AT LIBERTY—Drummer, draft exempt, read or fake; plenty show experience. prefer to locate with reliable outfit but will consider traveling. Drummer, 157 Atlantic, N. W., Warren, Ohio.**

**AT LIBERTY—Colored Hammond Organist, desires position in any place of distinction, prefer hotels, cocktail lounges, theatres; 18 years' experience, excellent references and Union; can furnish pianist, Rinaldo R. Smith, 232 Broadway, Buffalo, N. Y.**

**AT LIBERTY—Collin (Carl) Layton, professional violinist; age 34; white; experienced in solo, concert, theatre, dance, radio orchestras; willing to travel; Union. Collin (Carl) Layton, 1822 Sedgwick Ave., Bronx, N. Y., Phone TRemont 2-7900.**

**AT LIBERTY—String Bass player, wish to go to Florida; young, experienced all types of work; write or wire, LeRoy Gardner, 16 Mill St., Saugerties, N. Y.**

**AT LIBERTY—Trumpet player, prefer orchestra work only with a dependable organization; sober; Union; 1st or 2nd chair, preferably 2nd; ability to play "hot choruses"; age 29. Roy Lincoln, Leacock, Penna.**

**AT LIBERTY—A-1 Pianist, open for steady engagement; concert, show, dance; will consider traveling. Harry Forman, Mansfield Hotel, 226 W. 50th St., New York, N. Y.**

**AT LIBERTY—Drummer, single, experience in large bands, small combinations, hotel and cocktail lounge; willing to locate or travel; age 28. Goldie Gouldthorp, 974 Glenwood Ave., N. E., Warren, Ohio.**

## WANTED

**WANTED—Lyon & Healy Harp; will pay cash. Kajetan Attl, 1010 Bush St., San Francisco, Calif.**

**WANTED—A half-size String Bass and a good used Flute; please state the price desired. Harry Baxter, 837 S. Olive, Los Angeles, Calif.**

**WANTED—Capable girl guitarists and string bass players; also girl musicians who double, sing or dance for cocktail units; Union; send photos; write. Box 414 New Haven, Ind.**

**WANTED—Concert band music; send catalogue and prices. Beloit Municipal Band, J. E. Diehl, Conductor, 1642 White Ave., Beloit, Wis.**

**WANTED—Wm. S. Haynes Flute, covered holes, closed G sharp; send full particulars. Musician, % N. Goldberger, 1318 Cross Ave., New York, N. Y.**

**WANTED for the New Jersey State Hospital at Greystone Park, N. J., one Alto Sax, one Tenor Sax, and one Trombone player; one who doubles on piano will be preferred; applicants must be United States citizens; ward duty is expected; salary is \$55 per month with board, room and laundry; state experience and age. Otto Novak, Greystone Park, N. J.**

**WANTED TO BUY—Old Records in good condition, of instrumental soloists of the past, such as Rutgers, Clarke, Chambers, Pechin, Levy, Wiedoeft, Pryor, etc.; state what you have in one letter. Fred O. Stone, 234 Charles St., Bridgeport, Conn.**

### SHORT-CHANGING THE FARMERS

In many parts of the country, the dairy farmers are seeking a larger return for their milk. The plight of these farmers is graphically shown by a simple set of figures.

During the five years, 1925-29, the return on cows per hour of labor averaged 45.6 cents. During the ten years, 1930-39, the average was 17.6 cents.

So you can hardly accuse the farmer of profiteering when he seeks to get a little more money for his labor and investment. Today he is caught between low incomes on the one hand, and constantly rising taxes and wages and material costs on the other. That situation, if prolonged, can only result in thousands of farm bankruptcies and a grave decline in the nation's agricultural production. The farmer must be given equality with the other economic groups of this country.

### PERFECT ALREADY

The recruit, keeping guard, heard, through the darkness, the sound of an approaching horse.

"Halt! Who goes there?" he challenged.

"Commanding officer", came the reply.

"Dismount, sir, and advance to be recognized," called the guard.

The officer did so, then he asked: "By the way, who posted you here?"

"No one, sir," said the recruit. "I'm just practicing."