

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XXXX

NEWARK, N. J. MAY, 1942

NO. 11

MUSICIANS GO OVER THE TOP

Total of War Defense Bonds and Stamps Purchased by Members Nears \$4,000,000 Mark

At the urgent request of the United States Government locals were asked to make a survey of the amount of War Bonds and Stamps purchased by their members and to report further purchases by the locals themselves. Although all locals have not been successful in completing this survey, reports received to the date of publication of the May issue of the INTERNATIONAL MUSICIAN show a grand total of War Defense Bonds and Stamps purchased by the Federation, its local unions and members in a sum of \$3,833,970.24.

There is no question that this amount will be greatly increased in subsequent reports of local unions, and they are requested to continue their survey and forward the results to the International Secretary's office.

Purchases since the last publication in the March issue of the INTERNATIONAL MUSICIAN are as follows:

Local	City	Purchased by	
		Local	Members
1	St. Louis, Mo.	.....	\$50,000.00
2	Indianapolis, Ind.	\$1,500.00	15,127.50
3	Detroit, Mich.	10,000.00	136,858.35
4	Milwaukee, Wis.	.....	11,425.00
5	Boston, Mass.	.....	70,000.00
6	Chicago, Ill.	.....	250,000.00
7	Louisville, Ky.	.....	12,000.00
8	Sacramento, Calif.	.....	5,000.00
9	Troy, N. Y.	.....	7,255.20
10	Albany, N. Y.	.....	15,250.00
11	Newark, N. J.	.....	30,800.00
12	Duluth, Minn.	2,000.00	.....
13	Springfield, Ill.	600.00	2,000.00
14	Akron, Ohio	1,000.00	.....
15	Terre Haute, Ind.	.....	1,200.00
16	Peoria, Ill.	2,000.00	.....
17	Anderson, Ind.	1,000.00	.....
18	Port Huron, Mich.	.....	5,500.00
19	Evansville, Ind.	2,000.00	.....
20	Topeka, Kan.	.....	2,500.00
21	Marquette, Wis.	.....	.....
22	Menominee, Mich.	.....	800.00
23	Baltimore, Md.	.....	87,601.50
24	Racine, Wis.	.....	7,433.00
25	Ocean City, Md.	.....	1,000.00
26	Oshkosh, Wis.	.....	855.00
27	Los Angeles, Calif.	.....	150,000.00
28	Elgin, Ill.	.....	500.00
29	St. Joseph, Mo.	.....	1,500.00
30	Utica, N. Y.	300.00	.....
31	South Norwalk, Conn.	.....	1,770.00
32	Zanesville, Ohio	100.00	.....
33	Meriden, Conn.	300.00	.....
34	Grand Rapids, Mich.	.....	3,050.00
35	Pittsburgh, Pa.	3,000.00	.....
36	Trenton, N. J.	2,000.00	.....
37	Bridgewater, Conn.	1,000.00	.....
38	Houston, Texas	.....	25,500.00
39	Davenport, Iowa	1,300.00	4,300.00
40	Omaha, Neb.	.....	1,707.20
41	Galveston, Texas	.....	11,150.00
42	Seattle, Wash.	3,000.00	.....
43	Syracuse, N. Y.	.....	11,007.00
44	Clinton, Iowa	100.00	.....
45	Beaver Falls, Pa.	.....	1,200.00
46	Bradford, Pa.	111.00	.....
47	Schenectady, N. Y.	500.00	40,000.00
48	Youngstown, Ohio	500.00	1,500.00
49	Darville, Ill.	.....	2,450.00
50	Walnut, Ill.	.....	375.00
51	Wetakea, Ill.	.....	78.00
52	Sheboygan, Wis.	.....	305.00
53	North Adams, Mass.	300.00	.....
54	Portland, Ore.	.....	2,100.00
55	Dayton, Ohio	1,000.00	.....
56	Bloomington, Ill.	.....	2,000.00
57	Salt Lake City, Utah	2,500.00	.....
58	Spokane, Wash.	.....	8,375.25
59	Niagara Falls, N. Y.	.....	10,000.00
60	Dunkirk, N. Y.	.....	1,200.00
61	Carton, Ohio	1,000.00	25,883.00
62	Redding, Calif.	.....	550.00
63	Shreveport, La.	.....	780.00
64	Warren, Ohio	1,000.00	4,000.00
65	Scranton, Pa.	3,000.00	3,000.00
66	Newark, Ohio	350.00	.....
67	Norfolk, Va.	3,000.00	.....
68	Hay City, Neb.	.....	2,200.00
69	Jacksonville, Ill.	300.00	.....
70	Carbondale, Pa.	.....	2,000.00
71	Streator, Ill.	500.00	873.75
72	Jamestown, N. Y.	.....	.....
73	Warren, Pa.	.....	5,000.00
74	Charleston, W. Va.	.....	5,500.00
75	Direktion, Mass.	.....	10,000.00
76	Wheating, W. Va.	.....	1,000.00
77	Lorain and Elyria, Ohio	.....	725.00
78	Dallas, Texas	.....	30,175.00
79	Springfield, Mo.	.....	10,000.00
80	Elizabeth, N. J.	.....	53,460.00
81	San Jose, Calif.	.....	25,000.00
82	Colorado, Springs, Colo.	.....	1,790.00
83	Conterville, Mass.	.....	400.00
84	International Falls, Minn.	.....	500.00
85	Washington, D. C.	5,000.00	.....
86	Waharoy City, Pa.	100.00	.....
87	Fitchburg, Mass.	100.00	.....
88	New Orleans, La.	3,000.00	25,000.00
89	Merrittown, N. J.	.....	3,700.00
90	Marjatta, Ohio	.....	500.00
91	Aurora, Ill.	700.00	3,350.00
92	Neenah and Menasha, Wis.	.....	1,025.00

NEW WAGE SCALES FOR RECORDINGS

International Executive Board Revises Wage Scale and Working Conditions for Phonograph Recordings.

At its special meeting held in the Palmer House, Chicago, Ill., on April 23, 1942, the International Executive Board amended the prices and working condi-



RUDOLF SERKIN, EMINENT PIANIST (See Page 19)

Local	City	Purchased by	
		Local	Members
183	Beloit, Wis.	.....	700.00
184	Everett, Wash.	1,000.00	.....
185	Waterbury, Conn.	.....	7,000.00
186	Sharon, Pa.	.....	4,500.00
187	Butler, Pa.	.....	1,050.00
188	Elkhart, Ind.	.....	6,830.25
189	Waukegan, Wis.	.....	1,000.00
190	Monticello, Wis.	.....	12,000.00
191	Providence, R. I.	.....	50,000.00
192	Newport News, Va.	.....	3,500.00
193	Key West, Fla.	.....	300.00
194	Green Bay, Wis.	1,100.00	3,450.00
195	Fremont, Ohio	.....	300.00
196	Chicago, Ill.	.....	400.00
197	Tonawanda, N. Y.	.....	400.00
198	Ely, Nev.	200.00	1,000.00
199	Stevens Point, Wis.	.....	2,405.00
200	Kingston, N. Y.	.....	2,000.00
201	Marquette, Mich.	100.00	1,210.50
202	Crawfordsville, Ind.	.....	450.00
203	Mattson, Ill.	.....	816.25
204	Kalamazoo, Mich.	1,000.00	.....
205	Taunton, Mass.	.....	277.00
206	Wanatchee, Wash.	.....	473.25
207	New Haven, Conn.	50.00	3,876.75
208	White Plains, N. Y.	.....	730.00

(Continued on Page Three)

WORK SPEEDED BY THE USE OF MUSIC

Tends to Reduce Accidents and Increase Efficiency, Improving Employer-Employee Relationship.

By EDWARD PODOLSKY

Always on the alert for new means to improve employee relations, reduce accidents, and advance efficiency generally, modern industry recently has begun to take advantage of music's celebrated charms on an important scale. Music's magic power to relieve monotony—a major factor in fatigue which in turn is the enemy of productive efficiency and the cause of innumerable accidents, has been recognized for ages. But in the past the use of music to lighten the worker's burden has been limited principally to singing by men performing hard manual labor.

In the South of the old days whenever a negro applied for work on a labor gang the first question asked was: "Can you sing?" The ability to sing was more important, it seemed, than strength and stamina. The singing of the negro laborers set the rhythm for the work—the steady pounding of the sledges, the swinging of the scythes, the upswing and downswing of the pick. Singing seemed to make the work easier and the hours pass more quickly.

Following World War I, Marshall Bartholomew, a music lover who had spent much time organizing bands among war prisoners to ease their burden, returned to the United States to spread the gospel of music as a means of lightening the daily grind of factory workers.

The owners of a Connecticut brass factory gave him permission to experiment with a 15-minute singing period daily, and the idea was an immediate success. The workers reported that they felt refreshed, even toward the end of the day; accidents were cut down noticeably, and all work at the plant was done with greater efficiency. Bartholomew had little difficulty in persuading other factory owners to let him organize glee clubs among their workers. "Music," he claims, "is an oil that lubricates industrial relations. It brings executives, workers and clerks together. It makes for happier workers and greater efficiency."

Benefits Tangible

Actually there is a definite physiological benefit in singing as an accompaniment to hard physical labor. There is no better breathing exercise than the deep breathing which takes place during singing. The air in the lungs is completely renewed, the muscles of the chest are developed, the blood circulates freely, and poisons are eliminated. After a session of good loud singing, even after one has worked hard, there is a tingling sensation of well-being.

Psychologists have long been aware of music's industrial value. L. Katin found that spontaneous whistling or singing is a natural accompaniment to many forms of rhythmical labor. When a person likes to whistle or sing while at work he should be encouraged to do so, says Katin, while in other instances, phonograph or radio music may be provided in the workshop.

Dr. G. M. Tindall in an illuminating article "Rhythm for the Restless," published in the *Personnel Journal* for May, 1937, summarized the results of his work with music as a means of making the day's labor lighter. When music is employed in industrial shops, stores and factories, he found, it speeds up production, improves morale, pacifies labor unrest, creates good will, lessens labor turnover, and reduces error.

Used in 5,000 Factories

The greatest boon to the use of music in factories and plants has been the per-

tions for phonograph recordings to read as follows:

For three (3) hours of recording, not more than four (4) 10-inch master records, each record containing not more than 3½ minutes of recorded music..... \$30.00

For three (3) hours of recording, not more than three (3) 12-inch master records, each record containing not more than five (5) minutes of recorded music..... 30.00

Overtime directly following a basic recording session of three (3) hours, for each one-half hour or fraction thereof..... 10.00

During each half hour or fraction of overtime only one (1) 10-inch or 12-inch side of a recording may be completed or made, as the case may be.

(Continued on Page Two)

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39 Division Street, Newark, N. J.

Vol. XXXX.

No. 11



CONDITIONAL MEMBERSHIP ISSUED

A 1277—Tony Cochran.
A 1278—Russell W. Boyd.
A 1279—Willis Brown.
A 1280—Robert Sprague.
A 1281—Jimmie Thadeus McGary.
A 1282—James Stewart.
A 1283—Walter L. Fell.
A 1284—Luna Belle Beachum.
A 1285—Fred Franklin.
A 1286—H. F. Chandler.
A 1287—Billy Cornell.
A 1288—Ben Goodall.
A 1289—Noah Robinson.

WANTED TO LOCATE

Anyone knowing the whereabouts of THOMAS SEIGERT of Flint, Mich., and promoter of International Circus, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of the following kindly communicate immediately with Secretary T. E. Bennett, Local 583, A. F. of M., Susanville, Calif.:

I. S. Hendrich—Piano
Larry Hendley—Piano
Louella Jones—Piano
Marion Taylor—Piano

Anyone knowing the whereabouts of one KARL WAGNER, violin, last known to be in San Francisco, Calif., and a former member of Local 6 of that city, is requested to communicate with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one R. L. (BOB) ALLEN, a promoter, last known to be in Michigan, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one BOBBY MACK, a member of Local 47, Los Angeles, Calif., kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one DALE E. AUSMAN, last known to be in Findlay, Ohio, is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

DEFAULTERS

John Antonello, Kansas City, Mo., is in default of payment in the sum of \$160.00 due members of the A. F. of M.

William R. Barker, Cleveland, Ohio, is in default of payment in the sum of \$30.00 due members of the A. F. of M.

Paramount Theatre, Los Angeles, Calif., is in default of payment in the sum of \$206.50 due members of the A. F. of M.

Miss Trent Patterson, Hollywood, Calif., is in default of payment in the sum of \$157.91 due members of the A. F. of M.

J. Cordell White, Kansas City, Kan., is in default of payment in the sum of \$150.00 due members of the A. F. of M.

James Caruth and the Cafe Society, St. Louis, Mo., are in default of payment in the sum of \$2,000.00 due members of the A. F. of M.

Clarence Billman, manager, Club Rio, Allentown, Pa., is in default of payment in the sum of \$36.75 due members of the A. F. of M.

Ed. Kelley, Kelley's Ballroom, Ogema, Wis., is in default of payment in the sum of \$42.00 due members of the A. F. of M.

THE DEATH ROLL

Akron, Ohio, Local 24—Ernest M. Harbaugh, Harry Houser.
Atlantic City, N. J., Local 661—Charles L. Class.
Baltimore, Md., Local 40—Joseph Kraus.
Boston, Mass., Local 9—Dr. Robert Bonney.
Buffalo, N. Y., Local 43—George Smith.
Chester, Pa., Local 484—Dewey Rowe, Rufus Williams.
Chicago, Ill., Local 10—Louis Felges, Ernest G. Wall, Charlotte A. Koons, George Toth, Benjamin D'Elia, William H. Whitmore.
Detroit, Mich., Local 5—Fred J. Totl.
Hammond, Ind., Local 203—Zebulon Collings.
Indianapolis, Ind., Local 3—Ernest G. Wall.
Ithaca, N. Y., Local 132—John Stout.
Lancaster, Pa., Local 294—Kenneth J. Kehoe.
Los Angeles, Calif., Local 47—J. C. Combe, John Dulzer, Alexander Ivanoff, J. R. McCollister, Alexander J. Smith.
Louisville, Ky., Local 11—Ralph M. Dunbar.
Memphis, Tenn., Local 71—Edward Kane.
Milwaukee, Wis., Local 8—Henry E. Janssen.
Morristown, N. J., Local 177—Arthur M. Kugler, Sr.
Newark, Ohio, Local 122—James B. Downs, Ernest G. Wall.
New York, N. Y., Local 802—Nicola Argiento, Albert Prince Carter, Gustav Hinrichs, Bartolo Iozzia, Charles J. Kealey, Alexander Ivanoff, George J. Loewy, Umberto Piana, John Dolan, Henry Reiser, Max Schotter, Lee Olean Smith, George D. Troup.
Norfolk, Va., Local 125—Charles Borjes.
Philadelphia, Pa., Local 77—Fred S. Caperton, Giuseppe Pullo.
Phoenix, Ariz., Local 586—John B. Quick.
Portland, Ore., Local 99—V. H. Roecker, Edwin Frankhauser.
Richmond, Va., Local 123—Harry Ryder.
Rochester, N. Y., Local 66—Pearl G. Haak.
Seattle, Wash., Local 76—Lawrence McCann, DeWitt Coon, Julius Mahler.
Spokane, Wash., Local 105—Norma Engert.
St. Paul, Minn., Local 30—William F. Aldrich.
Toronto, Ont., Canada, Local 149—Wilson Herdman.
Washington, D. C., Local 161—Douglas Crawford, Carl Trometre, Arsenio Ralon, John G. Frazier, Vincent Finocchiaro.
Waukesha, Wis., Local 193—George Wallace.
Worcester, Mass., Local 143—Joseph N. Truda.

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Claridge Hotel, St. Louis, Mo.
New Colonial Inn, Singac, N. J.

TO ALL LOCALS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS

Dear Sir and Brother:

The relationship of client and counsel between the American Federation of Musicians and General Samuel T. Ansell of Washington, D. C., was terminated as of April 23, 1942.

Please send to the President's office all correspondence relating to matters heretofore handled by General Ansell.

Fraternally yours,

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

Attest:

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

(Seal)

NEW WAGE SCALES

(Continued from Page One)

In the last paragraph, delete "they do not apply to recordings made for local and non-commercial purposes", and substitute "they do not apply to audition recordings". The rest of Article XV to remain the same.

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SUPERIOR
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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.

INDIANA STATE CONFERENCE

The seventh meeting of the Indiana State Conference will convene in the "West Faculty Lounge", Room 350, Union Building, Purdue University, Lafayette, Indiana, Sunday, May 24th, at 10:00 A. M. (CWT). A cordial invitation is extended to Federation officials and A. F. of M. Conference officers. Delegates and visitors arriving the night before may secure fine accommodations in the Union Building.

Fraternally yours,

A. HAMMERSCHLAG, Secretary,
Indiana State Conference.

PENNSYLVANIA-DELAWARE CONFERENCE

The twenty-eighth annual meeting of the Conference of Pennsylvania and Delaware Locals will be held at the Central Bureau Headquarters, Ohev Shalom Synagogue, East Eighth St., Chester, Pa., on Saturday and Sunday, May 16 and 17. The Saturday session will begin at 8:00 P. M. and will be followed at 10:00 by a party. The Sunday session will convene at 10:00 A. M. A banquet is scheduled for the noon hour, and the meeting will reconvene at 2:00 P. M.

Member Locals are urged to make certain that they are represented at this Conference. Locals may send as many delegates and guests as they wish. There will be a registration fee of \$2.00, which is turned over to the host Local to help defray the cost of the entertainment and dinner.

Out-of-the-state Federation members are also invited to attend. Further details of the meeting and reservations may be had by writing the Secretary of the Conference, George H. Wilkins, 810 Penn Ave., Pittsburgh, Pa.

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 Local 285, New London, Conn.—President, J. N. Danz, 202 Montauk Ave., New London, Conn.
 Local 295, Pocatello, Idaho—Secretary, E. A. Lenroot, 186 Washington Ave.
 Local 331, Columbus, Ga.—Secretary, Victor R. Robinson, 1252 Cedar Ave.
 Local 395, Port Angeles, Wash.—Secretary, Oliver Guy, Palace of Sweets.
 Local 469, Watertown, Wis.—Financial Secretary, Edwin J. Woelfler, 912 Fourth Street.
 Local 544, Waterloo, Ont., Canada—Secretary, F. C. Moogk, 150 Albert St.
 Local 551, Muscatine, Iowa—Secretary, John F. Nugent, 313 Cherry St.
 Local 683, Lancaster, Ohio—President, Paul Stoudt, 801 North High.
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 Local 809, Middletown, N. Y.—Secretary, Henry H. Joseph, 76 Linden Ave.



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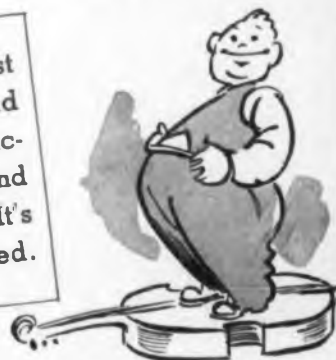
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OFFICERS OF NEW LOCAL
 Local 194, Abbotsford, Wis.—President, Gilbert Copeland; Secretary, Mrs. Lucille Daellenbach, Box 231.

WAR BONDS
 (Continued from Page One)

Local	City	Purchased by Local	Members
237	Dorset, N. J.	.....	15,000.00
238	Poughkeepsie, N. Y.	.....	1,500.00
239	Auburn, N. Y.	.....	2,100.00
240	Rockford, Ill.	500.00	500.00
241	Butte, Mont.	.....	3,950.00
243	Monroe, Wis.	.....	1,154.00
249	Iron Mountain, Mich.	300.00	.....
253	Muskegon, Mich.	.....	500.00
254	Sioux City, Iowa	500.00	.....
255	Yankton, S. D.	.....	300.00
256	Birmingham, Ala.	5,000.00	6,000.00
259	Parkersburg, W. Va.	.....	848.00
268	Lincoln, Ill.	.....	603.75
269	Harrisburg, Pa.	5,000.00	.....
274	Philadelphia, Pa.	1,000.00	.....
275	Port Chester, N. Y.	.....	500.00
277	Washington, Pa.	700.00	.....
281	Waukegan, Ill.	.....	5,000.00
288	Kankakee, Ill.	25.00	825.00
294	Lancaster, Pa.	100.00	3,004.00
306	Waco, Texas	200.00	.....
307	La Salle, Ill.	2,800.00	.....
308	Santa Barbara, Calif.	.....	1,955.50
311	Wilmington, Del.	.....	9,133.05
312	Rome, N. Y.	1,000.00	1,000.00
315	Ridgely, Md.	.....	375.00
318	Mechanicsville, N. Y.	150.00	.....
320	Lima, Ohio	.....	25.00
323	Coal City, Ill.	.....	50.00
324	Gloucester, Mass.	.....	2,679.50
325	San Diego, Calif.	3,000.00	3,160.00
327	Baraboo, Wis.	.....	450.00
331	Columbus, Ga.	.....	525.00
332	Greensboro, N. C.	.....	125.00
333	Eureka, Calif.	.....	400.00
335	Hartford, Conn.	.....	50.00
339	Greensburg, Pa.	.....	1,500.00
346	Sheridan, Wyo.	.....	100.00
349	Manchester, N. H.	.....	1,500.00
350	Collinsville, Ill.	.....	200.00
353	Frankfort, Ind.	.....	500.00
353	Long Beach, Calif.	.....	25,200.00
354	Yreka, Ill.	.....	1,700.00
355	Carthage, Mo.	.....	400.00
359	Renton, Wash.	.....	5,000.00
360	Portland, Maine	.....	2,500.00
365	Great Falls, Mont.	.....	1,465.00
368	Reno, Nev.	.....	20,000.00
369	Las Vegas, Nev.	.....	3,650.00
371	Rexburg, Idaho	.....	325.00
372	Lawrence, Mass.	.....	2,000.00
373	Perth Amboy, N. J.	.....	1,000.00
380	Hingham, N. Y.	.....	2,041.00
381	Casper, Wyo.	.....	1,800.00
383	Fargo, N. D.	.....	100.00
383	Natick-Framingham, Mass.	.....	878.00
396	Greeter, Colo.	.....	50.00
397	Grand Coulee, Wash.	.....	400.00
398	Osining, N. Y.	.....	400.00
399	Asbury Park, N. J.	.....	10,000.00
400	Hartford, Conn.	.....	1,000.00
402	Yonkers, N. Y.	.....	3,000.00
408	Bridford, Maine	.....	1,425.00
409	Leicester, Maine	.....	5,400.00
421	LaPorte, Ind.	.....	1,253.00
423	Nampa, Idaho	.....	1,000.00
426	Tonopah, Nev.	.....	200.00
427	St. Petersburg, Fla.	.....	3,500.00
429	Miles City, Mont.	.....	2,500.00
431	Princeton, Ill.	.....	633.75
433	Bristol, Conn.	.....	200.00
433	Bristol, Conn.	.....	5,000.00
438	Austin, Texas	.....	500.00
435	Tuscaloosa, Ala.	.....	75.00
437	Rochester, Minn.	.....	850.00
440	New Britain, Conn.	.....	500.00
441	Oswego, N. Y.	.....	194.00
442	Yakima, Wash.	.....	625.00
443	Ontonagon, N. Y.	.....	350.00
447	Ravannah, Ga.	.....	1,500.00
449	Coffeyville, Kan.	.....	200.00
450	Iowa City, Iowa	.....	1,384.00
453	Pittsburg, Kan.	.....	8,725.00
454	Merced, Calif.	.....	150.00
456	Rhodes, Pa.	.....	4,500.00
457	Attleboro, Mass.	.....	175.00
460	Greenville, Pa.	.....	1,375.00
463	Lincoln, Neb.	.....	1,000.00
464	Beaumont, Texas	.....	450.00
466	El Paso, Texas	.....	2,920.63
468	Watertown, Wis.	.....	100.00
469	Watertown, Wis.	.....	1,750.00
472	York, Pa.	.....	10,250.00
477	Mankato, Minn.	.....	200.00
478	Montgomery, Ala.	.....	1,850.00
481	Beaumont, Minn.	.....	225.00

(Continued on Page Nine)

Symphony Orchestras

SYMPHONIC music is contributing to the war effort in two ways. First, there are the concerts given so freely and lavishly at the various camps, enterprises sponsored often by musicians' locals, by the orchestra members themselves, and, as in the case of the performance of the sixty-piece Tacoma (Washington) Philharmonic at McCord Field, by the Central Labor Council and the affiliated labor unions of that city. Such concerts, so financed, not only bring joy and inspiration to thousands of United States soldiers, but by the same token give the lie to malicious propaganda suggesting that organized labor is opposing our government.

So, strings, woodwinds, brasses and tympani, uniting to stimulate and strengthen our men, bring the unmistakable message of cooperation, support and loyalty, a message which, incidentally, thousands of grateful soldiers carry with them wherever they take up their positions throughout the world in this fight for freedom.

In another way, too, the symphonic and concert world lends its resources to promote war activity. We refer to the young men it offers from its ranks to swell those of our armed forces. To mention but a few: Eugene List, gifted young American pianist, has already enlisted; William Horne, tenor, John Barnett, conductor, and David Sackson, violinist, are in service; John Walsh, baritone, is about to be inducted; John Carter, Metropolitan Opera tenor, is entering the Navy; Arthur Kent, Metropolitan Opera baritone, is a lieutenant in the Army; Samuel Barber, composer, at this writing is expecting momentarily to receive his induction orders. Thus do we learn to give, and in giving, gain.

New York Philharmonic

ALTHOUGH the New York Philharmonic has been celebrating its centennial anniversary all year, its actual birthday festivities were reserved for April 2nd, for on that very day, one hundred years ago,



ARTURO TOSCANINI

a group of musicians headed by Urell Corelli Hill voted the society into existence. Solemnity marked the occasion, even to the choice of compositions: Bach's tender and mighty "Wenn wir in höchsten Nöten sein", Pergolesi's "Stabat Mater", and the Groll Scens from Wagner's "Parsifal". John Barbrilloli conducted.

The Society on its "birthday" was the recipient of messages of congratulations from various conductors: Frederick Stock of the Chicago Symphony Orchestra, Eugene Goossens of the Cincinnati Symphony, Dimitri Mitropoulos of the Minneapolis, Fritz Reiner of the Pittsburgh, Hans Kindler of the National Symphony, Washington, D. C., Artur Rodzinski of the Cleveland Symphony and Sir Thomas Beecham. The latter wrote, with characteristic humor: "It is my pleasing privilege to congratulate the New York Philharmonic-Symphony Society upon its one-hundredth anniversary. Although neither of us will be here to pay tribute to its bicentennial, I am sure that it is with equal gratification that we shall look down upon (or perhaps up to) its ever prosperous activities."

It was New York concert goers' good fortune that the supposedly last concert of the season, April 19th (including, incidentally, Samuel Barber's "Second Essay"), was not in fact the final concert, and that holders of season tickets—those of them, that is, who besieged the box office in time—could hear six amazing post-seasonal concerts conducted by Arturo Toscanini. These, beginning on

April 22nd, consisted of a Beethoven cycle the first three programs of which included such master works as the Missa Solemnis in D major, the first four symphonies and the "Egmont", "Leonore" and "Coriolanus" overtures. Toscanini, whose fiery zeal penetrates to the very core of creative genius, made the works live as they must have lived when they first came from the pen of the Master of Bonn. Audiences, packed to the doors, applauded in a frenzy of enthusiasm.

Silver Jubilee

THE war, far from hampering plans for the Philharmonic's outdoor season this summer, is acting as a stimulant. It will be remembered, in fact, that the Lewisohn Stadium series was brought to birth 25 years ago during World War I, as an aid to civilian morale and an entertainment for soldiers and sailors. What one war created another is now fostering. This Silver Jubilee season will open on June 17th with Artur Rodzinski in the podium and Artur Rubinstein, pianist, the soloist.

Quakers at Carnegie

ATIGHTLY compact Stravinsky's Violin Concerto was Nathan Milstein's contribution to the program of March 24th, played by the Philadelphia Orchestra at Carnegie Hall, New York. Two other Russian composers figured on the program: Serge Prokofieff (in his ever-more-popular "Classical" Symphony) and Tchaikovsky (in his "Fourth").

The final concert of the New York season, on April 7th, included a New York premiere performance of William Schuman's Fourth Symphony, "an old flask filled with new wine", the eighteenth century mould used by the twentieth century composer encompassing rather than compressing the lustiness of the composer's spirit.

The Philadelphians will give their usual series of ten concerts in New York next season.

Exit, Youth Project

THE National Youth Administration Symphony Orchestra terminated its existence April 8th with a closing concert the proceeds of which went for defense. Joseph Szizetti, as soloist, contributed his services, as did each of the members. The conductor was Max Gubernman. Admission was paid in terms of defense stamps and bonds, tickets and boxes being allotted according to the value of the purchase. More than \$3,200 in sales was realized.

Mayor La Guardia, speaking from the platform, expressed his regret on the orchestra's disbandment, warning that this was a mistake which would be realized in the not-distant future. "If we don't train young musicians in this generation then the next generation will have only canned music. You cannot create young musicians like these over night", he stated.

Stoessel's Bach

THE sixteenth complete performance by the Oratorio Society of Bach's B Minor Mass took place March 31st at Carnegie Hall, New York. The auditorium was crowded to its utmost capacity, eloquent testimony to the faithful labors of Conductor Albert Stoessel. Remarkable development was evidenced. Rarely have we heard such choral shading as in the "Qui Tollis" or such luminous clarity as in the "Sanctus". A rich organ background, perfect blending of instrumental and choral sections, exquisite solo work, excellent attack and release, were exhilarating aspects of the performance.

A high achievement, this, and one that puts us still more deeply in the debt of Albert Stoessel and his singers.

Sincerity With Trumpets

ERNO RAPEE'S conducting of Mahler's Eighth Symphony (its "Barnum and Bailey" epithet was "Symphony of a Thousand"), at Center Theatre, April 12th, calls for congratulatory comment. A quarter of a century ago the idea of a moving-picture theatre conductor putting on a performance of one of the highest of "high-brow" masterworks and scaling his tickets for an audience of many thousands of laymen would have been counted

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ERNO RAPEE

It was quite natural, then, that the auditorium should have been filled when some four hundred singers and instrumentalists under Mr. Rapee's baton gave a performance of the work carefully detailed, expressive, technically secure, and working up at the close to an overwhelming climax.

In recognition of Mr. Rapee's conducting of a Mahler cycle this season—a felicitous combination of white-hot sincerity and good showmanship—the Mahler Medal of Honor of the Bruckner Society of America was bestowed on him. Mayor La Guardia himself broadcast the presentation speech from his desk at City Hall.

Atlantic City

THE Easter Concert of the Atlantic City Symphony Orchestra very appropriately presented "An Easter Festival", written by Dr. Herbert Tilly. In the ecclesiastical mood, the work was in striking contrast to the more dramatic closing number, Tchaikovsky's "Marche Slav". J. W. F. Leman conducted.

Jersey City

MICHEL GUSIKOFF was soloist, playing his own Third Violin Concerto which was given its premiere at the concert of the Jersey City Philharmonic Symphony Orchestra, March 27th. J. Randolph Jones conducted.

Philadelphia Finds

CONFESSEDLY dependent on the support of "the man in the street" Philadelphia's Robin Hood Dell concerts plan this summer a series including widely loved masterworks, eminent artists and leading conductors. Great artists at the opening concert, June 22nd, will be Lawrence Tibbett, the first time in Dell his-



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tory a star soloist has been featured on the initial night.

"Philadelphia Finds" programs, comprising the Friday evening series, will each introduce a young local artist.

**Pennsylvania WPA
(We Play American)**

THE Pennsylvania WPA Symphony Orchestra, since its season opened last October, has played thirty-one works by American composers.

Harrisburg

GEORGE KING RAUDENBUSH, conductor of the Harrisburg Symphony Orchestra, in a brief address at the Philadelphia Orchestra concert of March 31st in Harrisburg, reminded his audience of its privilege and responsibility in keeping alive good music. "America must make its own music from now on", he said, "and since this country is the only place in the world where music can be made, Americans have become its guardians". He was applauded for this speech as enthusiastically as for his conducting, earlier in the evening, of "A Midsummer Night's Dream" by Mendelssohn, which he skillfully delineated in its unreal, fairy-like atmosphere. The remainder of the program, conducted by Eugene Ormandy, consisted of two works by Brahms, Variations on a Theme by Haydn and Symphony No. 1 in C minor, and the delicate "Classical Symphony" by the contemporary Russian composer, Prokofieff.

The final pair of concerts of the Harrisburg Symphony Orchestra, April 27th, conducted by Mr. Raudenbush, presented Edward Kilenyi, Hungarian-American pianist.

With preparedness their motto, in music as in all enterprise, the orchestra has already issued its prospectus for the 1942-43 season. It announces as soloists Yella Pessi, "First Lady of the Harpsichord", Lauritz Melchior, tenor, Carroll Glenn, violinist, Gyorgy Sandor, pianist, and Sigurd Rascher, saxophonist.

Pottstown, Pa.

THE Red Cross was the beneficiary and the Moose Symphony Orchestra was the benefactor at the concert of March 29th at the Moose Auditorium. Kenneth J. Morse conducted eloquently the unfinished Symphony of Schubert and Mozart's Symphony No. 40.

Chapel Hill, N. C.

ASSEMBLED from twenty communities in the state, the North Carolina Symphony Orchestra celebrated its tenth birthday March 30th with a concert at which violinist Ruggiero Ricci was soloist. The orchestra's members and its conductor, Benjamin Swalin, feel they are in line for congratulations, not only because they have the morale and the audience response which make concert-giving possible, but also, and principally, because they hold it their firm purpose to aid American musical enterprise. This they do, first, by encouraging native talent through public appearances, secondly, by broadening vocational opportunities, and, thirdly, by promoting American compositions.

Valley of Peace

THE Bach Choir of Bethlehem, Pennsylvania, under the direction of Ifor Jones, will hold its thirty-fifth annual Festival May 15th and 16th in Bethlehem, Pennsylvania. The chorus of 230 voices and an orchestra made up of members of the Philadelphia Symphony will perform the 19th, 180th and 146th cantatas, the motet, "Come, Jesu, Come", the fourth part of the Christmas Oratorio, the Magnificat and the Mass in B minor. As usual the Moravian Trombone Choir will play before each session.

Columbia, S. C.

AMERICAN works performed during the Columbia Music Festival, held in March, were Chadwick's "Jubilee" Overture, John Powell's "Natchez on the Hill" (a symphonic suite based on traditional tunes of the old Virginia fiddlers), Irving Habinowitz' "Sinfonia for Strings", Mary Howe's "Spring Pastorale" and Charles Wakefield Cadman's "American Suite for Strings".

Edwin McArthur, this year's conductor, has been re-engaged for next season as musical director of the Columbia Music Festival Association and conductor of the Southern Symphony Orchestra, in Columbia, South Carolina. His duties, next year as this, include conducting the nine Festival concerts, training the several choruses, advising the faculty of the Orchestral School and planning the programs.

Roanoke, Virginia

A YOUNG and thriving ensemble is the Roanoke Symphony Orchestra, now in its third season. Three concerts emphasizing works of Beethoven and Mozart, among others of the masters, were given this year. Next year four are planned. The management confidently reports that

the leader, Donald McKibben, "is going to be one of our best young American conductors before long". Congratulations to this ambitious group, and congratulations to Mr. McKibben, who has so aroused its enthusiasm!

Charleston, W. Va.

A GENEROUS gesture to "local friends of music" was a "bonus" concert arranged by the Community Music Association at which the Charleston Civic Orchestra conducted by W. R. Wiant, and various prominent local soloists displayed their very real abilities. In line for particular praise was the performance of Bruch's G Minor Concerto for Violin and Orchestra by Philip Scharf. In excellent form, Mr. Scharf was ably supported by an orchestra both disciplined and inspired.

Birmingham, Ala.

DORSEY WHITTINGTON, regular conductor of the Birmingham Civic Symphony Orchestra, and Ottokar Cadek, its concertmeister, were warmly congratulated by Andre Kostelanetz, guest conductor of the March 25th concert, for their part in bringing the orchestra to its present high state of efficiency. The program included a most able playing of Tchaikovsky's Piano Concerto in B flat minor by young Hugh Thomas, local artist.

Schenectady

EXCERPTS from "Tristan und Isolde" were played by the Schenectady Orchestra, under Armand Balendonck, April 7th. Rosamond Chapin sang the Isolde music in her own English translation; Edward Dudley, Tristan; and Joan Peebles, Brangaene.

Buffalo

BEETHOVEN'S NINTH SYMPHONY was performed April 21st by the Buffalo Philharmonic Orchestra under Franco Autori, with the 100-voiced Buffalo Philharmonic Chorus assisting.

Cincinnati

JOHAN W. HAUSERMANN, Jr., considers the human voice a neglected instrument relegated to the background by the rise of the modern orchestra. Since music has its source in song, he reasons, constant replenishing from that stream is in order. Thus his "Concerto for Voice" played by the Cincinnati Symphony Orchestra on April 24th and 25th. Using the voice exactly as one would employ any other solo instrument, he weaves four complete movements around its vocalizations. The singer—in this case Margot Rebell, American soprano—performed lyrical as well as coloratura passages.

Perhaps, who knows, Mr. Haussermann will bring back the days of vocal virtuosi, when singers emulated in agility and resonance violinists, flautists, even trumpeters. If this be entirely outside the realm of likelihood, he, in any case, points new possibilities in the way of vocal-instrumental combinations.

Cleveland

ALBERT SPALDING (born in Chicago) played the Violin Concerto of Samuel Barber (born in West Chester, Pennsylvania) at the concerts of the Cleveland Orchestra, April 2nd and 4th. Other American overtones: Mr. Spalding has lived and concertized in America during most of his long and successful career; Samuel Barber is part and parcel of this land, is American trained, expects to be

inducted into the Army in May; in 1938 Arturo Toscanini chose Mr. Barber's "Adagio for Strings" and his "Essay for Orchestra" as the first American works to be presented under his direction by the NBC Orchestra.

"Rule, Britannia", an overture composed, surprisingly enough, by Richard Wagner in his younger days, was played at the concerts of April 16th and 18th, the last pair of the season. The new Polish Rhapsody by Alexandre Tansman and Sousa's "Stars and Stripes Forever" accentuated the nationalistic note. Beethoven's "Eroica" added grandeur to the occasion.

During its twenty-fourth season the Cleveland Orchestra gave 157 concerts, an average of more than five a week. Dr. Artur Rodzinski, conductor, and Rudolph Ringwald, associate conductor, directed all the concerts with the exception of one pair conducted by Efreim Kurtz.

The Maintenance Fund Campaign which continued through May 1st had as its goal—a goal realized, if current trends are indicative—the raising of \$70,000 to maintain the Cleveland Orchestra at its present high level during its coming twenty-fifth anniversary year.

Portsmouth, Ohio

THE newly created Portsmouth Civic Music Orchestra, which includes in its personnel, business and professional people as well as bona fide musicians, gave two excellent concerts last month, one arranged for children, the other for adults. In the former, the children, who had studied the themes and stories of the compositions prior to the concert, responded with an enthusiasm rare even at adult concerts. Before each number, the conductor, Harold Raymond Thompson, gave a brief description of the work to

gether with data concerning its composition.

Detroit

ANNOUNCEMENT leaflets of the 1942-43 season of the Detroit Symphony Orchestra carried the warning, "Whether we have such a season depends, in the final analysis, upon you", and the dramatic question, "How generously will you help when you are approached for your season's gift?"

Ann Arbor

PIANO, even under the capable fingers of Percy Grainger, can be just so loud and no louder. So, when the 700-piece orchestra sponsored by the Michigan Civic Orchestra Association at Ann Arbor gave its concert on May 3rd, Mr. Grainger as soloist soared above the wave of sound with the help of the public address system microphone placed near his piano.

Grand Rapids

In a concert permeated by the artistry of Gladys Swarthout, Metropolitan contralto, the thirteenth season of the Grand Rapids Symphony Orchestra came to its close, April 17th. The orchestra, organized around a nucleus of professional musicians, operates on a commonwealth plan, declaring a dividend after each concert. Thor Johnson, director of music at the University of Michigan, was the season's conductor.

Indianapolis

In this period of next-year announcements, tentative and positive, brash and reticent, the note most often sounded is that of appeal to the generous instinct of potential concert-goers. The Indianapolis orchestra, however, assays a sturdier, harder theme. Here is a group of men seeking to prove they are giving value for value received, are putting in work equivalent to, if not surpassing, the returns. "Naturally, we have wanted to earn as much of our expenses as possible", states Franklin Miner, the orchestra's manager and spokesman. "We are proud of our record of having earned a larger percentage of our annual budget in 1939-40 than eleven of the other fifteen major symphony orchestras. Only four earned a higher percentage of their budget than we, and they were orchestras which have been in existence many more years.

"The more money we earn, the less is the sum required for our maintenance fund. The only way we can earn more money is to play more concerts. In 1937-38, the first year of our professional ranking, we played 45 concerts; in 1938-39, 60; in 1939-40, 58; in 1940-41, 63, and in 1941-42, 66. There is a limit to the number of concerts an orchestra can play in any given season. In the twenty weeks of this current season we have played an average of three concerts a week. No one could play more and have time for adequate rehearsals.

"We have done all we can toward earning our 'keep'. No great orchestra can be entirely self-supporting and all orchestras of the major group have to ask the public for contributions to a maintenance fund in order to make up the difference between their highest possible income and lowest possible operating costs."

A healthful, positive declaration, this, a forthright message bespeaking artists' pride in their work, the sort of sentiment we—and the great ticket-buying public, too, if we are not mistaken—like to hear, especially in these days of united, whole-hearted effort.

Racine, Wis.

The Racine Symphony Orchestra, which has just finished its tenth season, presented as soloist at the last of its concerts the brilliant young concertmaster of the Chicago Symphony Orchestra, John Welcher.

Chicago

The tragic and critical days that confront us while our nation is at war make it necessary for us to consider every activity of our lives in relation to how our country's efforts can be served. With these words Edward L. Ryerson, president of the Orchestral Association, speaking at the sustaining members' luncheon last month, prefaced his plan for raising \$50,000, the orchestra's deficit for the current season, as well as funds to assure full-scale operations next season. Since "good music helps to bring courage and sound thinking to troubled minds it is essential to carrying out our purpose", he continued, adding in effect that orchestras are just as much instruments in the struggle as are tanks and bombers. The orchestra's conductor, Frederick Stock, on the same occasion, emphasized the value of the recent output of patriotic compositions, particularly that hymn of faith, "Song of Freedom", by John Alden Carpenter.

An audience reverent and awed listened at the concert of April 2nd to the Good Friday Music from "Parsifal", three nobly dramatic Bach preludes and the Bruckner Fourth.

For its last program save one of the season, that of April 16th and 17th, the Chicago Symphony Orchestra presented Shostakovich's Symphony No. 6 and Paganini's Concerto for Violin No. 1. Both were stimulating and provocative.

Ravinia

The Chicago Symphony Orchestra, in the six-week season of the Ravinia Festival opening June 30th, will be directed successively by guest conductors Dimitri Mitropoulos, George Szell, Eugene Ormandy, Artur Rodzinsky and Pierre Monteux.

Illinois Symphony Orchestra

The first Chicago performance of Ernest Bloch's "Voice in the Wilderness"—all its breadth and sweeping vigor brought out by the conductor, Izler Solomon—was given by the Illinois Symphony Orchestra April 27th.

Joliet, Ill.

The Joliet Symphony Orchestra, Pasquale Crescenti conducting, presented, May 3rd, to an unusually appreciative audience a concert of masterworks. This group, which consists of fifty members and is sponsored by the Joliet Sunday Evening Club and Concert League, appeared previously in the season on March 22nd when works by Verdi, Haydn, Ardit, Järnefelt and Borodin were played.

St. Louis

Early in April the St. Louis Symphony Orchestra bade adieu to its public for the season with a concert entertaining and inspirational. For gayety and grandeur we cannot think of a better farewell program: Prokofiev's "Classical", Sibelius' Seventh, and Brahms' Fourth.

San Francisco

The day of prima donna adulation is not yet past, not at least while we have a Lily Pons to adore. Her grace, charm and artistry have long since made her box-office attraction No. 1, a record which was



LILY PONS and ANDRE KOSTELANETZ

but substantiated after ticket-counting at the concert of April 8th when she sang with the San Francisco Symphony Orchestra led by her husband, Andre Kostelanetz. Her "Caro Nome", her "Quatre chansons de Rousard" and her "Bell Song" were, as usual, unique.

The following week—and this is not to descend from the sublime to the ridiculous—harmonica virtuoso Larry Adler took the spotlight. A distinguished and brilliant musician, he has raised this once-lowly instrument to symphonic heights.

Dr. Alfred Hertz, conductor of the San Francisco Orchestra from 1915 to 1929 and earlier of German opera at the Metropolitan Opera House, died in San Francisco, April 17th. He was 69. To him goes the credit not only for conducting numerous operas in their premiere performances at the Metropolitan but also for introducing and conducting the first four seasons of the concerts in the Hollywood Bowl.

Minneapolis

Three master minds converged to produce one work of art, on the evening of March 27th in Northrop Auditorium. Two were there in the flesh: Dimitri Mitropoulos, dynamic leader of the Minneapolis Symphony Orchestra, and Joseph Sziget, eminent violinist. The third (formerly teacher to both of these) was Ferruccio Busoni, resurrected, so to speak, by soloist and superbly directed orchestra, through the faultless playing of his Concerto for Violin and Orchestra. Recognition of the excellence of the presentation was evidenced by an audience that applauded conductor, composer and solo-

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ist repeatedly until the latter, responding for all three as it were, played Bach's E major Suite No. 3 for Unaccompanied Violin.

To those who think an hour and a quarter too long to sit through any composition, no matter how significant, conductor Mitropoulos has a solution. Mahler's "Das Lied von der Erde" was given "in two easy lessons" at the concert of April 2nd. Before the intermission listeners heard about "earthly woe", "the lonely one" and "youth". After the intermission "beauty", "the drunken one in springtime" and "expectation and farewell" were conveyed. This segmenting of a symphony—a hark-back to the days of Beethoven—was a welcome innovation to Minneapolis music-lovers, as time-minded as the rest of us harassed moderns.

Saint Paul

Peter Lisowsky, guest conductor of the WPA Symphony Orchestra, at its concert last month at the Jewish Center Auditorium, writes to tell us that the program, which included Beethoven's Fifth and Weber's "Oberon" Overture, was received with high enthusiasm. Mr. Michael Sartori was soloist in the Prologue to "Il Pagliacci".

Toronto

The ninth season of the Toronto Philharmonic Orchestra opened May 7th with a concert conducted by Hans Kindler. Subsequent conductors will be Andre Kostelanetz and Albert Coates. Guest artists already signed are Jan Peerce, tenor; Lubka Kolesa, pianist; Ossy Renardy, violinist; Eleanor Steber, soprano; Joseph Schuster, cellist.

Montreal

The seventh season of Montreal Festivals was held in April this year, instead of in June, as in the past two years. Sir Thomas Beecham was the director.

N. B. C.

Leopold Stokowski during the past month has treated radio listeners to superb broadcasts of some of the famous and less well known works of modern composers: Lamar Stringfield, Igor Stravinsky, Darius Milhaud, William Grant Still and Modest Moussorgsky. His tone-painting in excerpts from the latter composer's "Boris Godunov" calls for particular praise.

News Nuggets

A most constructive plan has been worked out by the Violin Teachers' Guild to aid members who have been drafted. Pupils of such inducted members will be taken over by fellow-guild members, provided with lessons at the same fee as their own teachers, and returned to the latter as soon as they leave the service.

A permanent "Walter Damrosch Fund", to be used for the assistance of needy

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composers and conductors, had its inception at a recent dinner given in honor of Mr. Damrosch.

Incidentally, Walter Damrosch was 80 years old January 30th. Arturo Toscanini, was 75 March 25th. Of what elixir do these two drink that they can outstrip younger musicians in those very characteristics which we associate with youth—enthusiasm, vigor, creativeness?

Most effective instrument in soothing wounded soldiers, according to Harriet Ayer Seymour, is the harp, with a runner-up, the voice. Always the music must be kept subdued and sad words must be avoided. Miss Seymour certainly ought to know. It was she who, during the first World War, gave up her school to work among the wounded and who subsequently created the National Foundation of Musical Therapy. She is now training musicians to do wartime hospital work.

The National Orchestral Association points out that, in the five concerts of its first "Winners' Series", it presented fifteen prize-winning works by as many American composers.

Toscanini, who has given unique and unmistakable signs of his loyalty to America in the present crisis, recently required all members of a symphony orchestra to stand while they made a recording of "The Star-Spangled Banner". This is the first time, it is believed, that an orchestra has recorded a work with none of its musicians seated. Toscanini's royalties from the recording are going to the Red Cross.

Yet another instance: Toscanini sacrificed his life-long dream of an audience-less concert when he invited Army, Navy, Marine and Air Corps music-lovers to his recent Treasury Hour broadcast. Hearing of the many requests of service men for admittance to the broadcast, the maestro telephoned the network rescinding his previous stipulation for an empty auditorium and asking instead that it be filled, every seat, with "those good, brave boys... and their sweethearts, too".

Stage Shows

VAUDEVILLE is definitely back, not just in isolated sections of the country, not just as an experiment or a temporary measure, but universally and permanently. Broadway, indicative as usual of the trend of the nation, theatre-wise at least, has already two booming vaudeville shows, "Priorities of 1942" and "Keep 'em Smiling", and the powers that be have let it be known that there are still others in the offing.

Since we, in our small way, have consistently and persistently predicted just this outcome, we are naturally a bit set up. It's like this:

*We told you so, all you who said
"Its day is past, vaudeville's dead!"
We said the acts could never die;
You asked us then to tell you why.
We told you why. "Because it's rough,
It's rustic, earthy, that's enough.
But it is more: gay, gusty, glorious,
Food for the lavish and penurious,
Simple and healthy, fine and free,
Something to hear and more to see."*

*Sour-pusses said it was ended—fnis!
What had been plus had become a minus.
Movies had cornered its audience,
Radios pocketed its rich nonsense;
Dancers, tumblers, animal acts
Were faced with these undeniable facts.*

*Then where to find a place for Joe
Frisco telling about—well, you know—
For dumb Joe Weber and that slick
Lew Fields, who could talk thin thick,
And McIntyre and Heath whose gags
Are used today by lesser wags.*

*For Bert Williams telling how he'd get
rid
Of all white horses since they did
(Or didn't they?) eat as much as any
Two black horses, being twice as many,
And die a'laughing, though if you tried
To explain the joke you would have died—
How find a place for these? One way.
Back comes vaudeville, back to stay!*

*Back, back they come, the rough and
tumble of them.
Folks crazy to be in the jumble of them.
A whole day's fun for half a dollar.
Laugh till you cry; laugh till you holler.
"Priorities of 1942"*

*One way to do what you want to do;
Wilie Howard wise-cracking down front,
Holz with his patter, Hazel Scott with
her stunt,
Let's all go together, let's all go,
Each to his home town vaudeville show.*

*Here's to the Kellars, McCarthys and
Tinneys,
Here's to the Drapers, Chic Sales and
Houdinis.*

*Here's to the chattering, tumbling horde
of them,
All the jabber and joshing we can afford
of them.
Vaudeville's back and we're back, backing
it,
Not forgetting how gloomy life was lack-
ing it.*

To particularize a bit, B. F. Keith's Theatre in Indianapolis, dark since last summer, reopened April 16th with vaudeville. The first production, "Gay Ninesies", was followed by a Major Bowes'



JOAN MERRILL in "Priorities of 1942"

unit. The pit band is directed by Ed. Resener who held the same job for many years in the Lyric before it changed to straight pictures. In Hazleton, Pennsylvania, there are now two vaudeville houses. The Bijou in New Haven has taken on one-day vaudeville. Two theatres in Denver, Colorado, are booking vaude-

ville. In Spokane, vaudeville is back at the Post Street after a three-month absence while the house tried (unsuccessfully) second-run flickers. Vaudeville is back again in Montreal after seven years. Starting April 27th the Gayety Theatre, its old name as a burlesquer, was reopened as a revue theatre. It sets seven acts of vaudeville renewed every week from New York.

As usual top-flighters are the most sought-after of stage attractions. In Buffalo the 20th Century Theatre's new policy calls for a top-flight band and name acts every week until summer. Keeney's Theatre, Elmira, New York, opened April 14th with a spot three-day band policy. Ina Ray Hutton was on the first bill, followed by Chico Marx. The policy of this house is similar to that of the near-by Stanley, in Utica, which also plays three-day spot band policy. Following the Stanley's example, RKO has embarked on a three-day vaudeville policy at Proctor's, Schenectady. Top-flight attractions (on the Comerford chain) begin at the Capitol, Binghamton, then go to the Capitol, Williamsport, then on to the Capitol, Scranton.

GROSSES FOR TOP-FLIGHTERS New York

THE gross yield on Broadway continues to spell profit, largely through the pulling power of top-flight bands. At the Paramount, the week ending April 2nd, Les Brown's band, plus Connee Boswell, copped \$34,000. For the next three weeks, ending April 23rd, Tommy Dorsey held forth, with gigantic grosses of \$79,000, \$74,000 and \$53,000. Good for two more weeks. At the Strand, Shep Fields maestroed the two weeks ending April 9th, with add-ups of \$45,000 and \$40,000. Dick Stabile took over the two weeks ending April 23rd, nicking off \$44,500 and \$33,000.

Meanwhile Radio City Music Hall's excellent stage show pulled its usual miracle with grosses \$98,500, \$115,000, \$99,500 and \$85,000 the four weeks ending April 23rd. At the Roxy, also with a stage show, the grosses were \$59,000, \$63,000, \$56,000 and \$43,000. The State, with Johnny Davis's band, brought them in the week ending April 2nd to the tune of \$22,000. Buddy Rogers was bandsman in charge, the week ending April 23rd, with a strong \$29,000.

Brooklyn

LES HITE, Muggsy Spanier and Les Brown were chiefly responsible for the grosses recorded by the Strand, the weeks ending April 2nd, 9th and 16th—\$7,000, \$5,500 and \$9,000—with a four-day run for each.

Newark

AT the Adams, the weeks ending April 2nd, 9th, 16th and 23rd, grosses were \$14,500, \$12,000, \$16,000 and \$11,000. A blackout slashed receipts the last week. Otherwise totals represented pretty fairly the efforts, successively, of top-flighters Clyde McCoy, Les Brown, Count Basie and Muggsy Spanier.

Boston

LARGELY accountable for the good box receipts at the Boston the four weeks ending April 23rd, were, in the order of their coming, Ina Ray Hutton (\$22,400), Guy Lombardo (\$23,500), Chico Marx (\$22,000), and Count Basie (\$22,000).

Providence

AT the Metropolitan Alvino Rey got \$8,500 in three days, and Bob Allen \$5,500 in two, the week ending April 9th. Two weeks later Guy Lombardo and his Royal Canadians swept in \$10,000, in a three-day run.

Philadelphia

THE Earle had four top-flighters, in as many weeks (ending April 23rd). Lou Breese, Blue Barron, Benny Goodman and Johnny (Scat) Davis tallied respectively \$17,000, \$17,500, \$33,000 and \$18,000. In-



"KEEP 'EM PLAYING!"

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"Keep 'em playing" is the password! Jimmy Dorsey, world's outstanding clarinetist and saxophonist, like all other orchestra leaders, urges that music be kept in full swing. Jimmy says: "Music is a great source of inspiration and enthusiasm. It is needed more than ever now by our fighting men and those behind the line, to build up the morale necessary for Victory." He himself, and his entire reed section, use Maccaferri Reeds with great satisfaction.

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



"My Masterpiece"

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



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



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

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identally Benny Goodman set an all-time high for one day, April 11th, with \$8,000.

Baltimore

TOP-FLIGHTERS Charlie Spivak, Clyde McCoy and Les Brown paced along respectively with \$19,300, \$15,400 and \$14,000, the weeks ending April 9th, 16th and 23rd.

Pittsburgh

WITH business a bit on the sluggish side, the Stanley still did pretty well, with four top-flights boosting receipts, the four weeks ending April 23rd. Totals were successively \$17,500 (Blue Barron), \$19,995 (Wayne King), \$16,500 (Red Norvo), and \$18,000 (Claude Thornhill).

Buffalo

ALVINO REY'S orchestra proved a potent magnet, at the Buffalo the week ending April 16th, with \$19,000 realized. The following week Ella Fitzgerald made it \$18,000. In the same two weeks at the 20th Century Carl Hoff clocked \$11,000, which became \$13,000 the following week under Lou Breese ministrations.

Cleveland

CHICO MARX'S new orchestra at the Palace took in \$15,000 the week ending April 2nd. Xavier Cugat, in the week ending April 16th, made it \$25,000, and Ina Ray Hutton, the week ending April 23rd, \$22,000.

Chicago

RED NORVO at the Oriental roped in \$15,500, the week ending April 2nd; Art Kassel the following week culled a bonny \$19,000, while Sammy Kaye at the Chicago the same week made it \$33,700. Kay Kyser at the Chicago the week ending April 23rd raised the total to a towering \$46,000.

Kansas City

SAMMY KAYE and his orchestra on the stage of the Newman zoomed receipts to \$16,000, a total that easily topped the town. Henry Busse, there the week ending April 23rd, picked off a nice \$9,000 in a six-day run.

Minneapolis

GENE KRUPA'S BAND on the stage of the Orpheum made it \$15,500, the week ending April 16th. The following week, when Dick Jurgens took over, receipts were \$12,500.

San Francisco

JACK TEAGARDEN'S ORCHESTRA at the Golden Gate headed to a terrific \$23,000, the week ending April 9th.

Los Angeles

BOB CROSBY'S BAND on the stage of the Orpheum clicked off a robust \$12,500, the week ending April 16th.

LEGITIMATE GROSSES

Boston

IN its second and final week (ending March 28th), "Watch on the Rhine" at the Colonial was the town's highest grosser, with \$25,000 in the tills. "Hellzapoppin'" at the Majestic the same week grossed \$20,000, dipping to \$18,500 the following week.

The week ending April 11th, three plays "Without Love", "High Kickers" and "Hellzapoppin'" netted respectively \$26,800, \$17,000 and \$16,000. The same three the following week brought in receipts of \$26,800, \$13,000 and \$15,000.

Pittsburgh

NATIVE SON" at the Nixon, its third visit to the city, the week ending March 28th was definitely "thumbs down". It wound up with \$5,700, decidedly in the red. "Macbeth" the following week garnered more than \$21,000, excellent considering the Holy Week quietus. Somewhat disappointing in its return engagement, "Panama Hattie" counted out \$15,500, the week ending April 11th, pale beside the hefty \$22,000 plied up by "Watch on the Rhine", the following week.

Buffalo

"WATCH ON THE RHINE" drew \$10,500 in a three-day run the week ending April 4th. The following week "Hellzapoppin'" had four showings, with a gross of \$8,300. The same week \$10,000 was tallied by "The Corn is Green".

Baltimore

"THE MOON IS DOWN" at the Maryland brought in fairish business, garnering a nice \$11,000, the week ending March 28th. "The Rivals" at Ford's etched out \$10,500. "Claudia" drew a substantial response, namely \$17,750 at Ford's, the week ending April 18th. At the Maryland, the same week, "The Merry Widow", Civic Opera Company offering, with Michael Bartlett and Ruby Mercer as guest stars, drew \$11,000.

New York

BROADWAY theatrical barometer registers high or low according to the favorableness of the war news. After easing off during the first half of April (what with sieges, invasions and such) it brisled up with the news of Japan being bombed. All we need now is an all-out offensive to have a real boom in theatre trade.

"Banjo Eyes" checked out April 11th, after 16 very good weeks. Eddie Cantor's illness was the reason. Incidentally the Illness Clause in the Actors' Equity



EDDIE CANTOR and Show Girls in "Banjo Eyes"

rulings made the producer responsible for only two days' pay to his cast. Show was out of the red even after \$40,000 in advance ticket sales was refunded. On April 25th "It Happens on Ice" closed after a run of 74 very profitable weeks.

Grosses line up as follows:

Table with columns for Week Ending (March 28, April 4, April 11, April 18) and rows for various Broadway shows like Banjo Eyes, It Happens on Ice, etc.

Philadelphia

KATHARINE HEPBURN'S new vehicle, "Without Love", at the Walnut the week ending March 28th, rated a rip-roaring \$22,000 despite press notices on the acrid side. The following week, even this figure was bettered, \$27,300. In the same two weeks, "Claudia", at the Locust, added up to \$18,000 and \$14,000. "My Dear Public" which checked out March 28th, made it only \$9,000 on the final week.

That rare phenomenon in Philadelphia, three openings the same day, showing "Yesterday's Magic" (at the Forrest), "My Sister Eileen" (at the Locust), and "Blossom Time" (at the Walnut), occurred in that city the week ending April 11th. Paul



HAZEL SCOTT in "Priorities of 1942"

Muni's name brought \$18,000 for "Yesterday's Magic". "My Sister Eileen" at the Locust, praised plenty by critics, built up to \$12,300 in its first week, \$13,000 its second. "Blossom Time", still an old favorite, swung the wicket to the tune of \$10,200 its first week and \$9,500 its second. "Panama Hattie" at the Forrest, the week ending April 18th, got a good \$21,500.

Cincinnati

THE biggest business of the season was racked up by "Arsenic and Old Lace" the week ending March 28th. The gross was \$17,500 with plenty of turnaways proving it could have been more. "Watch on the Rhine" bounced off \$9,500 in four performances the week ending April 4th. "The Corn is Green" made \$9,000 the week ending April 11th.

Advertisement for Harry James' 'TRUMPET SOLOS' series of recordings, featuring a photo of him playing the trumpet and a list of tracks like 'CONCERTO FOR TRUMPET' and 'FLIGHT OF THE BUMBLEBEE'.

LATEST RELEASE: "Concerto in A Minor" PARAMOUNT MUSIC CORP., 1619 Broadway, New York City

Memphis Open-Air Theatre

THE sturdy backing, by the Memphis Federation of Musicians and its secretary, R. L. Lesem, of the Memphis Open-Air Theatre, promises another Summer of record-breaking success for this enterprise and the discovery of still other Metropolitan artists-to-be.

The "find" of last season, Frances Greer, whose gay, insouciant portrayal of "Mlle. Modiste" is a vivid memory of every member of the Summer audiences, was one of the four singers selected as winners in the Metropolitan Opera Auditions of the Air this Spring. She will appear again in Memphis' Overton Park Shell this season together with singers chosen through the Memphis Open-Air Theatre Auditions. This radio series started March 29th, continues for ten weeks in the Sunday half-hour vacated by the Metropolitan Opera Auditions of the Air. Three singers are presented on each broadcast and the winners are assured a professional engagement with the Memphis Open-Air Theatre during the coming Summer. Mallory Chamberlin is master of ceremonies. Mrs. R. L. Jordan, chairman of the auditions committee, will assist in selecting the vocalists to be heard. The judges are Mr. Cortese, Robert Johnson and Harry Martin. The series is sponsored by the Memphis Ice concerns.

Once the artists have been lined up, rehearsals for the season's operettas, "Irene", "Sweethearts", "Red Mill", "Hit the Deck", "Madam Sherry" and others yet to be selected, will begin, and the season will open June 6th. How eagerly Memphis audiences are looking forward to such presentations, which will, if only for a few hours, lure them away from too-grim reality, may be surmised. There is also that sense of satisfaction in the realization that here is a project that nurtures American talent and American enterprise.

Cleveland

WITH a Sunday opening performance tacked on to "Hellzapoppin'" the musical zoomed to a fine \$20,500, the week ending March 28th. A near bull's-eye gross was hit by the Von Stroheim-Crews "Arsenic and Old Lace" company, the week ending April 21st when they walked off with \$17,400 in seven performances.

Detroit

"PANAMA HATTIE", in its two weeks (ending April 4th) at the Cass, rang up totals of \$20,000 and \$18,000. "My Sister Eileen" in the same two weeks drew \$8,500 and \$7,500, and in the two subsequent weeks, \$8,200 for each. The talk of the town, the week ending April 11th, was "Macbeth" which added up to \$23,000. The following week, "The Corn is Green" packed them in to the tune of \$21,500.

Chicago

THEATRES in the Loop pursued an even theatre, the four weeks ending April 18th. "Angel Street" at the Harris, looked as though it might stick through the hot weather anyway; "Blithe Spirit" continued without excitement; "Candle in the Wind" was snuffed out April 4th, after a final glowing week; "Papa Is All" finished its seven-week span April 11th with an excellent windup. "Good Night Ladies" coming into town April 13th, spun off an excellent initial week.

The grosses read as follows:

Table with columns for Week Ending (March 28, April 4, April 11, April 18) and rows for Chicago shows like Angel Street, Blithe Spirit, etc.

Memphis

HELEN HAYES lured \$7,400 to Ellis Auditorium with three performances of "Candle in the Wind", the week ending April 18th.

St. Louis

"CLAUDIA" wound up its stay at the American Theatre March 28th with \$9,000 for its final week. "The Corn is Green" the following week brought in \$14,000.

Portland, Oregon

PLAYING A FULL WEEK, March 23rd to 28th, "Life with Father" built up to a fine \$17,500 at the Mayfair. "Springtime for Henry" did bang-up business at \$14,000, the week ending April 18th.

San Francisco

BOTH legitimate houses, the Curran and Geary, did good business, the week ending April 11th. "Life with Father" garnered \$18,500 and "My Sister Eileen" \$10,400 at the Curran. The following week the two rated respectively \$18,000 and \$11,000.

Los Angeles

"MY SISTER EILEEN" closed a seven-week run at the Biltmore April 4th with \$6,000 and \$9,500 tallied for the last two weeks. "Life with Father" at the Hollywood Music Box, the two following weeks, brought in \$15,000 each.

Seattle

"SPRINGTIME FOR HENRY" pulled a big \$12,000 the week ending April 4th at the Metropolitan House. The take the second week, however, slithered to \$4,500.

Toronto

DESPITE Holy Week, "My Sister Eileen" grossed a very good \$10,000 at the Royal Alexandra the week ending April 4th.

WAR BONDS

(Continued from Page Three)

Local	City	Purchased by	
		Local	Members
186	Portsmouth, Ohio	100.00	10,000.00
189	Ithielander, Wis.	900.00	900.00
192	Seattle, Wash.	850.00	850.00
193	Southbridge, Mass.	800.00	800.00
194	Fort Dodge, Iowa	750.00	750.00
198	Chico, Calif.	500.00	500.00
210	Nan Leandro, Calif.	1,400.00	1,400.00
212	New Utm, Minn.	250.00	451.00
211	Torrington, Conn.	100.00	5,000.00
215	Pottsville, Pa.	100.00	2,085.00
220	Marshfield, Ore.	75.00	75.00
222	Gastonia, N. C.	250.00	250.00
221	Chillicothe, Ohio	215.75	215.75
225	Dixon, Ill.	300.00	300.00
230	Anderson, S. C.	385.00	385.00
231	Marion, Ohio	100.00	1,250.00
232	Amarillo, Texas	100.00	875.00
233	Huffalo, N. Y.	2,000.00	2,000.00
234	Winston-Salem, N. C.	150.00	150.00
241	Napa, Calif.	100.00	100.00
242	Flint, Mich.	100.00	3,000.00
249	Bridgeport, Conn.	750.00	750.00
251	Muscotline, Iowa	50.00	50.00
261	Allentown, Pa.	8,450.00	8,450.00
267	Albert Lea, Minn.	3,084.50	3,084.50
268	Quakertown, Pa.	500.00	15,000.00
272	De Kalb, Ill.	2,500.00	2,500.00
274	Hoone, Iowa	1,000.00	1,000.00
275	Hatata, N. Y.	100.00	100.00
277	Hanger-Stroudsburg, Pa.	100.00	400.00
281	Ventura, Calif.	150.00	150.00
285	Enumclaw, Wash.	203.25	203.25
286	Phoenix, Ariz.	1,000.00	1,000.00
290	Cheyenne, Wyo.	200.00	10,000.00
292	Charleroi, Pa.	100.00	100.00
291	Battle Creek, Mich.	1,525.00	1,525.00
293	Vineand, N. J.	5,750.00	5,750.00
296	Uniontown, Pa.	500.00	500.00
297	Medford, Ore.	2,935.00	2,935.00
301	Daytona Beach, Fla.	800.00	800.00
311	Salamanca, N. Y.	1,050.00	1,050.00
315	Port Arthur, Texas	75.00	75.00
316	Sallinas, Calif.	3,707.50	3,707.50
319	Wilmington, N. C.	4,000.00	4,000.00
320	Joplin, Mo.	100.00	940.50
322	Gary, Ind.	25.00	25.00
325	Ann Arbor, Mich.	1,820.00	1,820.00
329	Waupaca, Wis.	4,265.00	4,265.00
330	New Kensington, Pa.	300.00	3,500.00
331	Westville, Ill.	500.00	500.00
338	Antigo, Wis.	800.00	800.00
341	Wilmington, Del.	250.00	250.00
343	Moberly, Mo.	12.00	12.00
346	Hurlington, Iowa	4,000.00	4,000.00
347	Washington, Ill.	100.00	100.00
351	Carroll, Iowa	1,000.00	1,000.00
355	Miami, Fla.	23,964.50	23,964.50
356	Minot, N. D.	100.00	100.00
359	Lehighton, Pa.	4,800.00	4,800.00
361	Atlantic City, N. J.	9,386.97	9,386.97
364	Lewiston, Idaho	500.00	500.00
365	Mt. Vernon, N. Y.	10,000.00	10,000.00
366	Blue Bluff, Ark.	284.00	284.00
367	Port Jervis, N. Y.	200.00	200.00
376	Hudson, N. Y.	901.45	901.45
380	Elkhorn, Wis.	1,000.00	1,000.00
381	Centralia, Ill.	400.00	400.00
384	Rapid City, S. D.	75.00	874.18
388	Wichita Falls, Texas	8,500.00	8,500.00
394	Glen Lyon, Pa.	100.00	100.00
399	Bozeman, Mont.	75.00	75.00
413	Mennington, W. Va.	75.00	75.00
417	East St. Louis, Ill.	4,300.00	4,300.00
421	Tampa, Fla.	100.00	1,102.50
433	Hiramsham, Ala.	5,000.00	5,000.00
434	Watertown, N. Y.	300.00	12,148.50
436	Hialeah, Fla.	300.00	300.00
438	Wilmington, N. C.	250.00	250.00
439	Pontiac, Ill.	5,000.00	5,000.00
461	Williamspott, Pa.	100.00	100.00
464	Vincennes, Ind.	300.00	300.00
465	Beardstown, Ill.	1,000.00	1,000.00
466	Austin, Minn.	500.00	175.00
467	Los Angeles, Calif.	1,000.00	1,000.00
468	Hanover, Maine	3,167.25	3,167.25
471	Tucson, Ariz.	1,700.00	1,700.00
473	Mitchell, S. D.	315.00	315.00
482	New York, N. Y.	25,000.00	1,010,225.00
486	West Palm Beach, Fla.	50.00	4,500.00
489	Middletown, N. Y.	2,200.00	2,200.00
511	Cincinnati, Ohio	101.00	101.00

CANADA

Local	City	Purchased by	
		Local	Members
145	A. F. of M.	\$75,000.00	75,000.00
145	Vancouver, B. C.	500.00	500.00
180	Ottawa, Ont.	500.00	\$1,280.00
298	Niagara Falls, Ont.	350.00	350.00
390	Edmonton, Alta.	5,000.00	5,000.00
406	Montreal, P. Q.	2,000.00	2,000.00
553	Quebec, P. Q.	50.00	50.00
571	Halifax, N. S.	12,000.00	12,000.00
623	St. Thomas, Ont.	8,000.00	8,000.00

MUSIC SPEEDS WORK

(Continued from Page One)

fection of loudspeaker systems that carry the music to every nook and cranny of even the largest building with a high degree of fidelity. A few short years ago the best of the loudspeaker systems were rasping things that would be more likely to cause annoyance than to soothe or entertain. Some of the people who install these systems will provide the music, too, by records, of course, for as many hours of the day as required.

Today some 5,000 plants and factories, including many of nation-wide prominence, are utilizing music. General Electric, for example, and American Tobacco Company, Ross Carrier Company, Botany Worsted Mills, Curtiss-Wright Corporation, Bristol-Myers Company, Morgan Bros. Laundry, Kent Stores, the Cluett, Peabody Company, Picatinny Arsenal, National Pneumatic Tool Company, Weston Electrical Instrument Corporation, and many others.

The Buffalo plant of the Curtiss-Wright Corporation, airplane makers, has an installation of about 600 loudspeakers, and the musical system is on a 24-hour basis. Even a battleship can be built better to music, apparently, for the men working on the 35,000-ton Alabama hear six concerts daily from phonograph records played through an amplifying system.

At the Bristol-Myers Company, Hillsdale, N. J., four hours of swing music and opera are provided through a newly installed system. The musical program is on from 8:30 to 9:30 each morning, for two hours at the lunch period, beginning

at 11:30, and from 3 to 4 in the afternoon. Both radio and recorded music are used. Already an increase in efficiency among the workers is reported. The day seems shorter and more pleasant, mechanical tasks are performed with greater enthusiasm, and there is less distraction from the tasks to be performed.

Westinghouse Electric adopted music in an accidental way. It was discovered that when records were played to test radio receivers, the workers thoroughly enjoyed the music and were less fatigued. In time musical selections became an established routine in the plant, with a hook-up of amplifiers to a record-playing and radio system. Both popular and classical music are used.

The Cluett, Peabody Company first experimented with music dispensing apparatus in the ironing room, and the results were so good that music soon was brought to other employees throughout the factory during working hours.

Aid to Office Work

A most interesting experiment was carried out recently on the use of music to make the day more pleasant for office workers. P. D. Smith, manager of the Insurance Building, Oakland, Calif., installed sound amplifiers throughout the building. The projectors were so arranged that music could be heard clearly in the main floor lobby and in the corridors of upper floors, but could not be heard behind closed doors. The idea was to avoid forcing music on those who did not like it.

From Mr. Smith's own office, record selections were played. The original list of more than 200 recordings included waltzes, college songs, marches, orchestra pieces, vocal solos, and classical, religious and symphonic music. The musical experiment began on a Monday when office workers returned to work none too

eagerly from their week-end holiday. It was interesting to note, declares Mr. Smith, how listless expressions changed instantly when such cheery tunes as "Whistle While You Work", "Anchors Aweigh", "Jingle Bells", and similar snappy selections, were heard.

How did the tenants take to this musical fiesta? The majority said the music did not disturb them, and a check-up of one floor disclosed that 25 out of 27 offices had their doors wedged open to admit the music. When the novelty wore off and the practical value of a musical working day began to dawn on the tenants they started to make requests for favorite selections. Quite a few of the tenants now bring favorite records to be played.

The make-up of the daily schedule is significant. It calls for marches and other snappy music from 8 to 9 in the morning when people are coming to work, again during the luncheon period, and around 5 o'clock in the evening. These are the times when there is a lag in physical and mental energy, and the brisk music helps to stir up the hearers. At other hours more subdued types of music are played, thus maintaining a proper balance. An overlarge dose of stimulating music soon tires one out, and, similarly, more soothing music played throughout an entire day induces lethargy.

Surgery Aid

The magical effects of music reach into many fields. It is said that the famous German surgeon Billroth operated most brilliantly when he had attended a concert the previous evening. There have also been surgeons who actually sang as they operated. This was before it was realized what germs would do in open wounds, and before masks were worn over the mouth. However, it is still considered

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a good idea to have some music in the operating room, for the benefit of both the patient and the surgeon.

Dentists find that radios help to take the patient's mind off the drill. Some patients will ask that the radio be turned on. One dentist went so far as to arrange earphones for the patient so that the noise of the drill would not interfere with the program.

Much remains to be learned about music's great powers. Experimenters at Brooklyn State Hospital recently staged a 45-minute jam session by Vincent Lopez's Orchestra for 20 mentally depressed patients. One man who had refused to move actively for some time began to tap his toes, rose to his feet and even snapped his fingers. When music has such an effect on the mentally and physically depressed, it is certain to have an even greater effect on the normal individual.

—Commerce Magazine.

Grand Opera

Once again as the lights dim in the opera house in Richmond, final stop of the Metropolitan Opera Company's tour, and the closing curtain falls on local opera seasons throughout the country, all eyes turn to the Cincinnati Summer Opera Association, the only summer season of opera in America. Midst the crescendo of pre-season activity, the Cincinnati company has sounded its first note, a note that stirs interest and encouragement in artistic circles, for it is the announcement of "Aria Auditions", a plan to seek out America's undiscovered musical talent. After a turbulent season coping with the many difficulties occasioned by the war and subsequent loss of a dozen prominent singers, this is extremely welcome news. America has realized that the foreign soil in which opera has been so long and so deeply rooted is no longer fertile for further development and growth. We must look to our own resources.

Springing up like mushrooms are projects to develop our latent abilities. The Cincinnati plan is one of the most unique and ambitious yet disclosed. More familiar are the Metropolitan Auditions of the Air, through which that company has successfully augmented its ranks with promising young artists. Then, too, recent school productions such as those at Fordham University and the Juilliard School have presented America's stars of tomorrow in the making.

Nor do our native composers lack attention or encouragement. The enterprising New Opera Company is currently sponsoring a contest for their benefit, while the "Composer's Theatre" offers an excellent opportunity for opera production by radio, a field chock-full of potentialities far beyond the highest concept of our musical forefathers.

Everywhere there has been gratifying evidence of opera's place in public esteem. The enthusiasm awarded the Metropolitan Company's tour, the response to the New Opera Company project and the rapid establishment of diverse experimental groups manifest growing interest in the fostering of America's musical endowments and the retention of the world's immortal gems. Today we are the mainstay of opera in a world struggling for liberty and the pursuit of a democratic way of life which includes cultural aspects without totalitarian restrictions. Its survival is our responsibility, and there is every evidence that Americans have accepted the challenge.

Aria Auditions

The Cincinnati Summer Opera Association is sponsoring a nation-wide talent search called "Aria Auditions" designed to discover American singers who aspire to an operatic career, the winner to appear with the company during the coming season.

With the cooperation of radio stations, the contest reaches every section of the country, rather than being confined to a few large cities where most auditions are conducted. The United States is divided into twelve zones, and radio stations in each zone, after presenting local contestants in "Aria Audition" programs, will select the outstanding voice, make a recording of it, and submit this together with a photograph of the singer and personal information to a designated regional board consisting of representatives of stations affiliated with the three major networks, of independent broadcasters and of the Cincinnati Summer Opera Association.

The winner in each of the twelve districts will be brought to Cincinnati, with expenses paid, for final auditions later this month. Giovanni Martinelli, recently appointed radio director of the Cincinnati Summer Opera Association, is performing his first duty as coordinator of activities in the selection of the twelve semifinalists.

Four Winners

Four of the contestants will be selected by a board of eminent musical authorities to appear with the company in an important operatic role. They will receive musical coaching in the roles assigned to them and will be paid a professional fee for their performances.

The winners will also be invited to remain in Cincinnati for six weeks, with all expenses paid, for general instruction in opera.

"Aria Auditions" offer a golden opportunity to all American singers over eighteen years of age. No specialized training is required, although, of course, it is desirable. There is no necessity for a competitor to travel to a distant city at his own expense to enter the contest; he need only go to the nearest radio

station to participate, and expenses for all further competition are borne by the Cincinnati Opera Association. The award is unconditional and offers an immediate objective.

Cincinnati Summer Opera claims the distinction of having presented many well-known singers, James Melton and Jan Peerce among them, in their operatic debuts. It has also presented many opera stars in new roles for the first time, including Gladys Swarthout as Carmen and Grace Moore as Tosca. Winners of "Aria Auditions" will be in the company of many of the highest ranking names in opera and radio.

Final Fortnight

For the last lap of the Metropolitan tour the company journeyed southward from Bloomington, Indiana, to pay its fourth annual visit to Dallas, Texas. Preceding years had proved the Metropolitan engagement to be a highlight of the Spring season in the Southwest, drawing a large audience of Dallasites and Texans from the Rio Grande to the Red River, in addition to visitors from the surrounding states and Mexico. This year's audience came from an even larger area, for the cancellation of the New Orleans engagement left Dallas the westernmost point of the tour.



LICIA ALBANESE

Lily Pons, who holds a record for drawing the largest attendance ever accommodated for a paid performance at the Fair Park Auditorium, opened the engagement April 15th in the title role of "Lucia di Lammermoor", the company's only presentation of the Donizetti work this season. A lively performance of "Don Giovanni" followed on April 16th, with Josephine Antoine singing her first Zerlina. "Carmen", most popular opera of the tour, was presented April 17th, introducing the season's new gypsy heroine, Lily Djanel, and featuring Licia Albanese in her successful new role of Micaela.

An afternoon performance of "Aida" April 18th was followed by "Il Barbiere di Siviglia" in the evening, closing the engagement in merry spirits.

Birmingham Visit

Heading eastward again, the company stopped, April 20th, for the first time in thirty-seven years at Birmingham, Alabama. A glittering audience turned out to welcome them and hear Helen Jepson and Jan Peerce in "La Traviata".

Atlanta displayed its southern hospitality to the Metropolitan Opera Company for the twenty-fourth time during the three-day engagement opening April 21st with "Carmen". A rollicking performance of "Il Barbiere di Siviglia" followed on

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April 22nd, and on April 23rd Georgians were charmed by Donizetti's "La Fille Du Regiment".

Richmond was treated to its first French operas by the Metropolitan Opera Company on the last engagement of its tour. Lily Djanel, on April 24th, introduced fiery "Carmen". Another Lily of France, Lily Pons, appeared as the petite heroine of "La Fille Du Regiment", April 25th, closing the Spring tour.

Tour Totals

ALTHOUGH the verdict on the question of reopening the Metropolitan Opera House next Winter has not yet been announced, the financial reports on engagements played during the tour add a note of promise to the speculation. From Baltimore, Cleveland and Dallas word of the success enjoyed in those cities has already been received. It was noted that the war had little effect on attendance.

Metropolitan Audition Winners

FOUR young people each received the coveted award of a Metropolitan contract this season in addition to a check for \$1,000, a record unprecedented in the seven-year history of the Metropolitan Auditions of the Air. The prize-winners were Frances Greer, lyric soprano; Margaret Harshaw, contralto; Elwood Gary, tenor, and Clifford Harvuot, baritone.

So very difficult was the decision that all six final contestants were invited by the judges to sing at the season's closing Sunday night concert in order to hear their voices in the great spaces of the Metropolitan Opera House. Even then, the two runners-up, Virginia MacWatters, coloratura soprano from Philadelphia, and Robert Brink, bass-baritone from Cleveland Heights, were considered so fine that each received an award of \$500.

The selections sung by the six aspirants, who appeared on a program with artists in the company's regular roster, were: Margaret Harshaw, "Weiche Wotan" from Wagner's "Das Rheingold"; Elwood Gary, "Che gelida manina" from Puccini's "La Boheme"; Virginia MacWatters, "Una voce poco fa" from Rossini's "Il Barbiere di Siviglia"; Clifford Harvuot, the Prologue from Leoncavallo's "Pagliacci"; Frances Greer, "Mi chiamano Mimì" from Puccini's "La Boheme", and Robert Brink, the monologue from Mousorgsky's "Boris Godunoff".

Singers in the Making

FRANCES GREER, a native of Arkansas, worked with the former Metropolitan baritone, Pasquale Amato, during her four years at Louisiana State University, and toured both this country and Europe with the University's Symphony Orchestra. During the past four years she appeared in many leading roles with the Philadelphia Opera Company and has had three years of musical comedy experience with the Memphis Open Air Theatre to her credit. Indeed, the latter organization may be given credit for her "discovery".

Margaret Harshaw, from Narberth, Pennsylvania, at the age of twenty, won an Elstedford Contest, followed three years later with the prize of the National Federation of Music Clubs. Next a scholarship at the Juilliard School brought her under the tutelage of Mme. Schoen-René and afforded her leading roles in productions of the Opera Department. She gleaned further experience with the Steel Pier Opera Company, the Robin Hood Dell and the summer season at Chautauqua.

Elwood Gary's route to grand opera has been detoured through vaudeville, musical comedy, extensive radio work and welterweight amateur boxing. Born in New Jersey, he moved to Baltimore with his family in his early youth. Here he studied

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singing for three years with Helena Peet, and, after winning an audition on a Teddy Joyce program, turned his talents to crooning. However, even the rewards of vaudeville did not curb his operatic aspirations. He returned to Baltimore and spent six years working with Eugene Martinet of the Baltimore Civic Opera Company, finally attaining leading roles in several productions.

Clifford Harvuot, from Norwood, Ohio, inherited his musical talents from his grandmother, a pupil of Tetrassini. The depression years forced him into a diversity of jobs, but he managed to salvage enough time to direct a church choir, run a glee club and take seven years of courses at the Cincinnati Conservatory of Music, working with Dan Beddoe and Laura May Wright. Through an audition at the Juilliard School he won a scholarship to study with Mme. Schoen-René and to appear in several of the Opera Department productions. At the same time, he has financed himself with church and synagogue positions, engagements in Chautauqua and Worcester. Upon completion of his existing contracts, he will relax his operatic efforts for the duration

Aria AUDITIONS
CINCINNATI SUMMER OPERA

to fulfill his military obligations as a 1-A draftee.

Between-the-Lines

HELEN TRAUBEL'S name was listed among the nation's ten outstanding young women of 1941 in a poll conducted by a committee of educators, under the chairmanship of Professor Vera R. Killduff of Webster College, at a meeting at Babson Park, Florida.

Risë Stevens will spend a busy summer in Hollywood, where she is scheduled to make three pictures: a comedy, a musical and a version of "Du Barry".

Gladys Swarthout, in her ten years of broadcasting, has missed only one engagement. The company for which she sings is not permitted by law to insure its own star; so the account, at \$2,000 a date, was recently placed with Lloyds of London.

Opera Radio Premiere

THE world premiere by radio of Randall Thompson's one-act opera, "Solomon and Balkis", on March 29th was the first product of the "Composer's Theatre", a project designed to encourage American composers to produce chamber operas in English that are theatrically effective yet sufficiently concise and simple to make feasible performance by radio or on the stages of small theatres.

A novel fact consonant with the introduction of this new opera is the unwitting appearance of Rudyard Kipling in a new role, that of an opera librettist. It is the English author's tale, "The Butterfly



HOWARD BARLOW (Left) and RANDALL THOMPSON

That Stamped", one of the "Just So Stories", upon which the opera is based. When Mr. Thompson prepared his adaptation, he was amazed to discover that Kipling's prose lent itself to musical setting so well that in many instances he could use the author's very words.

The principal roles in the initial performance were sung by John Gurney as King Solomon, Mona Paulee as Queen Balkis and Carlo Corelli as the Butterfly. Under Howard Barlow's baton, the orchestra contributed a brilliant performance.

The opera is scored for a small orchestra with an overture that includes a Hindustani march for King Solomon and sensuous measures for Balkis. The Butterfly makes a noise like a small darning-needle when he stamps, causing Solomon's own castle to crumble at the sound.

Contest for Composers

A COMPETITION for a one-act opera by an American-born composer has been announced by the New Opera Company. The winner will receive a cash award of \$1,000 together with a guarantee that his work will be performed by the Company in its 1943 season if the judges consider it suitable. An American subject is preferred but not required.

Judges will be Howard Barlow, conductor of the Columbia Broadcasting System and Baltimore Symphony Orchestra; Olin Downes, music critic of *The New York Times*; and Albert Stoessel, conductor of the Oratorio Society, Chautauqua Symphony Orchestra and the opera productions of the Juilliard School.

Closing date for the contest is November 1, 1942, and up to that time entries may be sent to the Company's office, 113 West 57th Street. The composer's name should not appear upon any part of the score, but his entry should be accompanied with a birth certificate or equivalent affidavit to prove that he was born in this country.

Austrian Art

JOHANN STRAUSS'S opera "Die Fledermaus" (The Bat) presented at the Pythian Theatre under the auspices of the Committee for the Preservation of Austrian Art and Culture in the United States was received by such enthusiastic audiences at the three performances, April

11th and in the afternoon and evening of April 12th, that two additional performances, April 16th and 17th, were added to the schedule.

The cast included Margit Bokor as Rosalinde, Judith Hellwig as Adèle, Hella Crossley as Ida, Oscar Karlwels as Prince Orlofsky, Igo Gutman as Alfred, Ralph Herbert as Eisenstein, Karl Farkas as Frosch, Carlos Alexander as Falke, Paul Kuhn as Dr. Blind and Charles Brook as Franke. Robert Stolz conducted.

Juilliard's "Giovanni"

MOZART'S "Don Giovanni" was presented in Edward J. Dent's English version April 8th, 9th, 10th and 11th as the season's final offering by the opera department of the Juilliard School of Music. To pronounce the production a highly perfected one would be an exaggeration, for the score is extremely exacting even for widely experienced singers. However, the spirit and vitality contributed by the students, in addition to the handling of the "secco" recitatives, made the performances decidedly creditable.

The cast for the first evening's performance was headed by Hugh Thompson, who proved vocally competent in the title role, and William Dean, who gave the most professional impersonation of the evening as Leporello. The most accomplished singing was provided by Richard Manning, who, as Ottavio, disclosed a promising voice used with taste and feeling. Russell Skitch merited praise in the role of the Commendatore, as did Francis Rogler as Masetto.

Vocal honors among the women went to Louise Giachino as Donna Anna. Close seconds were Biruta Ramoska as Donna Elvira and Jean Cabbage as Zerlina. Alternating casts appeared in the repeat performances.

All four performances were conducted by Albert Stoessel. Gregory Ashman was chorus master; Alfredo Valenti handled the stage direction and Frederick J. Kiesler, the scenic direction.

Classic Greek Opera

AN excellent performance of "The Eumenides" was given recently in the original Greek by students of Fordham University. The ingenious handling of the choruses by John Colman, his use of drums in the balloting scene and intoned declamation, added great dramatic force.

It was acted entirely by men. Richard T. Burgi, as the Leader of the Furies, achieved a performance of remarkable power and stature, and a manly Orestes was supplied by Robert T. Stewart. John H. Birmingham, as Athena, and Charles M. Mattingly, as Apollo, added true eloquence and stateliness.

The performance was well-knit and dignified, and accurately recreated the austere grandeur of classic Greek drama, forefather of opera as we know it today.

By Popular Demand

AN opera "popularity contest" was conducted by Alfredo Salmaggi when, at his invitation, the public voted to select

the repertoire for the six-day series of operas given during Easter Week at the Brooklyn Academy of Music. Those receiving the greatest number of votes were performed, beginning with "Carmen", April 6th, conducted by Miquel Sandoval. "La Traviata" followed on April 7th, again under Mr. Sandoval's baton. The selection April 8th was "Il Barbiere di Siviglia", with Angelo Canarutto conducting, succeeded by a double-bill of "Cavalleria Rusticana" and "Pagliacci" on April 9th, with Gabriele Simeoni conducting. Mr. Canarutto returned to the podium for the performance of "Faust" April 10th, and the final performance of the series was "Aida", April 11th, directed by Mr. Simeoni.

Trovatore and Traviata

WITH the Metropolitan just a hop-skip-and-a-jump away, Newark sometimes finds itself musically neglected, but the exceptional productions of "Il Trovatore" March 29th and "La Traviata" April 5th left little to be desired.

The former opera was presented at the Mosque by the combined Newark Civic and New Jersey opera troupes, with Giovanni Martinelli heading the cast. His Manrico was expertly projected, capturing every shade of emotion and meaning. Eida Ercole, soprano, of the Philadelphia and Chicago operas, and Angelo Pilotto, baritone of the Cincinnati Opera Company, added properly dramatic performances. Singing with these distinguished artists was a member of the Newark Civic

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and New Jersey opera troupes, contralto Georgeanna Bourdon, who proved to be a thrilling and impassioned Azucena. The work of the quartet in the final scene was a brilliant climax to the production. William Spada conducted.

The Easter Sunday performance of "La Traviata" at the Newark Opera House, presented by the National Grand Opera Company, was received with enthusiastic *bravos* from the large audience. Soprano Hilda Reggiani and tenor Bruno Landi of the Metropolitan were starred, and able support was contributed by an excellent cast that included Alfredo Chigi, Florence Paula, Ina Morrell, Charles Sorvino, Sidney Morton, Myron Ehrlich and George Lipton. Emerson Buckley conducted.

Trenton Turnout

A HEARTY pat on the back is certainly due the Trenton Opera Association, for it is the only self-supporting opera company in the country, and has again emerged in the black, showing a profit for its second season.

The final performance on April 9th was the company's fifth consecutive sell-out. It was a double bill of "Cavalleria Rusticana" and "Pagliacci". The cast of the former opera was headed by Della Samoloff, who was a pleasing Santuzza. Capable performances were contributed by Norberto Ardelli as Turiddu and Carlo Morelli as Alfio. To the credit side may also be added the young and enthusiastic chorus.

High honors of the evening were reaped in the fine performance of "Pagliacci". First of all, there was Giovanni Martignelli, who rose from a sick bed to sing the role of Canio. His intense and dramatic portrayal dominated the production and his singing of "Vesti la giubba" brought an ovation from the audience. Carlo Morelli reappeared, singing the role of Tonio brilliantly.

The surprise of the performance was provided by two virtually unknown artists, soprano Dorothy Kirsten and baritone Earl Wrightson. Miss Kirsten, Grace Moore's protegee, displayed good histrionic sense and a voice of exceptionally fine quality, in addition to attributes of youth and comeliness. Mr. Wrightson's steady voice proved both fresh and powerful, and his acting was also irreproachable. The love scene between the two was outstanding. Performances of this calibre foreshadow very rosy futures for both young singers.

Michael Kuttner conducted, and a local chorus and orchestra was used for both productions.

Quaker City Summary

A BACKWARD glance over the recently completed season of the ambitious young Philadelphia Opera Company shows that 14 full-length and six one-act operas were given in 31 performances. All but six were in English.

Its regular subscription season has grown from two performances in 1939 to six in 1939-40 and seven in each of the last two. The 63 singers who have appeared with the company are all native Americans.

San Carlo in Chicago

VERDI'S classic "Aida" opened the San Carlo Opera Company's Spring season in Chicago April 12th at the Civic Opera House with a capacity audience on hand. Anna Roselle shone in the title role opposite Harold Lindl's fine Rhadames. Mostyn Thomas as Amonasro and Coe Glade as his daughter, Amneris, were outstanding both vocally and dramatically. Commendable singing by Francesco Curci, Richard Wentworth and Harold Kravitt helped make it a colorful, tempestuous performance. Carlo Peroni conducted.

Another full house turned out April 13th to greet the second performance, "La Traviata". Mr. Peroni was again on the podium. Vocal honors went to Lucille Meusel as Violetta and Eugene Conley as Alfredo, supported by a well-rounded cast with Ivan Petroff as the elder Germont and Mary Belle as Annina.

"Carmen", presented April 14th, proved to be one of the most brilliant of the San Carlo Opera Company productions. Coe Glade outdid herself in the title role, and the Escamillo of Mostyn Thomas and Don Jose of Harold Lindl were both very good. Leola Turner sang smoothly as Micaela, but her interpretation was a trifle coy. Mr. Peroni was, as usual, conductor.

On an equally high plane were the remainder of the Chicago season's performances: "Rigoletto", April 15th, "La Boheme", April 16th, "Faust", April 17th and a double-bill of "Martha" and "Secret of Suzanne" in the afternoon and "Il Trovatore" in the evening April 18th. The closing performances on April 19th were "Cavalleria Rusticana" and "Pagliacci"

Plot-of-the-Month

WOLF-FERRARI'S "Secret of Suzanne" was the only opera in the somewhat restricted repertoire to be heard for the first time this season. The score of this one-act opera is delicate almost to the point of tenuity, and the plot is likewise a mere sketch. There are but three char-

acters: Count Gil, his bride, Countess Suzanne, and a mute servant, Sante.

The youthful bride is hesitant to admit that she smokes cigarettes, fearing that she will arouse the Count's disapproval or anger. However, when her husband enters and detects the odor of tobacco, he immediately suspects that his wife has been entertaining a lover. He accuses her of withholding some secret, and in a jealous rage smashes furniture and bric-a-brac about the room. The Countess flees, but returns to try in vain to allay his suspicions.

When her husband hurries off in a temper, she relaxes to enjoy a smoke but is surprised by the Count's sudden return. In confusion, she tosses the cigarette into the fire, but the tell-tale odor remains, increasing the rage of the Count. He dashes furiously through the house in search of his supposed rival. His pursuit is, of course, unsuccessful, and he again leaves, hoping to pick up some trail of the man.

Again the Countess comforts herself with a cigarette, but this time her husband appears at the window. She ducks the cigarette guiltily behind her when he leaps into the room, but he believes she is hiding her lover and makes a dash for him. He encounters instead the hot end of the cigarette! Suzanne's secret is revealed, but the Count is so relieved to find that she still loves only him, that peace is restored and he and his wife puff happily from the same cigarette.

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HOW high the United States Government rates Top-Flight Bands as morale boosters is indicated by its use of them as the nucleus of one of the series of paid units touring Army camps this Summer under the sponsorship of the USO. Each band with three or four vaudeville acts will circulate through training centers. Bands so far lined up are Bob Chester's, Bobby Byrne's, Jan Savitt's and Will Osborne's. Others which will probably be included are those of Charlie Barnett and Dick Stable. It is asserted the pay will be higher than scale. An added inducement may be the network broadcast from one camp each week.

Manhattan Medley

LEO REISMAN opened at the Rainbow Room, New York, April 1st.

TOMMY TUCKER moved his crew into Essex House, New York, April 4th.

LIONEL HAMPTON began a four-weeker at Savoy Ballroom, New York, April 19th.

VINCENT LOPEZ is still being featured at Hotel Taft, New York, in the Grill Room.

AL POSTAL and his men are having great success one-nighting it in and about New York. They will play for the New York City Transit Company dance at the Fraternal Clubhouse, New York, May 16th.

RAY MCKINLEY moved into his first location when he succeeded Vaughn Monroe at Hotel Commodore, New York, April 18th.

New York Neighbors

ART MOONEY at this writing is breaking all records at The Boulevard in Elmhurst, Long Island. Incidentally he is conducting a talent search for a girl vocalist to be featured with the orchestra.

MITCHELL AYRES and his "Fashions in Music" orchestra returned to the New Pelham Heath Inn April 16th, introducing "The Jammers", a new six-piece swing unit.

New England Nabobs

GRAY GORDON nicked off a date at Brunswick Hotel, Boston, when the Army took it over. He will go into Tic-Toc Club there for two weeks, May 17th.

DICK JURGENS took over at the Totem Pole, Auburndale, Mass., in April.

RONNY ROMMEL and his orchestra proved a big attraction at Lenny's Rainbow Room in Bridgeport. Rommel and Roland Young are the vocalists.

Quaker Quickies

ABE LYMAN got the bid for the Press Photographers' Ball, April 17th, at the Bellevue-Stratford Hotel, Philadelphia.

SAMMY WATKINS' ORCHESTRA had a renewal at William Penn Hotel, Pittsburgh, which took it well into May.

Southward Swing

BOYD RAEBURN, after changing the style of his band, went into Tunetown Ballroom, St. Louis, April 14th for two weeks. During June he will be at Roosevelt Hotel, New Orleans.

EDDIE VARZOS, about the middle of April, closed at Park Lane Hotel, St.

Louis, and went into Providence-Biltmore Hotel, Providence, Rhode Island, where he is booked for an indefinite stay.

LES BROWN had a week at the Baltimore Hippodrome in April.



LES BROWN

GEORGE OLSEN went into Palomar Ballroom, Norfolk, Virginia, April 16th.

The McFARLAND TWINS slid into Summit, Baltimore, for an indefinite stay, early in April.

Jersey Jive

JOHNNY MCGEE on April 9th began a four-weeker at Top Hat, Union City, New Jersey.

KORN KOBBLERS got another renewal at Flagship, Union, New Jersey, which will keep them there until the end of May.

KAY KYSER, who struck up at the Chicago Theatre, Chicago, the week of April 17th, will finish his four-weeker at Meadowbrook, Cedar Grove, New Jersey, toward the end of May. This was his first eastern location in several years.

ALVINO REY will return to Meadowbrook, Cedar Grove, New Jersey, May 29th, following Kay Kyser. He already has a fall booking at the Sherman Hotel, Chicago, and will open there November 6th for four weeks.

Chicago Chit-Chat

CAB CALLOWAY replaced Gene Krupa in the Panther Room of Hotel Sherman April 8th.



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JIMMY DORSEY will take over in the Panther Room in September.

EDDY DUCHIN opened the Empire Room of the Palmer House April 1st, a nucleus for a superb collection of talent. Given four extra weeks, he will be there through June 24th.

GENE KRUPA was at the Riverside Theatre, Milwaukee, the week of April 17th and at Chicago Theatre the week of May 1st.

VAL ERNIE followed Ramon Ramos into Drake Hotel April 13th.

HENRY KING took in four weeks at Edgewater Beach Hotel, beginning April 10th, followed by

WILL OSBORNE, who began a month there May 8th.

JAN GARBER went into the Edgewater June 5th to open that spot's Beach Walk season.

HORACE HEIDT began a five-weeker at the Edgewater Beach Hotel June 26th.

MATTY MALNECK held forth at the Ambassador East's Pump Room in April.

JOHN KIRBY replaced him May 9th.

ORRIN TUCKER opened at the Aragon April 12th.

Mid-West Maelstrom

DON BESTOR began his four-weeker at Monaco's, Cleveland, April 13th. Mildred Law, formerly with Vaughn Monroe, is his vocalist.

INA RAY HUTTON played Valley Dale, Columbus, Ohio, for two weeks, opening April 24th. She went into the Roosevelt Hotel, Washington, May 10th for another two-weeker.

FREDDIE FISHER followed his three-weeker at Club Lido, South Bend, Indiana, with a week at Riverside Theatre, Milwaukee.

RAMON RAMOS wound up his season's run at Drake Hotel, Chicago, April 12th, and headed for Penobscot Club, Detroit, beginning there April 24th.

Denver's Didoes

WILL BRADLEY has signed for a summer date at Lakeside Park, Denver.

HENRY BUSSE is just (May 15th) beginning a fortnight's stay at Lakeside Park, Denver.



AL DONAHUE

Coastwise Capers

XAVIER CUGAT arrived on the Coast May 6th for one-nighters. He'll begin his picture work May 18th.

AL DONAHUE and his orchestra took over at the Palace Hotel, San Francisco, March 24th instead of May 5th.

BOB CROSBY'S BAND moved into the Biltmore Bowl, Los Angeles, for an indefinite stay May 1st.

LOUIS ARMSTRONG played the Los Angeles Orpheum the week of April 29th, and the Palomar, Seattle, the week of May 18th.

FREDDY MARTIN will open at the Cocoanut Grove of the Ambassador Hotel, May 19th.

GLENN MILLER and his band checked in last month at 20th Century Fox, Los Angeles, for "Orchestra Wife". They are scheduled for Hotel Sherman's Panther Room in Chicago, in July.

Gate Swingers

DUKE ELLINGTON opened at Jimmy Contratto's Trianon, South Gate, California, April 2nd. Bob Crosby's men who had played the spot for 19 weeks previously, turned out *en masse* for Ellington's opening.

ELLA FITZGERALD followed Duke Ellington at the Trianon.

TED LEWIS will go into the Showboat, Seattle, May 17th for 17 days, following which date he will play the Los Angeles Orpheum and Golden Gate, San Francisco.

PAUL WHITEMAN dropped anchor at Golden Gate, San Francisco, April 22nd.

Hollywood Hilarity

SONNY DUNHAM opened at Hollywood Palladium, April 7th, for three weeks.

HARRY JAMES took over, April 28th, at the Hollywood Palladium.

OZZIE NELSON was held over at the Florentine Gardens.

They Get About

RUSS MORGAN devoted the last half of April to stands in Michigan: State Theatre, Kalamazoo; Keith, Grand Rapids; Strand, Lansing; Michigan Theatre, Ann Arbor; Temple Theatre, Saginaw. He will open the Fall season of the Edgewater Beach Hotel, Chicago.

JAN SAVITT had a crowded week from April 13th through 19th, taking one-nighters in various cities of Iowa: Dubuque, Fort Dodge, Iowa City and Ames; and in Albert Lea and St. Paul, Minnesota, and Lincoln, Nebraska.

JIMMIE LUNCEFORD is having a busy May, with one-nighters in St. Louis, Chicago, Cleveland, Kansas City, Lincoln, Topeka, Denver, Salt Lake City, Idaho Falls, Vancouver, Seattle, Portland (Oregon) and Sacramento.



JIMMIE LUNCEFORD AS A PILOT

MUGGSY SPANIER, after taking six months' air time at Arcadia Ballroom, New York, struck out on the road, beginning with an April 3-6 date at the Strand Theatre, Brooklyn. His two-weeker at Tunetown Ballroom, St. Louis, ended April 11th.

Pleased To Announce—

SONNY SKYLER, featured vocalist with Vincent Lopez's orchestra for more than three years, left the group last month to form his own band.

MICHAEL LORING broke up his outfit April 12th to go back to New York and make preparations to join the Navy.

MARY MARSHALL and her Esquires have added a new lead sax man, Al Yost.

Campus Consensus

ACCORDING to a poll of student bodies in the various colleges in the United States, the ten most popular orchestras (in the order of their votes) are as follows:

- Glenn Miller
- Tommy Dorsey
- Harry James
- Benny Goodman
- Jimmy Dorsey
- Vaughn Monroe
- Sammy Kaye
- Kay Kyser
- Charlie Spivak
- Woody Herman

Semesters in Success

KAY KYSER, band leader extraordinary and "professor emeritus" of the College of Musical Knowledge, explains his success simply. "I happen to have a faculty for doing things in a way that adds up to enjoyment". We happen to know, however, that the items that add up in this success are a genius for organization, a liking for hard work, and an astonishing gift for being several places at the same time.

As a young man of 18, Mr. Kyser was looking ahead to a career in law. But, in college, he organized a band, the legal profession thereby losing very promising material. That college band, with its six members, played its first professional engagement in Oxford, North Carolina, a date that brought its leader sixty dollars. A few more such transactions and the band headed East, in its old Model T, to weather a few financial storms and finally establish itself.

Kyser doesn't pin his success on any one formula, but he feels the following precepts have served him well: "No matter how hot you're playing it, the tune must always be recognizable", and "It's O. K. to play the classics in the modern idiom, but don't swing 'em". Incidentally, he gets the questions for his quizzes largely from his weekly mailbag, which averages 12,000 letters. "Couldn't possibly think 'em all up myself", he says.

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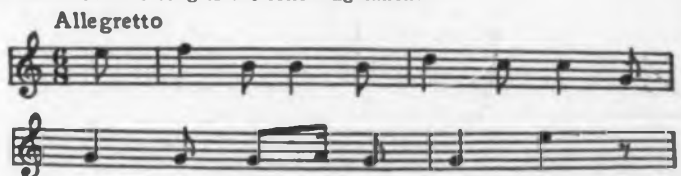
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♦ MUSICAL QUIZ ♦

(Answers on Page Thirty-two)

1. Each of the composers, Mozart, Verdi, Palestrina, and Beethoven, was a contemporary of one of the following historical figures: Queen Victoria, Napoleon Buonaparte, Benjamin Franklin, Sir Walter Raleigh. Pair off the contemporaries.
2. Each of the following figures: 31, 35, 46, 56, 65, 77 and 87 represents the age at death of one of the following composers: Schumann, Bach, Haydn, Verdi, Mozart, Schubert and Beethoven. Group the composers according to their life spans.
3. From which famous song is the following taken:



4. Which great musician made each of the following statements, and of which great musician was he speaking?
 - (a) "Hats off, gentlemen: a genius!"
 - (b) "I declare to you before God, and as an honest man, that your son is the greatest composer I know, either personally or by name."
 - (c) "Keep your eyes on him. Some day he will give the world something to talk about."
5. Which opera includes:
 - (a) reminiscent phrases from "The Star-Spangled Banner".
 - (b) "The Last Rose of Summer" sung as an aria.
 - (c) a "lesson scene" in which "Home, Sweet Home" is sometimes chosen as a vocal "exercise".

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

THE musical public of New York has been regaled with a notable variety of orchestral conductors during the season just ended. The varied talents of these maestri have been exerted and displayed to interesting advantage with the Philharmonic orchestra and the City Symphony as well as the Metropolitan Opera orchestra.

The question arises as to whether it is possible for the members of an orchestral body to maintain top-notch artistry when playing under a leader whose period of direction is scheduled to extend over a limited number of weeks. This pertinent interrogation is usually answered in the negative. Might it not be, however, that the spur and stimulation of a periodically differing personality, especially a dynamic one, would be inclined to put the men on their mettle and bring about results that give rise to unwonted virtuosity? It is a viewpoint that may be somewhat startling, but, after all, the players in a major orchestra like the Philharmonic are men of many years of experience and are of a superior standard of musicianship that is adjustable to the domination of any intelligently erudite director. The most arduous task would seem to lie with the conductor whose job it is to do the preliminary drilling, the pre-season whipping-into-shape of the orchestra which may have lapsed into a partial slackness during the between-season interim. One remembers that during the years of the Mengelberg-Toscanini regime this work of shaping and sharpening the orchestral wits was performed by Willem Mengelberg so that upon the arrival of Toscanini the men had gone through a gearing process that made the advent of his taking-over an immeasurably simpler one than it would otherwise have been. Mengelberg was an amazing and indefatigable worker at rehearsals; not satisfied with telling the men what effects he desired from them, he went further and told them exactly how to produce the desired result. Eventually this striking trait led to such a passion for detail that its complicated and exhausting persecution led to complete absence of spontaneity and the defeat of a precious talent.

If the men of the Philharmonic gave of their best to the leader whose direction they were most accustomed to, this would naturally be noticeable when they were playing under John Barbirolli. While one can sincerely admit that Mr. Barbirolli has made long strides in growth as an orchestral conductor during his years of tenure as permanent conductor of the Philharmonic, to say that the orchestra did its finest playing under his baton would be an overstatement. One thing I feel grateful for to Mr. Barbirolli is the fact that he does wield a baton. I miss seeing the stick in the hands of so many present-day maestri. Pointing the cues with a visual puncture instead of hand or finger waving, however graceful or beautiful those hands may be, is somewhat like writing with the trenchant point of a finely pointed pencil.

But that, of course, is beside the point. (No pun intended.) To think back over the men of this conductorial parade whom I have had the pleasure of watching and listening to, the one who stands out most clearly in my mind is Dmitri Mitropoulos, the Greek from Minneapolis. He may be at times, as Mr. Virgil Thomson writes, overbrutal and dry, but to dub him "underconfident" is beyond my understanding. When Mitropoulos stands up before any orchestra he inspires a confidence that is exceptional. Certainly the men of the Philharmonic or the NBC orchestras express admiration and confidence in his leadership and musicianship. I have heard a few players in the Philharmonic express unqualified enthusiasm for Mitropoulos' leadership while declaring at the same time that they don't like his programs. But one must remember that programs of music embracing largely a repertoire that is seldom performed and one that requires hard work and strenuous rehearsals sometimes appeal less to the performers than to the public.

Oftentimes it is noticeable that orchestral players may be technic-conscious to a startling degree and yet be completely reactionary in so far as the progress and evolution of music as an art or science is concerned. They like best to play the old standbys of the conventional repertoire in which they move freely and feel completely at home. The thought of adventuring with a leader who possesses the spirit of an adventurous explorer and who may expect them to scale perilous peaks and ford dangerously swift rivers of music which are largely unknown to them, not only fails to exhilarate them but wearies them in advance. So the conductor who wishes his men to enter with him into what may seem to them unexplored terrain must be pleasant-spoken, persuasive, and above all, inspire confidence. This Mr. Mitropoulos succeeds most expertly in accomplishing. His Busoni Memorial program, his performance of the Hindemith E flat Symphony, the Mahler Fourth Symphony, and other unhackneyed works attest to his skill as musician and explorer.

For Bruno Walter I have always had great admiration since I first heard him twenty years ago. A tendency toward sweetness is counteracted by a quality of nobility that infuses almost all that the man produces. While some may prefer the Mozart evocations of Sir Thomas Beecham to the interpretations of Walter, even these agree there is always much to be learned and digested from listening to Walter's readings of Mozart, Beethoven, Schumann or Bruckner, to name only a few of his interpretative high-points in conducting. The Sunday I heard him conduct this season was given over to a most funereal and lugubrious program that included the Mozart "Requiem" and the Brahms "Alto Rhapsody" and "Schicksalslied". Gloom pervaded the hall and one felt swathed in black crepe to the point of suffocation. Brahms on occasion could outdo even Tchaikovsky in somberness and the Germanic brand of gloom is more depressing than the Russian, to my mind. The Brahms Lieder literature seems to me the choicest part of all the creative output of this composer. While I could appreciate what Dr. Walter was accomplishing in his delving among masterpieces that Sunday I can't say that I enjoyed the undertaking. It was too nerve-wracking.

Artur Rodzinski did an outstanding job with the Berlioz Fantastique Symphony, later transferred to records which failed to equal the original performance. Few conductors are successful with this strange work and the only outstanding performance that comes to mind from the past was that of Arthur Nikisch with the Berlin Philharmonic.

It was a disappointment not to hear Sir Thomas Beecham with the Philharmonic during this spurge of conducting, for he is certainly one of the great baton-wielders. Not a specialist, Sir Thomas heightens all the works that he conducts. Hearing him conduct "Carmen" over the radio was like listening to it for the first time, so charmingly fresh and musical it sounded. Dramatic highlights and subtle musical characterization were there as well, and for me the point of interest was transferred from the stage to the orchestra pit. All of which I expressed to one of the members of the orchestra only to be told that, for his taste, Sir Thomas' idea of "Carmen" was too frivolous.

"You enjoy playing more under _____, perhaps?"
 "Not at all", he replied, "_____a conducting of opera is not impressive to the men in the Metropolitan orchestra. He is so sentimental over these works that he loves that he closes his eyes and goes on waving his baton without any consideration for players or singers. No, as an opera conductor he is not satisfactory."
 "Well, for heaven's sake, whom do you like then?" I asked, amused and somewhat irritated.

"_____", he shouted, as though the name had been waiting impatiently to emerge. "Ah, there is a real operatic conductor. He knows what he is doing and all the men in the orchestra realize it and like him for it. None of the others can touch him."

So perhaps what the public and the critics think, not that they always agree, is far and away the reverse of what the orchestral players think of the conductors under whom they play.

A most auspicious and impressive, as well as enjoyable debut was that made by the young Polish pianist, Witold Malcuzyński, at Carnegie Hall on April 20th. I could close my eyes and feel almost that I was listening to the Paderewski of thirty-five years ago. Such fire, spontaneity and grandeur is unusual in a newcomer to our town. The program was made up of what might be called hackneyed classics. But they all were made to glow with a vitality and beauty that is rare in these days of too much virtuosity. No speed laws were violated and yet the Chopin Polonaise, Opus 53, had all the magnificence and rhythmic grandiosity that it should possess and seldom does. Usually one can not hear the Polonaise for the plethora of octaves. May this young man have the great success he so richly deserves.

BOOKS OF THE DAY

By HOPE STODDARD

THE OPERA and its Future in America, by Herbert Graf; 305 pages; W. W. Norton and Company. \$4.75.

When office workers, bus drivers and clerks gave their one dollar apiece toward the continuance of the Metropolitan Association last year, they were the unconscious initiators of another era in operatic history. For they were bringing opera, after centuries of pampering at the gloved hands of the aristocracy, into frank comradeship with every-day citizens. This book by Herbert Graf is the first adequately to record this growth, from its inception in early Greek times, its development through the Middle Ages, Renaissance and Baroque periods, its hearkening to the ever more insistent call of common sense in the "age of reason", on through the centuries to the present day when movies, radio and television reveal beneath its formal exterior the flowing lines of the people's art.

Erudition and comprehensiveness might have slowed the tempo of the book, were not the author adept at avoiding weightiness. Putting to use his talents as stage director of the Metropolitan Opera Association he unfolds for us an historical spectacle of amazing calibre. Not only does he present numerous excellent photographs depicting each of opera's past and present innovations; his very style of writing—capturing the specific instance, the act as it occurs, the significant detail—keeps the mind's eye glued on the stage. Here is not opera in the score but opera in performance. Early stage maneuverings—a gigantic elephant formed of soldiers' shields dissolving in a flash to an army of men, celestial scenes wherein cherubs recline on clouds and Jupiter descends to touch off by fire the castle of Mars—give place to present-day impressionistic vistas achieving effects with a single line or a vast lowering shadow. Incidentally, once the fantasia has streamed before our eyes, we discover we have encompassed as prodigious a cavalcade of facts on opera as the giant who, in a moment of absent-mindedness "ate all the world up".

The *finale* glows with faith. Mr. Graf believes opera can survive its many vicissitudes—even its present eclipse in Europe—by resting its hopes in America where keenly interested audiences will bring about the long-sought merging of old forms with new forces.

UNFINISHED SYMPHONY, the Story of Franz Schubert, by Madeline Goss; 308 pages; Henry Holt and Company. \$2.50.

Alice in Wonderland wanted a book with "conversations and pictures"; so she would have been more than pleased with the present volume which uses the former to quicken the story's pace, the latter to lend it reality. It is a volume concerned not so much with presenting data as with making the description ring true. Innumerable conversations, which could not possibly have been authenticated, take place between members of Schubert's family and his friends, rounding out the picture, unfolding the drama. It is the sort of reading in which one lets one's own fancies wander on and on at the beckoning of the author.

However, if fancies shoot up tendrils of romance, the lattice-work of fact remains intact. Unlike many a silver-screen production, which subtracts from truth to add to sensationalism, this story is historically sound. In presenting Schubert as he plays in the family quartet, stammers his gratitude to a friend, gazes on a pretty face, it is the real Schubert, not a dressed-up-for-the-occasion twentieth century box-office attraction. In all the intimate details of his life the composer himself stands out, even to the tragic itemization of his average yearly income of \$240 despite an output of 2,000 compositions.

For those who need landmarks in the way of dates, names and places, in order to complete any biographical picture, a chart marking significant events is added in the back of the book. Pictures, imaginative and realistic, are scattered throughout the volume.

JOHN McCORMACK, the Story of a Singer, by L. A. G. Strong; 301 pages; The Macmillan Company. \$3.00.

John's Irish luck has again served him well in the choice of a biographer who, an Irishman himself, has given that whimsical twist without which a history of this singer would have been, to put it mildly, inaccurate. Here, the fantastic character of the tale weaves its verdure through every cranny in the singer's life. He meets his bride—by luck; he makes his debut—by luck; and it's the Irish luck again that spins him into the green pastures of America.

In following his career the biographer takes us over the whole world, in palaces and huts, in encounters with queens, Carusos and contractors. Sometimes sheer multiplicity dims the discriminating vision: his \$300,000 a year; his reiterations *ad infinitum* of "I Hear you Calling Me"; his perfect home life; his impeccable character; his multitude of friends. "On the pig's back" he was indeed for long, fruitful years.

Even stings and arrows of fate glanced off the shining armor of this personality. He learned, for instance, that touring in the same cast with Madame Melba was not treading roses; that Puccini's compliments could be barbed, that singing under a tin roof in Honolulu had its drawbacks, that war is war; that, though art is immortal, vocal chords are not, that the American public, though generous, can also be fickle. But what good would it be to be Irish if he could not laugh these off? Laugh them off he did indeed—with the great guffaw of a warm heart. Betimes he has wholesome advice to give on singing English in English, and healthy hints on how to gain friends and influence box offices.

THE BACH FESTIVAL MURDERS, by Blanche Bloch; 289 pages; Harper and Brothers. \$2.00.

So Bach has not escaped, either—Bach the noble, Bach the sublime. He, too, has, willy-nilly, happily or disastrously, become the focal point of a murder plot in all its details of gore and greed.

Since a mystery story's selling points are, however, grotesquerie, novelty and sensationalism, we must bow to the fact of achievement here. For, even through the mightiest fugues of the Master, horror and shock reiterate their sharp staccato and evil intent sounds its sinister *motif*. We still insist, however, that, if this be success, then something is wrong either with Bach or with horror stories of today. We leave our readers to decide which.

BAND INSTRUMENT REPAIRING MANUAL, by Erick D. Brand. 177 pages. H. and A. Selmer, Inc.

A famous writer once said that, if a person could give written directions on how to lace shoes or do any such seemingly "simple" act, so clearly and precisely that even a savage could follow them, then that person could also write a weighty essay or pen a great drama. We do not go so far as to admit so close an affinity between works practical and works imaginative, but we nonetheless have profound respect for the person who can communicate simply and explicitly the necessary steps in any process, especially one as complex as repairing musical instruments. Such a knack has the author of this book.

The means to his end are these: a modicum of technical terms; elimination of unessential steps; the end held consistently in view; all difficulties recognized and dealt with; each step in its proper order. While the book is written especially for professional repairmen, the amateur may profit by this instruction. A chapter on the proper tools to possess starts him off. Follows a chapter on keys and keywork, then one on body-work, on pads and springs, on soldering, cleaning and polishing. The clarinet, the saxophone, the oboe and bassoon are separately treated. Valve instrument work is given a score of pages. The violin and the drum are considered. All directions are given with such straightforwardness that even the most non-mechanically minded artist can grasp them.



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EMBELLISHMENTS *by Jan Hart*



JAN HART

HART-BEATS: Last month we had the very great pleasure of meeting Mrs. H. H. A. Beach, America's foremost woman composer. And what a charming person she is! Having always been a great admirer of hers, we were naturally quite thrilled. Mrs. Beach was born in New Hampshire in 1867 and was taught music when a child by her mother. At the age of 16 she made her debut as pianist at the Boston Music Hall and when only 17 was soloist with the Boston Symphony and Theodore Thomas Orchestras. She was the first woman composer to appear on the program of the New York Symphony Society, Walter Damrosch conductor, which produced her Scene and Aria from Schiller's "Mary Stuart". Singers are especially well acquainted with Mrs. Beach's works because of her many beautiful songs.

BRIGHT SAYINGS OF MUSICIANS: "He lived the life of a distorted biography" (Ernie Watson). . . . "I feel like an unresolved chord" (Lester Laden). . . . "I woke up this A. M., got out of both sides of the bed, put on the wrong head, came to a fork in the road and walked both ways" (Fidgie McGrath). . . . "I wake up and what happens? I'm paralyzed" (Frank Signorelli).

SPECIAL NOTES: Charlie Carroll, now playing with Vincent Lopez, advises us that the band has organized a baseball team and is ready to take on all and sundry. . . . Les Sherriff of the New York branch of C. G. Conn's tells us that they still have a good supply of horns on hand at present but are keeping their fingers crossed. . . . Henry Lindeman, formerly with "Metronome", is now teaching saxophone at 112 West 48th Street. . . . Sam Sillin has been playing at the Roxy Theatre in New York. . . . Did you know that Wynn Murray lost 100 pounds in the last six months? . . . Miff Mole, Frank Signorelli and Hoosierdom's Lee Jarvis were in quite a huddle during Lee's recent visit here concerning a new tune entitled, "Waitin' for the Evenin' Whistle".

HERE AND THERE: Band leaders are no longer able to hire buses to transport their men on jobs because of the shortage of vehicles due to Army use. Hence they are buying tickets on the regular scheduled lines and trusting their men and instruments will arrive on the date in some fashion or other. . . . Kay Kyser and his band have been broadcasting from Chicago street corners to help the sale of War Savings Bonds. . . . Male voices are now being heard on Phil Spitalny's "Hour of Charm" program for the first time. They are the voices of soldiers, sailors or marines selected by the maestro while touring the various army and navy camps. . . . Artie Shaw is trying to enlist in the Navy. . . . Charlie Barnet was ordered to report before his draft board last month for examination.

TRILLS AND TURNS: Is it true that Rudy Vallee is negotiating for the purchase of an independent radio station on the West Coast? . . . Did you know that Dick Humber and band return to the Essex House (New York) in July for the sixth summer? . . . They say Jimmy Durante is strutting about in grand style. He recently became a member of ASCAP, and has already received his first check. (Check amounted to \$30.00.) . . . Special note to Benny Goodman: We have been told there's a swell girls' trio in Boston known as the "Flufferettes". If you are still interested in a girls' trio we suggest you tune in on them on Sunday nights at 6:45 o'clock over WNAC.

MODULATIONS: A municipally-sponsored opera company has been formed in Union City, New Jersey, and will put on its first performance May 22. . . . In two days the Fort Worth Civic Music Association reached its 3,000 mark in sales of season tickets. . . . Sir Thomas Beecham has been engaged by the Brooklyn Symphony Orchestra for next season. He will conduct four concerts. . . . William Primrose, violinist, has been added to the faculty of the Curtis Institute of Music. . . . Did you know: That Sigmund Romberg, the composer, is on a vaudeville tour? That Nathan Milstein has cancelled his South American tour to appear in fourteen concerts for the U. S. A.? That a soprano who gave a concert in Town Hall last month and closed with "The Star-Spangled Banner" forgot the words in the middle of the song?

TREMOLO: Charging ASCAP with obtaining control over public performances of most of the successful copyrighted music through an alleged illegal monopoly, 157 motion picture theatre companies filed an anti-trust suit last month in Federal Court against the organization. They are seeking \$656,784 treble damages inclusive of legal fees and an injunction against ASCAP, its officers, directors and nineteen member music publishing houses.

PUBLISHERS' NOTES: BMI contracts have reached the 600 mark. . . . Radio's musician brothers, Gene and Richard von Hallberg, who composed "Night Time" and other popular tunes, have formed their own music publishing company—the Apex Music, Inc. . . . Have you heard Paul Whiteman's new tune, "Gotta Jeep Seat", which was inspired by a ride in a jeep in one of the army camps? . . . "Moonlight Cocktail" and "Somebody Else Is Taking My Place" headed the list in sheet music sales last month. . . . Have you heard Dave Ringle's beautiful tune, "Blue Eyes"? Vincent Lopez predicts it will top anything he has played to date.

RECORD NOTES: The long-expected order reducing production of phonograph records was issued last month by the War Production Board, following which order many recording firms have had to cancel recording dates of many bands already contracted. . . . Don't miss Decca's recording of "Sleepy Lagoon" with Meredith Willson conducting. . . . Mutual Broadcasting has distributed to radio editors and others an album of historic addresses carried over the network and recorded. . . . Fifty record review columns have picked "The Lamplighter's Serenade" as the most promising hit record of the month.

POPULAR RECORDINGS OF THE MONTH

VICTOR:

- "Our Waltz" and "Holiday for Strings", David Rose and his orchestra.
- "I'll Keep the Lovelight Burning" and "South Bayou Shuffle", Hal McIntyre and his orchestra.
- "Star-Spangled Banner", "America" and "God Bless America", Victor Military Band conducted by Leonard Joy.
- "You Can't Hold a Memory in Your Arms" and "Don't Sit Under the Apple Tree", Art Jarrett and his orchestra.
- "Angeline" and "Until the Stars Fall Down", Wayne King and his orchestra.
- "To a Broadway Rose" and "Deuces Wild", Artie Shaw and his orchestra.

BLUEBIRD:

- "Three Little Sisters" and "Be Brave, Beloved", Vaughn Monroe and his orchestra.
- "Here You Are" and "Oh, the Pity of It All", Freddy Martin and his orchestra.
- "She'll Always Remember" and "Not Mine", Dinah Shore with orchestra.
- "I'm Glad There Is You" and "Picnic in Purgatory", Alvino Rey and his orchestra.
- "She'll Always Remember" and "Shhh, It's a Military Secret", Glenn Miller and his orchestra.
- "I Threw a Kiss in the Ocean" and "Breathless", Shep Fields and his orchestra.

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COLUMBIA:

- "Sleepy Lagoon" and "Trumpet Blues", Harry James and his orchestra.
- "We Must Be Vigilant" and "America, the Beautiful", Phil Spitalny and his All-Girl Orchestra.
- "This Time" and "Somewhere, Sometime", Kay Kyser and his orchestra.
- "Goodnight, Sweetheart" and "The Very Thought of You", Ray Noble and his orchestra.
- "Don't Tell a Lie About Me, Dear" and "Your Eyes Are Filled With Music", Horace Heidt and his orchestra.
- "I Threw a Kiss in the Ocean" and "Somebody Else Is Taking My Place", Kate Smith with orchestra under the direction of Jack Miller.

OKEH:

- "Fightin' Doug MacArthur" and "Night of Nights", Gene Krupa and his orchestra.
- "One Dozen Roses" and "Always in My Heart", Dick Jurgens and his orchestra.
- "This Time" and "The Story of a Starry Night", Charlie Spivak and his orchestra.
- "Sleepy Lagoon" and "Sing Me a Song of the Islands", Tommy Tucker and his orchestra.
- "Johnny Doughboy Found a Rose in Ireland" and "I'll Pray For You", Tommy Tucker and his orchestra.
- "Now and Forever" and "I Do", Frankie Masters and his orchestra.

DECCA:

- "Jersey Bounce" and "My Little Cousin", Jimmy Dorsey and his orchestra.
- "Don't Sit Under the Apple Tree" and "I'll Keep the Lovelight Burning", Bob Crosby and his orchestra.
- "Hesitating Blues" and "Little David, Play Your Harp", Muggsy Spanier and his orchestra.
- "Keep 'Em Flying!" and "I'm in Love With the Girl I Left Behind Me", Dick Robertson and his orchestra.
- "When the Roses Bloom Again" and "The Shrine of Saint Cecilia", Lawrence Welk and his orchestra.

DECCA 50's:

- "When the Roses Bloom Again" and "Love's Old Sweet Song", Deanna Durbin with orchestra under direction of Max Terr.
- "Always in My Heart" and "Blue Tahitian Moon", Kenny Baker with orchestra directed by Harry Sosnik.
- "All For One and One For All" and "The Bleeding Heart", Gracie Fields, comedienne, with orchestra directed by Victor Young.
- "Symphony Under the Stars" and "Caterpillar Creep", Raymond Scott and his orchestra.
- "The Flying Trapeze" and "Where the Citrons Bloom", Harry Horlick and his orchestra.

ALBUMS

VICTOR:

- "Songs of the Service"—Five records, ten sides. Ten top-notch service songs played by the Victor Military Band under the direction of Leonard Joy, with The Four Clubmen.
- "The Music of Sigmund Romberg"—Four records, eight sides. Eight enchanting Romberg melodies sung by Victor Mixed Chorus conducted by Emilie Cote.
- "Moanin' Low"—Four records, eight sides. Eight of the most popular torch songs sung by Lena Horne with orchestra conducted by Lou Brigg.

DECCA:

- "This Is My Country"—Four records, eight sides. Eight patriotic and service songs played and sung by Fred Waring and his Pennsylvanians (orchestra, glee club and soloists).
- "I'll See You in My Dreams"—Five records, ten sides. The fourth volume of romantic piano melodies played by Carmen Cavallaro with guitar, bass and drums accompaniment.

CODA

What marvel if my song excel
 The songs of others? I who pay
 More homage unto love than they
 From him have grace to sing so well!

—Anonymous.

The International Musician

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Because of limited space, the editorial page has been omitted from this issue.

—THE EDITOR.

Mid-Winter Meeting of the International Executive Board

January 22, 1942.

Memorandum Report to A. F. of M.:

1. **Professional Services.** The undersigned personally is retained as General Counsel of the Federation. Actually the Federation receives the services of our firm and our associates. It has, of course, received the exclusive services of the three attorneys specially retained for the Social Security Division.

2. **Kind of Service.** Some matters affecting the Federation and usually regarded as falling within the scope of general counsel, we have had little or no occasion to consider. However, we have been called upon by Federation, Locals and members to consider a myriad of miscellaneous legal matters of a general nature; some of considerable, some of less importance. The following important specific subjects have required and received constant, thorough-going and time-consuming attention: (1) Social Security, (2) Uses of Service bands and Service musicians, and (3) A variety of legal matters affecting the Federation arising in other fields of law based upon the employment status (such as Employers Liability and Workmen's Compensation, Bankruptcy, and the like).

3. **Social Security Matters.** Social Security matters have in general received the attention of all our firm and associates to the extent deemed necessary and helpful. They have consumed the greater part of the professional time of the undersigned and all of the professional time of those specifically engaged for that work. Social Security matters being little understood by our Locals and membership, their inquiries for information, advice and help have been innumerable. By advice to members apprehending trouble or already encountering it, we have sought to see that their activities be so conducted as to relieve the cause of apprehension and that the situation which had led to their difficulties be presented consistently with the Federation's interest and in the legal light most advantageous to the members. By close and constant attention to, and upon proper occasions by appearing in, the multitude of questions touching the employment status of our members arising in Social Security Administration and Litigation, we have striven to turn the tide that was running against the recognition of the status of musicians as employees. Regrettably, some Locals and members have manifested little interest in these matters and a few Locals, some booking agents, and some lawyers representing orchestra leaders, have proved obstructive.

a. **Volume of work.** Our files indicate fairly if roughly, the material volume of Social Security work done by us for the calendar year 1941 as follows:

Administrative appearances, Federal and State	29
Court appearances, Federal and State	5
Briefs prepared for other attorneys	20
Letters and telegrams, non-routine and necessitating little or much consideration	1680

b. **Two phases.** Social security has, for the Federation, two phases: **A**, shielding leaders from taxation; and **B**, procuring the benefits for its membership. **A** is purely a defense against destructive tax administration, a defense in my judgment which we were required to make only because of an erroneous attitude of the Bureau of Internal Revenue taken *ex parte* and without thorough consideration and thereafter persisted in. Had such administration gone unchallenged or had it not been met by the remedy of uniform contracts, in my opinion it would have resulted ultimately in the destruction of the Federation. Of course, **B** is our real objective: the establishment of the rights of our members to positive and permanent Social Security benefits. The new Contract, if administered efficiently and in good faith, should henceforth prevent **A** and establish **B**.

c. **The Williams Case.** The Federal Government does not, indeed cannot, indefinitely ignore taxes claimed by the Bureau to be due it. The question of back taxes, accrued under the old contracts during the years before the adoption of the uniform contract, with consequent assessments and harassments, will finally have to be resolved one way or another. The test had to come. Such was the purpose of the Williams case which raises all the legal issues. If we should finally win that case not only would we be freed from Bureau assessments, pressure and harassments, but we would be in a position to cause the Bureau to collect the back taxes from the employing establishments and bring about the establishment of wage records for Social Security benefits. If we should finally lose, we should stand ready to give such advice and aid as will enable our members, by way of legal compromises and adjustments, to make the best possible terms. Whatever the final decision and whatever may be the circumstances of the future we are of the unalterable opinion that unremitting insistence upon the legal recognition of the Employment status of Federation members is a vital requisite to the social security of the members of the Federation, to their protection and general welfare

in many other established fields of law and, even to the very existence of the Federation itself.

4. **Effect of Bureau's ruling in fields other than Social Security.** The Bureau's independent contractor ruling, that is that musicians are not employees of the hirer of the music but that the sidemen are employees of the leader as an independent contractor, operates to our serious detriment in the other fields of law in which the application of the various statutes designed for the benefit and security of employees necessarily turns upon the employment relationship. We have already had to meet the contention based on the Bureau's ruling, that members of the Federation are not entitled to priority in bankruptcy claims as employees, nor to maritime liens as ship's seamen (employees), nor to protection as employees under workmen's compensation and employers' liability statutes.

5. **The Federation should vigilantly protect the employment status of its members.** The necessity for doing so has been made daylight clear to us in the matter of Social Security and the other fields of law mentioned. The future will probably make it clear to all. In a highly organized industrial nation, laws dealing with the economic welfare of the people will come more numerous and every one of them will turn upon the Employment status, that is will draw the line between the employer and his employees. Moreover, before the present war ends the employment status is likely to appear in the field of Federal general taxation. The difficulties of a questionable employment status would be greatly aggravated should, for example, any of the present proposals to Congress be adopted requiring the employer to withhold at the source taxes imposed upon his employees' wages.

a. **Our first efforts to secure protection were administrative.** We believed the Bureau ruling wrong as a matter of law and policy and fought it as such. We pressed the Social Security Board to take its position on our side. At first the Board, through timidity, lined up with the Bureau. Later it modified or reversed its position; but, also through timidity, it has never openly opposed the Bureau. No help need be expected from the Social Security Board until, perhaps, the Social Security Administrator (to whom the Board is subordinate) again sees on the horizon a possible nomination as President.

b. **Our Proposed Amendment.** At the first legislative opportunity after the Bureau's independent contractor ruling we appeared before the Committees of the two Houses and orally and by briefs asked (1) for an amendment excluding our musicians from the independent contractor concept or if that could not be done then (2) for an amendment carrying a rule of construction to the effect that the employee status should be construed, not according to the strict law of torts out of which the independent contractor concept originated, but liberally in favor of the employee and his protection. We were tipped off that, in view of political considerations, the Act could not be opened up to such amendments at that time. But the Committee in its Report, doubtless thinking that thus Bureau administration could be corrected, did expressly state:

"A restrictive view of the employer-employee relationship should not be taken in the administration of the Federal old age and survivors insurance system, in making coverage determinations. The tests for determining the relationship laid down in cases relating to tort liability and the common law concept of master and servant should not be narrowly applied." (H. Rpt. 728, 76th Cong., 1st Sess., p. 76.)

This injunction the Bureau ignored. The Social Security Board was too timid to press the Bureau. The one Federal court, however, having occasion to give the Act thorough consideration has said, notwithstanding government counsel's contention to the contrary, that the Committee statement was an effective guide to the proper construction of the Act. If, finally, that construction cannot be so established as to remedy, especially as to back taxes, then another legislative effort should be made.

c. **Executive Board's action in behalf of increased coverage.** October 1, 1941, the President, A. F. of M., at the Board's direction, sent a telegram to the President of the United States upon the occasion of his press announcement of his intention to double employee coverage. The Secretary furnished us with a copy. October 6, the President of the A. F. of M. urgently requested us to use all our efforts to secure the Social Security benefits for all those musicians who do not come under the Act. Ascertaining that the telegram had been referred (apparently without comment or instructions) to the Federal Security Administrator, we requested him, and he cordially granted us, a conference upon the subject. This conference began October 11, 1941, in the Administrator's office. In the spring and summer of 1940, we had had several conferences in the Administrator's office, who was represented by his general counsel, an entirely sympathetic at that time with the Federation's point of view. We expected to find him so still. Instead, from the beginning to the end of this conference, he proved hostile. He expressed himself in general as opposed to modifying the exemptions from coverage. To the suggestion that his former sympathetic attitude was correct and that his present one was wrong in policy and besides opposed to the President's announced attitude, he said the President had sent over to him a stack of papers (including our telegram), upon which, after study, he was to confer with the President. He indicated that he thought the President had spoken about increasing coverage without thorough consideration. He indicated little sympathy with Labor in general and the Federation in particular was no favorite of his. He said our new contracts would not stand up before him if he were a judge, adding that so far as he was concerned he had upon many occasions as Governor told the courts where they got off. He predicted that conferences with the President or the Social Security Board would get us nowhere and that we would have to obtain relief from Congress. Asked if the President intended sending soon to Congress a message or an amending draft, he indicated that he doubted it, stating there were other things for the present more important. He was lukewarm if not hostile to expansion of coverage and, apparently, even to the Act itself.

Inquiry has revealed no Executive drafts put into effect the President's announced views, and inquiry within Congress reveals there no knowledge of the President's specific intentions. Of course when the annual report of the Administrator is made public (it will probably be published within a month and doubtless will deal with Social Security Board recommendations) we shall be better advised. No information is available as to what those recommendations may be. It would be inadvisable for us to initiate specific legislative action until we know these recommendations.

d. **Proposed amendments pending.** Pending in Congress are 21 Bills to amend the Act. We have studied them and kept an eye on

them. Many of them are without merit and will receive little or no consideration. The only Bills which seem to justify mention here are H. R. 5446 and H. R. 4882. The first is general and does not specifically apply to our situation. H. R. 4882 (Healey Bill, apparently introduced at the instance of the A. F. of M.) proposes to limit exemptions to ministers. They do not deal specifically with casual labor, symphony and opera orchestras, or boat engagements. It must be remembered that much of the employment which A. F. of M. considers "casual labor" is really not exempt; the orchestras mentioned are exempted as the result of doubtful Bureau construction; and musicians' engagements on boats are already covered, we think, for old-age benefits. We have discussed these subjects in all administrative agencies. It would be inadvisable for us to initiate specific legislative action, until we know what the administration's recommendations to Congress will be.

6. **Service Bands and Service Musicians.** Since September, 1940 (the beginning of Selective Service), our land and naval forces have already (as of November 1, 1941), expanded more than five fold; regularly organized Service bands more than four fold. Dependable data does not exist as a basis for a rational estimate of the number of men called to the colors who can play, more or less, some musical instrument. It is certain that the number reaches many thousands. [NOTE: Data having some remote pertinence might justify the inference that the number exceeds 150,000.] A relatively small part of these are assigned to the regularly organized Service bands (old and new); the remainder of the vast number are usable for furnishing music for vague purposes having only a questionable connection with the forces (such as morale stimulation, popularization of the Services, and like indefinite objectives). The tendency, of course, is to exceed proper military limits and to cross over into the rightful field of the civilian musician. Whatever this number, it will be greatly increased during the present year, as before the end of 1942 our forces will be doubled. Anticipating this large expansion, with its menace to the Federation, I conferred as early as November 6-7, 1940, with departmental officials with a view to having departmental administration touching the use of Service bands and Service musicians start out under the regulated control of Regular officers rather than under the control of new (civilian) officers who would be rather more inclined to use Service musicians for almost every conceivable purpose, not entirely excluding self-aggrandizement. So far Federation members have been protected from this menace far better than we anticipated. But the subject is one that has to be handled with care, lest that, in this time of war, the Federation be subject, however unjustly, to the criticism of a sensitive public.

7. **Expenditures upon this office and all its activities.** Since organization of the Social Security Bureau, the Federation has expended upon and through this office, for all purposes, the following:

	1939	1940	1941
(1) General Counsel's retainer	\$15,000.00	\$15,000.00	\$15,000.00
(2) Legal and clerical assistance	3,000.00	3,000.00	3,000.00
(3) General Counsel's Secretary (for Federation)	2,400.00	2,400.00	2,500.00
(4) Maintenance R. C. Division	11,760.00	12,496.00	11,373.00
(5) Miscellaneous (travel, communications and incidentals)	3,469.33	5,043.71	5,107.99
(6) Reimbursement Litigation Fund (\$6,000 in my possession)	-----	4,929.17	9,941.91
TOTAL	\$35,629.33	\$32,969.18	\$50,963.83
For the Three Years—\$128,563.31			

There is reason to expect that the expenditures will be less for the present year.

Respectfully submitted,

SAMUEL T. ANSELL,

General Counsel.

American Federation of Musicians.

The report is ordered spread upon the minutes of the Board.

Harry N. Guterman appears before the Board on Social Security matters in Massachusetts.

He requests that General Ansell be designated to assist in straightening matters out in the state.

On motion, the request is granted and General Ansell is designated to carry out the wishes of the Board in the matter.

Mr. Guterman requests that the contracts made and submitted prior to June 8, 1941, by Sy Schribman, and not inconsistent to the Federation laws on that date be accepted and approved by the Federation.

Upon motion, contracts filed with the President's office of the Federation on or before June 14, 1941, are recognized, but must not be renewed on or after the date of their expiration, and furthermore, employers must not act as agents of orchestras under same.

The Board adjourns until Tuesday evening.

Hotel Everglades,
Miami, Florida,
February 3, 1942.

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

The Board considers a matter concerning Campus Bands located at a university in neutral territory.

The Board rules that under the circumstances extant in this case, the members residing in neutral territory may play for the Federation neutral territory price.

A request is received from Izzy Cervone to have the balance of \$45.00 due on a fine held in abeyance.

Upon motion, the balance of \$45.00 is

held in abeyance pending Cervone's future department as a member of the Federation.

A letter from Federation Attorney Friedman on the Sammy Kaye case is read.

In this case Kaye was ruled to be an employer in Interstate Commerce, the employee was a secretary.

Mr. Friedman recommends non-participation.

Upon motion, the Board accepts the report and concurs in the recommendation.

A letter from J. B. Freese of Hot Springs, Ark., concerning the revocation of its Charter is read.

A letter from 22 members of the former Local on the same subject matter is read.

Upon motion, the entire subject is referred to the President's office for further investigation.

President Petrillo lays before the Board a letter from George Meany, secretary, American Federation of Labor, enclosing an application from the Music Teachers of Everett, Wash., for a Charter.

The matter is referred back to the President's office, to advise Secretary Meany that these teachers come under our jurisdiction, and to take the necessary steps in connection with the application.

A communication from the Filipino musicians of San Francisco regarding membership in the Federation, is read and considered.

Upon motion, the Board declares that Filipino musicians are eligible to membership in the Federation.

A protest from Hugh Thow, Frank J. Crandall, Harry Walker, Frank Emde, Leo Schultz, August Caputo and Otto J. Kapl upon the election of Cleveland Local 4, is read and considered.

The protest is upon motion dismissed.

The Board considers the application of Article X, Section 4, upon members in the service through selective service. Letters from Local 2, Local 6, Local 20 and Local 94 upon the subject matter are read.

The Board advises the President that it is indicated that under the provisions of Article I, Section 1, he should set aside the provisions of Article X, Section 4.

The President declares an emergency and sets aside Article X, Section 4, and substitutes the following law:

"Members of the American Federation of Musicians, who by enlistment or induction enter the Military Services of the United States or Canada in the present world-wide war, shall have their names retained upon the records of their respective locals, free of all dues and assessments, until such time as they receive their honorable discharge from such service. It is provided, however, that all rights arising from the benevolent laws of the organization shall remain a matter of local regulation."

A letter from President Meeder of Local 60, Pittsburgh, Pa., regarding Form B Contracts and Social Security Taxes for Tab Shows playing in smaller theatres is read.

Upon motion the Board rules that under the circumstances the traveling manager must sign the Form B Contract for the services of the musicians.

A protest from Stuart Dunlop against the election of Local 406, Montreal, P. Q., Canada, is received. The case is read in its entirety.

Upon motion the protest is dismissed.

A letter from Gay Vargas of Local 424, Richmond, Calif., requesting a final decision in the jurisdiction and price equalization is received and considered.

The Board stands upon its previous decision on jurisdiction.

Upon motion, the matter of prices is referred to the President's office for the purpose of determining the proper equalization of price lists.

The Board considers letters from Local 190, Winnipeg, Man., Canada, and A. J. Wagner, band leader, regarding the prices on Second and Third Class Fairs.

The Board concurs in the suggestion of Local 190, Winnipeg, Man., Canada, to the effect that Canadian Western Fairs shall be classified as Second Class District Fairs.

The Board classifies the Mitchell Corn Palace at Mitchell, S. D.; Brockton, Mass.; Fair; and Roanoke, Va., Fair, as Second Class District Fairs.

The matter of Third Class Fairs is laid over for further consideration.

Claim of Charles and Simon Shribman against member Tommy Dorsey of Local 802, New York, N. Y., for alleged moneys due them, and request of all persons involved that the International Executive Board dismiss the case without prejudice

(Continued on Page Twenty-four)

Over FEDERATION Field

By CHAUNCEY A. WEAVER

DOWN IN TEXAS

Down in the State of Texas,
The weather's most always grand,
From fields of teeming cotton
To far distant plains of sand.

Don't ever try to see that state,
All in a single day;
Seeking to reach from here to there,
You're apt to lose your way.

Her mountains almost reach the sky;
Her prairies—level floor;
Her crops are rarely known to fail,
Next year they raise much more.

The folks are of that "homey" kind—
"We're glad to see you here!"
That is the way they welcome you—
They fill you up with cheer.

But should you chance to lonesome be,
And time seems slow to pass,
Just get alive and try to see—
Some peachy Texas lass.

—CHAUNCEY A. WEAVER.

WE are indebted to our valued friend, Al G. Rackett of Local 10, editor of the *Chicago Intermezzo*, for two editorial gleanings which he has chanced to discover, relating to the Bassoon. We capitalize the name out of a natural instinctive reverence for the wonders of the creative world. One article is captioned, "The Story of the Bassoon," by Dr. Alvin C. White, in a publication entitled *Band and Orchestra*; the other is from *Daily Sketch*, under the title, "The Misunderstood Bassoon."



Chauncey Weaver

After a nearly 40-year contact—we appreciate the appropriateness of the last mentioned heading. From the questions asked during that long period—and which we have tried to answer—the word "misunderstood" is both timely and apropos.

We are sure that readers of the "Over Federation Field" column will pardon a few feeling observations upon a theme which has long been a prolific well-spring of mixed emotions downward through the years. As for the gamut of emotional output—wonder, mystery, vexation, inspiration, perspiration (mental), exasperation, exultation, exaltation—are a few of the elemental forces which have played from time to time on the Eolian harpstrings of a more or less sensitive nature.

And yet—an experience we would not have missed, or the memory thereof part with—for anything in this wide world.

The original date of first Bassoon appearance is a matter of wide speculation. Some think it was heard in resonant accompaniment when "the morning stars first sang together." Others claim that it was first used by Noah when he needed some kind of an instrumentality—with versatility of tone—to beguile the various types of animals into the Ark. Still others are sure that it was used by Delilah when Samson was so completely bewitched. Tradition is always interesting—even if not convincing. One thing certain—no clouds are dark enough or dense enough to obscure the noble part which the Bassoon has played in the musical evolution which has linked the centuries in harmonic continuity through past and present.

Turning from the balcony scene of historic speculation and metaphysical abstraction to more concrete mundane data we are told that the Bassoon was first used orchestrally about 1659—47 years after Shakespeare died—but that the adaptation of keys to the instrument was a decidedly andantino movement. The Bassoons used in the production of "Pomone" (1671) by Cambert, the French composer, had only three keys. By 1750 only one more key (the G-sharp) had been added. (Think of trying to play the opening band arrangement to "William Tell" with a three or four-keyed Bassoon!) But inventive genius finally got under way, more and more keys were added, until today the number is above 20, with numerous alternate fingerings. Bassoons are made of maple wood, sometimes of pear wood (never of bass wood) and other brands of timber are now undergoing experimentation.

The range of the Bassoon is about three and one-half octaves, and it has three registers. It is a transposing instrument, and is in the key of G major, but extra keys carry it lower to B flat, two octaves below the middle C.

Dr. White, in the article above referred to, compiles some interesting facts relating to Bassoon music. He calls it the violoncello of the woodwind choir. It has the commendable quality of giving assist-

tance and strength and beauty to other instruments or ensembles. It has clowning capabilities which touch the risibilities of listeners, and is equally effective in moving the most calloused to tears.

At the memorial performance of the "Messiah" in Westminster Abbey, on the twenty-fifth anniversary of Handel's death (1784) the orchestra contained twenty-six oboes and twenty-six bassoons.

The great creative masters gave full recognition to the Bassoon. Haydn, Bizet, Meyerbeer, Mendelssohn, Wagner, Mozart and Beethoven—all knew its value in the creation of effective tone color. One writer has said:

"But it remained for the immortal Beethoven to reach the climax of scoring and to place the Bassoon upon its pedestal of eminence which it occupies today as the ruler of the reeds. In his 'First Symphony' he combines it wonderfully with clarinets in a dialogue between the reeds and strings."

In this connection it is interesting to recall how one of Beethoven's biographers relates that the impetuous composer flew into a towering passion when the fourth Bassoon player chanced to be absent from rehearsal.

Such are the eccentricities of certain types of genius.

The old Bassoon stands in the corner—a mute, yet eloquent reminder of many happy days gone by. And if when passing through the mystic shadows, we chance to hear the old familiar tones, may we be forgiven the possible impulsive observation—"Heaven cannot be so very far away!"

Press dispatches carry the interesting information that an Indiana farmer has placed a radio in his corn crib—with the result that rats and mice have fled the grain enclosure with all the alacrity which their kinship are wont to display in deserting a sinking ship. There is no reason to doubt the story. There are certain types of radio dispensation which would cause a flock of elephants to break their necks in trying to escape from an African jungle.

With a few more 40-inch rains over there it might be possible to drown the Oriental rats, we mean "Japs".

Complaint is made that too many people do not take this war seriously. They will take it seriously enough after the next armistice day.

One of the most difficult tasks confronting the musical profession is to make the general public understand that the musician has something to sell as an insurance of his own existence—the same as the carpenter, the painter, the machinist—or any other artisan which might be named. Those who engage the services of a lawyer, physician, or an architect, expect to pay the standard compensation. The excuses advanced as to why the musician should display his art and trust to Providence for his daily bread, wearing apparel, and shelter for his head, constitute a fantastic array of the fine art of mooching. We have read in a recent issue of the *Los Angeles Overture*, Local 47, an interesting article from the pen of President J. K. Wallace entitled, "Music Is a Defense Industry". As the basis of his thesis he tells about how an army colonel phoned for an orchestra to furnish "free music" at an entertainment for soldiers. The colonel did not want "No" for an answer. If one wants an impressive sample of "peremptoriness" all he needs is a few contacts with a military regime. President Wallace pointed out:

"There was only one thing wrong with the colonel's argument. He wanted us to give away the only commodity we have to sell—the only means musicians have of making a living—the means whereby we are able to buy bonds, give to the Red Cross, and support other war activities."

He then treats in forcible fashion the proposition that music is something tangible. That in time of war it has an important function as a morale builder. He says:

"Music lives on in the hearts of every one who hears it. The soldier marching into battle with a song in his heart is an irresistible fighting machine. Even the primitive savages realized this truth because they marched to war to the beat of tom-toms. The Scottish Highlanders, in their colorful kilts, known as the fiercest fighters of the last great war, marched into the mouth of machine guns and cannon with the strains of the bagpipe ringing in their ears."

No organization is making a finer showing in the way of purchasing bonds and stamps—even to a fine degree of free music offerings—but the musician is an

integral factor in our American war movement and is entitled to just treatment. Artisans, of every description, are being paid wages four times higher than they ever received before in their lives. The musician is at least entitled to the ordinary scale. And let us not forget to add thousands of our musical members are already in camp ready to do or die as the exigencies of international war shall decree.

Silver anniversaries—celebrating the termination of century quarters—are always interesting. The Michigan State Conference of the American Federation of Musicians, held at Muskegon, on April 9th and 10th was no exception to the rule. Few of those attending the original christening remain in active participation, but the virile spirit then in evidence has not waned; the old-time fire is still in radiant glow, and the forward look penetrating and hopeful. The locals represented were Detroit, Port Huron, Grand Rapids, Saginaw, Marquette, Kalamazoo, Muskegon, Lansing, Jackson, Flint, Battle Creek, Ann Arbor and Pontiac, by from one to three delegates. Every local had a message—portraying a keen interest in Federation affairs—eager to be a helpful participant in the cause.

The sessions were held in the spacious Occidental Hotel.

The writer was commissioned to bring a message of good will from President James C. Petrillo and the National Executive Board.

Traveling Representative Henry Pfizenmayer brought a review of the work in his district—in response to which Delegate Edward Werner of Detroit paid "Fitz" a fine tribute of appreciation of his services and voiced the sentiment of the Michigan Conference in hoping that his retention in that field be assured.

The following officers were reelected for the ensuing year: President, George V. Clancy of Detroit; Vice-President, Maude Stern of Kalamazoo; Secretary-Treasurer, W. J. Dart of Port Huron; Executive Committee: Dale Owen of Flint, Harry Bliss of Ann Arbor, D. Lamareaux of Grand Rapids.

Executive Officer Chauncey A. Weaver conferred the obligation; Grand Rapids was selected for the next meeting place and the Conference adjourned.

High praise was heard on every hand for the splendid manner in which the Muskegon Local (No. 252) handled the program of entertainment. At the dinner given on the opening day, Congressman A. J. Engel delivered an interesting address dealing with the international situation. A. S. Bolthouse, member of Muskegon Local and assistant manager of the Chamber of Commerce, brought greetings and was a helping hand in the entertainment.

The social "Fish Fry" was a great success—raising a question on the part of those from prairie territory whether there were any fish left in Lake Michigan which laves the Muskegon shores.

Muskegon local is officered by Stanley G. Spamer, president; Sam McDonald, vice-president; Tom Granoy, treasurer, and Elmer Lupien, secretary.

In every respect we look upon the Conference as a splendid success.

There are few active members of the American Federation of Musicians who are not acquainted with Henry Pfizenmayer of Cleveland, widely known as "Fitz". This host of friends and acquaintances will experience a deeply sympathetic pang of sorrow for Mr. and Mrs. Pfizenmayer, in the loss sustained in the passing of their daughter, Arline Louise, at the age of only 23 years. On the preceding June she had graduated from Connecticut College for Women—having majored in French, Economics and in Music. She was a member of the class choral group which took first prize in both junior and senior years. Recordings of class song and alma mater, in which Arline's voice was included, were played at her own final rites. Amebic dysentery was the malady which cut short this young life so rich in promise. Blood transfusions, to which her father contributed, could not stay the Fell Destroyer's hand. Whether the period of earthly sojourn is three-score years and ten; or whether it is like a springtime departure—the pattern is complete. Arline's mortal remains were placed at rest in beautiful Lakewood Cemetery; but the living outline begun here finds development, glorification, completeness in life—"over there".

About the time the May INTERNATIONAL MUSICIAN reaches its readers the Pennsylvania-Delaware Conference will be in session at Chester, Pa., the 16th and 17th. Secretary George H. Wilkins of Local 60, Pittsburgh, has sent all locals within the Conference jurisdiction an interesting questionnaire. It calls for name of local, number, number of members, whether or not membership in the State Federation of Labor, condition of treasury—good, fair, poor—and applies the same questions to night club situation, theatre situation, high school band situation, radio situation, dance hall situation—and outlook for summer concerts. Workings of the 10 per cent tax will be deemed a legitimate subject of debate. It will be the first time in many years in which Brother

Frank Diefenderfer has not appeared as the presiding officer. His demise will be deeply felt. Vice-President A. Rex Riccardi will occupy the chair. Chester Local No. 484 will be the entertaining host. The sessions of this Conference are always animated, interesting and helpful. The current occasion will be no exception.

Speaking of state conferences—we commend for a careful reading and study the recent *Bulletin* issued by John A. Cole, secretary of the New York Conference. He has prepared a digest of various local conditions which looks like a valuable handbook of information. Secretaries from far and wide have written letters of commendation. We hope John will not become afflicted with writer's cramp in carrying on this extensive line of work. His address is 288 Wall Street, Kingston, New York.

"See the Secretary at his Residence", is the admonition which Secretary Charles W. Weeks of Local 111, Canton, Ohio, inserts in the local *Official Bulletin*. We have too many members who, under mandatory obligation to see the secretary, seem to think that failure to find him at the office releases them from further responsibility. Secretaries invariably have a home somewhere. The Weeks pronouncement has the weight of an adage and is worth remembering.

Montana affords an impressive example of the fact that it is not necessarily the largest number of delegates which insures the most successful state conference of the American Federation of Musicians; but that earnestness of purpose, familiarity with fundamental principles and determination to promote the welfare of individual and mass membership are the elements which count.

We attended the first Montana State Conference at Missoula one year ago. Under commission from President James C. Petrillo we were present at the second annual convocation at Great Falls on April 18th and 19th. The crowd was not large, but it was an earnest one. The losers were the absent ones. There were delegates present who had played long and tiresome engagements the evening before and then travelled all night in order to participate in the conference deliberations.

Great Falls, Billings, Butte, Livingston, and Missoula were the cities represented. It was demonstrated that ten delegates can paint a comprehensive picture on what is going on throughout a commonwealth of "magnificent distances". The conference was especially interested in the fate of pending legislation dealing with the high school band proposition. Traveling bands, Contract Form "B", and all the multifarious questions which arise to challenge official and administrative capability were given a thorough airing. The two-day session ended with election of the following official staff: President, Robert Ralph of Great Falls; secretary-treasurer, James Gregg of Missoula; vice-presidents: Maurice M. Moore of Butte, Dennis O'Brien of Billings, Harvey Palmer of Great Falls, Leo McBride of Anaconda; Roy E. Williams of Livingston. The five vice-presidents serve as the general executive committee.

Butte, Local 241, will be host to the 1943 conference.

The sessions were held in the City Labor Temple.

Great Falls, Local 365, did a masterly job in entertaining the Conference. Great Falls is a scenic city in full sense of the term, and delegates and visitors were afforded opportunity to enjoy its various attractions. On Sunday afternoon at 3:00 o'clock the Municipal Band gave a fine concert in front of the Rainbow Hotel, under the leadership of Arthur Merrick. An hour later a feast was spread in one of the banquet rooms of the same hotel. Dinner courses were interspersed with instrumental and vocal music. Vaudeville specialties and speech making followed. Following the banquet festivities the floor was cleared and "On With the Dance" was the night-time order. We congratulate Local 365 upon its art in knowing just what to do and how to do it in making visitors feel at home.

Montana—Over-arched by azure skies;
Montana—where majestic mountains rise!
Montana—

Rich in wide trout-laden streams!
Montana—

Home of cowboy fondest dreams!
Montana—

Reaching North, East, South and West!
Montana—Proud to be so richly blessed!

Speaking of "checked careers"—how about the "Normandie?"

The government is determined to head off inflation. Whether this will include swell-headed abnormality remains to be seen.

Says Goebbels—"Pray for Hitler!"

What a sacrilegious prayer!

Just so much German fustian

Poisoning the fetid air.

There's nothing that is holy,

Hitler's hate has not profaned;

To catalogue his vices
Would make Hell itself ashamed.

Band Concerts

PERHAPS the only type of musical organization that can claim utilitarian value in wartime is the band. True, symphony orchestras, opera and chamber music may give that spiritual "lift" which spells the difference between hope and despair, between victory and defeat, but the band stands unique in actually assuming directorial office in the practical affairs of war. Let the band begin to play, and Johnny is off, his head in the air, his foot light. Let the band strike up, and Johnny is not an isolated, ineffectual individual wondering vaguely what it is all about, but an integral part of his regiment, marching, left foot, right foot, where the band leads. Long and distinguished has been the band's history in its role of commandant. Indeed it has played a vital part in all great movements where mass action is required, the very pulse of nationalistic achievement.

Now that war and Spring both point to the band's increasing importance, it is interesting to note some of Edwin Franko Goldman's statements concerning it, which appeared recently in the *New York Herald-Tribune*:

"No good bandmaster believes that there should be a preponderance of brass. To have a good band, one must have fine players; men who have absolute control of their instruments; men who can play *pianissimo* as well as *forte*. With such players, a conductor can achieve whatever effects he desires. Ten really fine clarinet players can achieve better results than fifty poor ones. . . .

"We don't want to make the band a thing of mathematical calculation, but rather an artistic unit; with proper and 'legitimate' instrumentation and fine phrasing. And all of these can and will be achieved together with proper balance under the guidance of capable bandmasters.

"It was Disraeli who said, 'It is easier to be critical than correct.' I have noticed that many band enthusiasts insist

will open June 17th with a presentation on the Mall in Central Park. Concerts will be presented in Manhattan on Monday, Wednesday, Friday and Saturday evenings, and in Brooklyn (Prospect Park) on Tuesdays, Thursdays and Saturdays.

It will be most welcome news to the band's regular subscribers to learn that Del Staigers will once more, after an eight years' absence, be the band's featured cornet soloist. No other cornetist in the band's history has created quite the furor which he elicited from audiences up to 1934. In the words of Dr. Goldman, "He possesses qualities which I have never before heard in any cornetist. He has a technique which is almost as fluent and light as that of the finest flutist, a tone of great beauty and carrying power, a marvelous staccato, an unsurpassed register, a remarkable power and endurance, and above all, he is a real musician. His playing today is better than ever."

Training for Bandsmen

SINCE many musicians on entering the Army are assigned to bands—that is, if they are properly qualified—the Institute of Musical Art (of the Juilliard School of Music) is offering to all male students in the voice and piano departments free brass and wind instrument instruction.



THE GOLDMAN BAND
EDWIN FRANKO GOLDMAN, Conductor

on counting the number of players in each section of the band. I recollect that when the great Belgian band was here a few years ago, Mr. Sousa and I sat together through the concert. On our way out, someone approached us and said, 'Did you notice their strange instrumentation and division of instruments?' Whereupon Mr. Sousa replied, 'But, did you notice the fine tonal balance and general perfection of performance?' Too many people judge bands and performances with their eyes rather than with their ears.

"The band is still far from being ideal in its make-up as well as in the music it plays, but some bands as we have known them—even with their defects—have achieved perfection of detail and precision as well as some wonderful and artistic effects, and have proved their right to exist as mediums for the worthwhile expression of music. There is no reason in the world why a fine band should not play as artistically as an orchestra, given the same type of players and the same amount of rehearsing.

"We are going to have better bands everywhere when we have better bandmasters."

"Now More Than Ever"

THIS season of Goldman Band concerts, which will be the twenty-fifth in which Dr. Edwin Franko Goldman has conducted outdoor concerts in New York City,

seum Auditorium on April 5th opened vigorously with Henry Fillmore's march, "Americans We". After an interval during which Beethoven's Overture to "Coriolanus" was played, Joseph P. Tschetter, director of Mitchell Band, stepped into the bandstand to direct Edwin Franko Goldman's march, "On the Alert". A vocal solo of Schubert's "Ave Maria" by Loretta McLaughlin followed. Bach received his due with a performance of "Prelude and Fugue".

A marimba trio—Corlyn Simmons, Marjorie Gusarson and Betty Eaton—played Sibelius's Chorale from "Finlandia" and Barnard's "Merriment". Followed a Scotch Rhapsody, built by Erik W. G. Leidzen on four of the best-loved Scottish tunes: "Loch Lomond", "The Camp-

bells are Coming", "Annie Laurie" and "Auld Lang Syne".

A fantasia, Peter Buys' "Faith Eternal", based on the ever-popular religious song, "The Old Rugged Cross", preceded the final "Patriotic Medley" compiled by Henegar and consisting of "The Ramparts We Watch", "I Am an American", "God Bless America", "Trumpet Fanfare" and the national anthem.

Johnny on the March

AMERICAN born and bred Roy Harris has made a very timely arrangement for school bands of his symphony, "When Johnny Comes Marching Home", a work richly flavored with native emotions and mannerisms.

HERE, THERE AND EVERYWHERE

Twenty-one Heroes

TWENTY-ONE musicians, comprising the entire personnel of the band on the U. S. S. Arizona, were revealed to be heroes of the Pearl Harbor attack on December 7.

These twenty-one musicians were all at their battle station below decks passing ammunition to the gunners. Their station was next to the magazine which exploded when a freak bomb hit went right through the funnels into the magazine.

Few civilians realize the fact that musicians in the armed services are subject to the same dangers as other enlisted men. The death of these boys, many of them members of the American Federation of Musicians, brings this fact forcibly home to us all. They died heroes' deaths, and their names will be emblazoned upon the honor roll of Americans who died serving their country. They were: F. W. Kinney, bandmaster; A. J. Nadel, W. L. Bandy, O. M. Brabbzson, N. F. Radford, J. L. Scrubbs, E. H. Whitson, C. J. Haas, F. N. Floege, C. C. Cox, C. W. White, W. S. Morehouse, C. R. Williams, R. W. Burdette, R. K. Shaw, B. T. Hughes, W. M. McCary, J. H. Anderson, W. T. Hurley, H. G. Chernuch and E. I. Lynch.

Defense Bond Dance

LOCAL 333, Eureka, California, found that its treasury did not permit the purchase of Defense Bonds. Not satisfied with this condition, the local decided to do something about it and appointed a special committee headed by Harold Green. This committee arranged a dance held on Saturday evening, January 31, which was known as the Defense Bond Ball. Six orchestras donated their services for the occasion. The result? The local now has \$400.00 worth of Defense Bonds in its safety deposit box.

Defense Bond Sales Show

ON Thursday evening, March 12, Local 257, Nashville, Tennessee, participated in a Defense Bond Sales Show which was given in the Ryman Auditorium. A large orchestra furnished by the local provided the instrumental music, the Vanderbilt Cappella Chorus sang and Dinah Shore, the popular radio star and former Nashville girl, was the featured artist. Speakers included Governor Cooper of Tennessee and Lipe Hensley, Collector of Internal Revenue for the state. A committee of Nashville business men was under the direction of Chairman Hensley. Over \$500,000 in the sale of Bonds was realized at this show. It was one of the most successful occasions in the history of Nashville.

In addition to cooperating in this affair, the local is working hand in hand with the Red Cross and the Navy Relief and turns out bands to escort enlisted men

and draftees to the depot on the day of their departure. Congratulations to Local 257.



Nashville Turns Out for Defense

Quincy Club Rooms

LOCAL 265, Quincy, Illinois, has opened new headquarters at 116½ North Fifth Street. There are offices, club rooms and a special rehearsal room for members of the local.

The local held its second annual dance on April 22 at the Casino Ballroom. The entire proceeds of the affair were donated to War Relief. Music was furnished by three Quincy orchestras under the direction of John Herold, Carl Landrum and Junior Musolino.

First Annual Banquet

LOCAL 132, Ithaca, New York, held its first annual banquet on March 24 at the Ithaca Hotel. Practically all members of the local who were in Ithaca attended the affair, at which it was announced that an agreement had been consummated with Radio Station WHCU of Cornell University. Life membership cards were presented to Mrs. Rose Noble Baker, Emanuel Francis and August Schmidt. The principal speaker was State Officer

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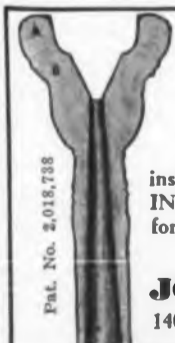
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Sioux Falls Municipal Band

THE Sioux Falls Municipal Band has developed into one of the finest municipal bands in that part of the country. Competent musical authorities who have attended its concerts rate it among the best. Indeed, at the American Bandmasters' Association meeting in Hagerstown, Maryland, it was one of four bands cited as model municipal organizations, the others being those of Long Beach, California; Fort Dodge, Iowa, and Hagerstown, Maryland.

Organized in 1919 under the direction of L. M. Coppens, its present membership includes 40 men, nine of whom—J. M. Newton, William Meyer, H. T. Hanson, William G. Wagner, Walter Rittman, Jake Helfert, A. K. Bailey, Guy Anderson and R. G. Hoyt—have been with the band throughout its 23-year existence. Its conductor is Russ D. Henegar, formerly cornetist in John Philip Sousa's band.

The annual Easter concert at the Coll-



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George F. Wilson of Local 78, Syracuse, New York. Brother Wilson gave an inspiring address in which he outlined the major role that musicians are playing in the war effort and in the purchase of Defense Bonds and Savings Stamps.

Third Annual Relief Concert and Ball

LOCAL 234, New Haven, Connecticut, held its Third Annual Relief Concert and Ball March 27th at the New Haven Arena. The concert was given by the New Haven Symphony Orchestra, after which the floor was cleared and the 4,000 attendees danced to the music of Charlie Barnet and four New Haven orchestras. The guests of honor were Mayor Murphy, Harold Feinmark, President of the New Haven Central Labor Council, and State Senator Joseph T. Rourke. Dancing continued until 3:00 A. M.

Incidentally, Edward Wittsteln, well-known orchestra leader of New Haven, wrote to President Roosevelt on March 3 asking the President for a statement as to his position on the continuation of the many social affairs which were so necessary to civilian morale. The letter was answered by Stephen Early, secretary to the President, who enclosed a statement given to the press on March 10 on this subject matter. The statement in part read as follows:

"It is, of course, obvious that the war effort is the primary task of everybody in the nation. All other activities must be considered secondary. At the same time it has been proven beyond doubt that human beings cannot sustain continued and prolonged work for very long without obtaining a proper balance between work on the one hand and vacation and recreation on the other. Such recreation may come by participation in, or attendance at, various sports, motion pictures, music, the drama, picnics, *et cetera*. All of them have a necessary and beneficial part in promoting an over-all efficiency by relieving the strains of war and work.

"The actual occurrence of very large gatherings, of course, must depend on local safety conditions of the moment.

"Within reasonable limits, I believe that the war effort will not be hampered but actually improved by sensible participation in healthy recreational pursuits."

Discrimination Bill Signed by Governor Lehman

GOV. HERBERT H. LEHMAN of New York has signed the Mahoney Bill making it a misdemeanor to deny employment in any capacity in war industries because of race, color or creed.

"I am happy to sign this bill which makes it a crime to deny employment in industries engaged in war contracts to any person because of race, color or creed", he wrote. "By striking at bigotry and intolerance we strengthen the civil liberties of all of the people of the state and make possible the realization of our maximum effort."

Unique Musical Events

AMONG the most outstanding and unique musical events during the present New York season were the three concerts played by Adolf Busch and his Chamber Music Players, consisting of 23 musicians.



ADOLPH BUSCH

These concerts, which were given on March 16th, March 27th and April 15th, included all the Bach Brandenburg concerti, the Bach Suite in B Minor, the Bach Violin Concerto in E Major, the Mozart Piano Concerto in E Flat Major and the Beethoven Grand Fugue. The assisting artists were John Vacchiano, trumpet; John Wummer, flute; Adolf Busch, violin; and Rudolf Serkin, piano.

These concerts were a rare treat as Mr. Busch, who directed while playing violin, had rehearsed the players into a fine, graceful organization which played the Bach masterpieces with an infectious zest and spirit that immediately caught the imagination of the audiences.

The fine performances given by the assisting artists completed the tout ensemble which was so delightful that the second and third concerts were played to standing room only. This ensemble has

already announced four concerts for the 1942-43 season.

Annual Election Party

LOCAL 573, Sandusky, Ohio, held its annual election on April 6th. Officers installed by Traveling Representative Henry Pfizenmayer were President Vern Walter, Vice-President Charles Herzog, Secretary Charles Held, Treasurer Kenneth Lute-man and board members Ralph Mears, Frank Mascharl and Anthony Canino.

Following the meeting and installation the entire assemblage adjourned to Schwerer's Barn, a local night club, where a fine dinner and entertainment were enjoyed.

Unusual Organization

ON Saturday evening, April 11th, it was your Editor's privilege to attend a concert by the International Ladies' Garment Workers' Union Orchestra under the direction of Eugene Plotnikoff. This organization, which is composed exclusively of garment workers, gave a fine program including the "Prometheus" Overture of Beethoven, the Symphony No. 5 in B Flat of Schubert and the "Emperor" Piano Concerto of Beethoven. The eminent pianist, Artur Schnabel, generously donated his services for the occasion. The orchestral selections were well played, and, while the orchestra had some difficulty with the tremendously complicated accompaniment to the "Emperor" Concerto, Maestro Plotnikoff was nevertheless able to carry the orchestra through to a successful conclusion, to the delight of a capacity audience.

Mid-West Conference of Musicians

THE Mid-West Conference of Musicians was held at the Russell-Lamson Hotel, Waterloo, Iowa, on April 19 and 20, 1942. There was a brief social session on Saturday evening preceding the Conference. On Sunday morning a preliminary band concert was given by the splendid American Legion Band in the lobby of the hotel. Following the concert, Jimmy Smith's Orchestra played on the mezzanine floor.

The session was called to order in the Crest Room by Chairman Edward P. Ringius at 1:30 P. M. Secretary Claude E. Pickett called the roll, and it was disclosed that 27 locals were represented by 46 delegates. Les Hartman, president of the Waterloo Local, extended warm greetings to the delegates, stating that the local would do everything within its power to make their stay a pleasant one. Chairman Ringius then introduced National Secretary Fred W. Birnbach who represented the Federation, Vice-President C. L. Bagley and Traveling Representative W. B. Hooper, guests of the conference. Following the roll call comprehensive reports of locals were made. All but one reported improved business conditions. An outstanding report was the shortage of musicians caused by the enrollment of so many members in the armed services of the United States.

The session closed at 6:30, and, proceeding to the Tavern on the Green, Electric Park, the delegates, guests and members of the local and their families were served a fine dinner. Music was furnished by Burt Russell and his orchestra, following which talks were given by Vice-President Bagley and Secretary Birnbach. Mr. Birnbach stressed the important part being played by musicians in the war effort, stating that music has been found to be the greatest builder of morale. He also advised the members of the local of their duties to the local and Federation, saying that the services musicians had to sell were intangibles and that it was absolutely necessary that they, by their conduct and class of services, distinguish themselves so as to make their membership in the Federation something which would lead all employers to desire to engage none but members of the Federation.

Following the speeches a quiz contest was held which introduced many amusing features. In the middle of the session Edward P. Ringius, Claude Pickett, "Doc" Zellers, Ralph Kelso and Fred W. Birnbach were called to the platform and instructed to play a tune. While the performers may have thought it was not so good, the quiz master rewarded them with one silver dollar each, stating that this was the scale in Waterloo for one single tune. Another feature was an old-time quartet composed of Claude Pickett, Andy Bentley, Al B. Woekner and Sandy Dalziel. Their singing of "Sweet Adeline" was certainly something to hear.

The Monday morning session was called to order at 9:30 A. M., and the delegates were welcomed by Mayor Slippy of Waterloo and S. S. Hoffman, the manager of the Waterloo Press. Vice-President Bagley explained to the delegates the present condition of the Griff Williams case, giving an exhaustive analysis of the law involved and informing the delegates that preparations were now being made to try to have the case reviewed by the Supreme Court of the United States. In his official address, Secretary Birnbach gave the conference the greetings of President Petrillo who sent his regrets that he "has not been able to find time to attend con-

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ferences during the business year" but hoped that the present controversial matters before the Federation would abate to an extent that he might do so at a later date. Mr. Birnbach explained the Federation laws on enlisted men, the rules regarding announcement of itineraries over the radio and the absolute necessity of rigid enforcement of the law requiring that the Form B Contract be used on all engagements. He explained the necessity of locals immediately going into action for the purpose of trying to preserve the WPA Music Projects. Ninety per cent of the music which is now used to entertain enlisted men and in many cases to take the place of bands which have not yet been formed at army cantonments is supplied by these WPA bands. He explained the democratic procedure which has been the rule of the convention of the American Federation of Musicians for over 40 years and also stated that the cooperation between local unions, their officers and the Federation has been one reason for the outstanding success of the Federation during its entire existence.

At 12:00 noon the delegates were given a luncheon in the Crest Room with music furnished by Court Hussey's Orchestra. The ladies were entertained at a luncheon at the President Hotel with music by a Girls' String Trio. The afternoon was devoted to routine business and the election of officers. Edward P. Ringius of St. Paul was reelected chairman; Claude F. Pickett of Des Moines, Iowa, secretary-treasurer; and Joseph H. Kitchen of Cedar Rapids, "Doc" Zellers of Omaha, A. J. Bentley of Grand Forks, Russ Hennegar of Sioux Falls and Stanley Ballard of Minneapolis, members of the advisory committee. Just prior to adjournment the delegates passed a motion of thanks to the local union. It was quite evident that the local had prepared for months for the conference, having held special events for the purpose of raising additional funds to entertain the conference and guests, and it was the unanimous opinion of the delegates that no local had ever done a better job. The meeting adjourned at 4:00 P. M., closing a very harmonious conference.

Tri-State Conference of Musicians

THE Tri-State Conference of Musicians held its annual meeting at the Brown Hotel, Louisville, Kentucky, on April 18 and 19, 1942. Twenty-seven delegates represented eighteen locals. Guests included Clair Meeder of Local 60, Pittsburgh, Pennsylvania, and R. L. Lesem of Memphis, Tennessee, a member of the Southern Conference. Executive Officer Oscar F. Hild represented the Federation. It was believed that the greatly decreased customary attendance of this conference was due to the tire situation, as the host local is far removed from the center of the three states.

President Teagle presented his report, which was unanimously approved by the conference. Oscar F. Hild in his official message stressed the importance of the duties of the members of the International Executive Board. In Social Security matters he explained the necessity of rigid enforcement of the Form B Contract law. He reviewed the Griff Williams case, the appeal and the effort to have it reviewed by the United States Supreme Court on a writ of certiorari. He explained the new laws of the Federation which limited the amount of commissions to be charged by agents and personal managers and the illegality of any ownership or absolute control of bands by agencies or other bands. He reviewed the present radio situation and cited the great number of agreements that had been secured since the national agreement was terminated in 1939. He explained the abrogation of the agreement with the IATSE, the present situation pertaining to recordings and the outlook for the continuance of the WPA Music Projects. He warned the locals that it would require the utmost effort to persuade Congress to continue these projects after the close of the fiscal year. He also warned the locals of the

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effect of the war on general business, prices, and so forth, and especially of how our members would be affected by a freezing of wage scales. Brother Hild's address, his first as official representative to a conference, was enthusiastically received.

Clair Meeder, president of Local 60, spoke briefly on the burying of the hatchet by Green and Murray in Pittsburgh. He stated that the healing of this breach would undoubtedly do much to further the cause of organized labor.

The business session adjourned at 5:10 P. M. At 7:30 the delegates were entertained by the host local with a special navy broadcast, orchestra music and refreshments.

The Sunday session convened at 10:00 A. M. Reports of locals showed that all had gained in employment and membership and most of them financially as well. The Social Security problems and the demands for free music seemed to be the topics that predominated the entire discussion. The committee reports provided for the adoption of a new constitution and the enlargement of the Tri-State board from six to nine. The conference requested that the Federation give favorable consideration to the reported desire of the Government to federalize all unemployment compensation.

The election of officers resulted as follows: President, Logan Teagle of Akron, Ohio; vice-president, Fanny Benson of Marion, Ohio; secretary-treasurer, Charles Weeks of Canton, Ohio; trustees, Hal Carr of Toledo, Ohio; Arthur Streng of Columbus, Ohio; Harry Currie of Louisville, Kentucky; William Stephens of Wheeling, West Virginia; Arthur Arbaugh of Steubenville, Ohio; and Robert Goodwin of Cleveland, Ohio. The meeting adjourned sine die at 5:10 P. M. Sunday evening.

"Doc" Sartell Promoted

SECRETARY MARK SLATTERY of Local 196, Champaign, Ill., reports that while visiting his son at Camp Livingston, Louisiana, he bumped into "Doc" Sartell on the street in Alexandria. Slattery reports a very pleasant visit with him and Mrs. Sartell and states that "Doc" has been promoted to Chief Warrant Officer, the third bandleader in the United States to get this rating. He is bandleader of the 173rd Field Artillery and has 44 musicians in the band, all of whom are members of the Federation. In this band is a 14-piece dance unit comprising some of the best dance musicians in the country. "Doc" has been elected delegate to the Dallas Convention and is looking forward to a visit with his old friends while there.

War Bond Day

PARKERSBURG, West Virginia, Local 259, assisted in the celebration of War Bond Day on April 28. Two Hollywood starlets, Jetsey Parker and Dorothy Schoemer, visited Parkersburg and assisted in the festivities. George Dietz and his 95-piece band and a WPA Orchestra under the direction of David Daniels plus six local orchestras furnished music for the occasion. There were personal appearances by the starlets in the Smoot Theatre and the Coliseum, and a dance at the Coliseum which lasted till the wee small hours of the morning. There was music of all kinds, including old-time, round and square dances and those of the most modern character. Admission to all affairs was by purchase of Defense Stamps which the buyer was privileged to keep. The young stars autographed stamp books during the entire evening.

L. L. WALLER

L. L. Waller, charter and life member of Local 250, Parsons, Kansas, passed away on March 12 after a lingering illness. Brother Waller, a trap drummer, came to Parsons when a young boy and joined the Parsons Band. He was its oldest member at the time of his demise. He was known as a kindly, charitable, hard-working man whose deep devotion to music did much to further it in the city of Parsons.

He is survived by his widow and one son, Homer, of Hollywood, California. Services were held at Martin's Funeral Home on Sunday, March 15. Pallbearers were members of the local.

JOHN B. STOUT

John B. Stout, Secretary of Local 132, Ithaca, New York, for many years and delegate to the 1927 convention in Baltimore, Maryland, passed away on March 14 after a long illness from heart trouble. Further details were not available at the time of this writing.

STEWART H. BUCHANAN

Stewart H. Buchanan, popularly known as "Stew" Buchanan, died in Rockford, Illinois, on March 18, 1942. On September 11, 1902, Brother Buchanan and 25 other musicians assembled at the Rockford Military Band headquarters for the purpose of forming a local and through his advice the local immediately became affiliated with the American Federation of Musicians. He was well known as a band leader, and had been director of the Edgerton Band of Edgerton, Wisconsin, the Janesville Band of Janesville, Wisconsin, and the Rockford Military Band. In his early days he was the leader of several "Uncle Tom's Cabin" shows. In 1914 he opened a small music shop in Rockford which grew to be one of the leading music stores in Rockford. He was a life member of Local 240.

CHARLES EDWIN WHITE

Charles Edwin White, prominent member of Local 264, Portland, Maine, who served as a trustee of that local, passed away in Portland on Thursday, April 9th. Brother White was a native of Providence, Rhode Island, and had been a member of the Federation for forty years. He was director of the Caravan Orchestras and Alumni Orchestras of sixty members, comprising graduates from the primary, grammar and junior high schools of Portland. He was well known throughout New England as a member of Reeve's American Band, Hedley's National Band and Fairman's Band of Providence, Rhode Island. He also directed a number of concert orchestras at New England summer resorts. In Portland he had played at the Empire Theatre, the Jefferson Theatre and with Chandler's Band. He is survived by his widow, Mrs. Cynthia Burnham White.

Symphonic Recordings Review

By Dick Wolfe

Symphony No. 1 in E Minor, Sibelius. Victor Red Seal Album M-881. Four 12-inch records, eight sides, played by the Philadelphia Symphony Orchestra under the directorship of Eugene Ormandy. Jean Sibelius, the great Finnish composer, wrote this, his first symphony in 1899 when he was but 34 years old. In contrast to later works, this symphony is in the orthodox four movements. Of purest classical form, it is both powerful and dramatic.

This new recording by the Philadelphia Orchestra under Mr. Ormandy's direction presents an excellent performance, making it a thoroughly desirable work. The recording is very good.

Symphony No. 96 in D Major, Haydn. Victor Red Seal Album M-885. Three 12-inch records, six sides, played by the Vienna Philharmonic Orchestra under the direction of Bruno Walter. The ninety-sixth in a line of 104 Symphonies of Haydn is often referred to as the "Miracle" Symphony. It is one of the less familiar ones but none the less delightful. Mr. Walter gives it a loving, sympathetic performance. It probably will be one of the last releases of works by the Vienna Philharmonic Orchestra. The recording is good and should be included in your collection.

Trio No. 1 in B Major, Brahms. Victor Red Seal Album M-883. Four 12-inch records, eight sides, played by Artur Schnabel, Jascha Heifetz and Emanuel Feuermann. This Trio, written by Brahms in 1854, was revised some 30 years later. It was recorded previously by Victor with Cortot, Thibaud and Casals. The new recording by three of the greatest living artists is a masterpiece of coordination and musicianship. It is recommended highly. It is said to be the first of a series of releases by this trio, and we eagerly await the next release.

"Geistliche Sehnsucht" and "Geistliches Wiegenlied", Brahms. Victor Red Seal Album M-882. Two 12-inch records, four sides, sung by Marian Anderson, contralto, with William Primrose, viola, and Franz Rupp, piano. These two songs do not receive the frequent concert performance which they deserve. Marian Anderson does some of her best singing on these sides. The delightful obbligatos of Mr. Primrose, one of our great violinists, and the superb accompaniments of Frans Rupp provide a result so satisfactory that no lover of Brahms songs should overlook this album.

Sonata No. 1 in C Major, Weber. Victor Red Seal Album M-884. Three 12-inch records, six sides, played by Claudio Arrau, pianist. Von Weber lived only 40 years, and most of his compositions were completed between the ages of 24 and 36. His C Major Sonata has been neglected for some years. However, Claudio Arrau brings it forcibly to our attention, and in the third movement, often called perpetual motion, all the brilliance of this young Brazilian virtuoso is displayed. It is decidedly a worthwhile album.

Sonata No. 10 in D Major, Schubert. Victor Red Seal Album M-888. Five 12-inch records, ten sides, played by Artur Schnabel, pianist. Artur Schnabel is often called the greatest Beethoven interpreter, but his mastery does not end there. A year ago at Town Hall he played all of the Schubert Sonatas. The critics were unanimous in praising his great musicianship in recreating these too-often neglected masterpieces. This recording was made in London several years ago but it nevertheless closely approaches his Town Hall performance. It is a combination of superb musicianship, pianistic mastery and artistic insight. The recording is also excellent. Seldom is the piano reproduced to a better advantage. This album should be a must for all collectors.

"On the Shores of Sorrento" from the symphony "Aus Italien", Richard Strauss. Victor Red Seal Record 18535, played by the Chicago Symphony Orchestra under the direction of Dr. Frederick Stock. This is a section of the symphony composed by Richard Strauss when he was still in his twenties. In the symphony it is labeled "Andantino". It is not particularly inspiring music but interesting as an example of Strauss' early compositions. It is given a good performance by Dr. Stock and his orchestra.

"Festival Overture", William Schuman. Victor Red Seal Record 18511, played by the National Symphony Orchestra under the direction of Dr. Hans Kindler. This overture, by the gifted young American composer, receives its first recording. The music is written with both assurance and spirit; the performance by Dr. Kindler

and the National Symphony Orchestra is excellent.

"La Traviata", Act I ("Un di, felice eterea") and Act III ("Parigi, o cara, noi lasceremo"), Verdi. Victor Red Seal Record 15602 sung by Beniamino Gigli, tenor, and Maria Caniglia, soprano, with accompaniment by the Victor Symphony Orchestra directed by Lawrence Collingwood. In both these excerpts from "Traviata" Mr. Gigli's voice is heard to greater advantage than that of Miss Caniglia. The recording is good and the accompaniment of the orchestra quite satisfactory.

"Agnus Dei" (from Mass in C Minor), Mozart. Victor Red Seal Record, 18512, played by the Montreal Festivals Orchestra under the direction of Wilfred Pelletier with Marcelle Denya as soloist. "Agnus Dei" is given an effective performance by this organization. Very fine chorus work is provided by Les Disciples de Massenet under the direction of C. Goulet.

Variations on a Mozart Theme ("Ah! vous dirai je Maman"), Adam, and "Die Zigeunerin", Donizetti. Victor Red Seal Record 13826, sung by Miliza Korjus, soprano, with Symphony Orchestra accompaniment. These sides show to an advantage seldom attained the tremendous vocal technique of Miss Korjus. To those who admire the spectacular this will prove an excellent record.

"Ritual Fire Dance" (No. 7 from the ballet "El Amor Brujo"), De Falla, and "Polka" (from the ballet "The Age of Gold"), Shostakovich. Victor Red Seal Record 2214, played by Pierre Luboshutz and Genia Nemenoff, piano duo. We do not care particularly for the "Fire Dance", which has become a somewhat worn-out vehicle. The "Polka" from "The Age of Gold" is always interesting. Luboshutz and Nemenoff give their usual capable performance.

"Musica Proibita" Gastaldon, and "Addio a Napoli", Cottran. Victor Red Seal Record 2212, sung by Enrico Caruso, tenor, with accompaniment by the Victor Symphony Orchestra. This is a Caruso restoration which does well by bringing out in spots the beautiful golden tones of one of the greatest of all tenors. It is a collectors item which should not be neglected.

Symphony No. 2 in D, Brahms. Columbia Masterworks Album M-493. Five 12-inch records, ten sides, played by the London Philharmonic Orchestra under the direction of Felix Weingartner. Mr. Weingartner's performance of this Symphony is vital and expressive without including too much of the sentimentalism too often indulged in by some. The recording is par excellence. Previous recordings are old and unsatisfactory. This modern version will fill a long-felt need. It is recommended.

Symphony No. 5 in C Minor, Beethoven. Columbia Masterworks Album M-498. Four 12-inch records, eight sides, played by the New York Philharmonic-Symphony Orchestra under the direction of Bruno Walter. Given an opportunity to record the New York Philharmonic with such an eminent conductor, Columbia has rushed into another duplication which seems especially unnecessary in view of the recent Federal order cutting recordings to 30 per cent of normal. In due justice to the company, it is quite likely that this record was cut before these regulations became known.

When Mr. Walter conducts Mozart, Beethoven or Brahms it is always a labor of love. Though we may at times disagree with some of his minor accentuations, he gives his usual competent artistic reading on these sides and the result is another fine Beethoven Fifth.

From now on we trust that the recording companies will find it good policy to use the material that they are granted for necessary replacements and recordings of previously unrecorded works.

Musical Comedy Favorites, Vol. 2. Columbia Masterworks Album M-502. Four 10-inch records, eight sides, played by Andre Kostelanetz and his orchestra. One of the most popular of all the Masterworks sets was the first volume of Musical Comedy Favorites recorded by Mr. Kostelanetz. The sale was so great that Columbia has now issued a second set which again shows him at his best. The works recorded on the eight sides are as follows: "Night and Day", Cole Porter; "Time On My Hands", Vincent Youmans; "The Touch of Your Hand", Jerome Kern; "Somebody Loves Me", George Gershwin; "With a Song in My Heart", Richard Rodgers; "Easter Parade", Irving Berlin; "I'll See You Again", Noel Coward, and "Dancing in the Dark", Arthur Schwartz.

Wings Over Jordan (Negro Spirituals). Columbia Masterworks Album M-499. Four 10-inch records, eight sides, recorded

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by the Columbia Broadcasting System feature chorus conducted by Worth Kramer with Rev. Glenn T. Settle as narrator. For four years "Wings Over Jordan" has been one of the featured Sunday morning programs on CBS. Clergymen, educators and other public figures have praised the program and considered it a distinction to appear as guest speakers on these programs. Columbia has reproduced on these sides eight spirituals which receive loving treatment from this remarkable choir. The spirituals include "Rock My Soul in the Bosom of Abraham", "Sometimes I Feel Like a Motherless Child", "Don't Stay Away", "Couldn't Hear Nobody Pray", "Trying to Get Ready", "Deep River", "The Old Ark's A'moverin'" and "Sweet Turtle Dove".

"E Lucevan Le Stelle" and "Recondita Armonia" (both from "Tosca"), Puccini. Columbia Masterworks Record 17310-D, sung by Jan Klepura, tenor, with accompaniment by the Columbia Opera Orchestra conducted by Hans Wilhelm Steinberg. Klepura at his best is one of the greatest living tenors. This Polish artist always excels himself in "Tosca". In these two arias he gives fine performances in true bravura style. The accompaniment under Mr. Steinberg's direction leaves nothing to be desired.

"Che Faro Senza Euridice" and "Che Puro Ciel" (both from "Orpheus and Eurydice"), Gluck. Columbia Masterworks Record 71365-D, sung by Rise Stevens, mezzo-soprano, with the Columbia Concert Orchestra under the direction of Erich Leinsdorf. Miss Stevens, one of opera's brightest stars, seems to continue to grow in stature with each performance. Her singing on these sides is of her best; no further recommendation is necessary. Mr. Leinsdorf provides excellent accompaniment.

WHAT NEXT?

A sugar-coating process is reported to improve the surface of steel, says *Forbes Magazine*. Actually, brown sugar is blown on the inner surface of the ingot molds. When the molten steel is poured in, the coating tends to prevent splashed metal from solidifying on the walls of the mold (which cause defects in the surface).

E. C. Wallace, New York engineer, is proposing use of cotton instead of reinforced concrete for air raid shelters. He told members of Congress that a seven-foot thickness of cotton would resist the penetration of a 6,000-pound bomb falling from 30,000 feet, whereas a 2,000-pound bomb falling 15,000 feet would penetrate six feet of reinforced concrete. The cotton can be fireproofed to resist incendiary bombs, Wallace said.

A new rubber flashlight has a light metallic assembly completely enclosed in a soft rubber case. It has a shatter-proof plastic lens, is watertight and safe around electric wires. It can be used safely in rain, mud or salt water.

H. E. Babbitt, University of Illinois professor, proposes to ship coal in pipelines if a shortage of freight cars develops. His plan is to pulverize coal at the mines, add water to make sludge, pump the sludge through pipelines. Moisture could be removed from the coal at the consuming end and the pulverized coal blown into furnaces.

Dr. Joseph Chapman, a surgeon of Sydney, Australia, says he has devised a revolutionary process of fuel production to extract 96 gallons of gasoline from a ton of coal. He is building a plant which he says can within six months produce 3,500,000 gallons a month.

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THE EMPLOYER AGREES

Ninth: That the employer will not make or arrange radio programs for leaders, singers, managers of bands, etc., or back or support financially any band leader, singer, booking agent or manager of same, etc., in connection with the music publishing industry, or invest in or enter into any partnership or corporation relationship, directly or indirectly, with any such person or agencies, for the purpose or with the intention of securing advantage thereby in the exploitation of any songs of said employer, or of said partnership or corporation, or indulge in the practice commonly known and designated in the industry as cut-ins, or do or make special arrangements for band leaders, singers, booking agents, managers of bands, band representatives, or others, or make extractions from special arrangements or scores for such band leaders, singers, booking agents, managers of bands, band representatives or others, or directly or indirectly seek to induce the members of the Union or any other persons to engage in the practices herein condemned.

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EFFECTIVE APRIL 22, 1942

PEDAGOGICS

GUITAR STYLISTS ...

By CHAUNCEY C. LEE

THE guitar is definitely established in the modern dance orchestra. Its popularity has grown steadily and is unquestioned. There is, however, a question whether or not the orchestra is getting all the guitar is capable of giving.

Aside from the steel guitar, which is not under discussion, there are two styles of guitar playing. They are the plectrum and the finger styles. Since the guitar first replaced the banjo in the dance band, the plectrum style has been the accepted orchestral style. Is there a place for the finger stylist in the modern dance orchestra? If the answer to this question is "No," then I feel the modern orchestra is the loser.

While I am a finger stylist, this is in no way intended as an argument against the plectrum style guitar. The admirable work of such men as Carmen Mastern, George Van Eps, Tony Mattolo, the late Charlie Christian and a host of other fine artists would make such an argument ridiculous. But the fact remains that many beautiful and unique effects obtainable with the fingers are impossible with a plectrum and are, therefore, lost to the plectrum stylist.

Two factors have combined to discourage a more widespread use of the finger style. First, it would be very difficult, if not altogether impossible, for the finger stylist to be heard against the modern fourteen or fifteen-piece orchestra. However, the advent of the electric guitar and other methods of electrical amplification has definitely nullified this handicap.

FAULTY CLASSIFICATION

The second factor is the habit of classifying the guitar as a rhythm instrument. While it is true that the guitar produces a definite rhythm (more often "felt" by the members of the orchestra than heard by the listening audience) the guitar is essentially not a rhythm instrument. Such classification is an error, and one that is robbing the orchestra of a beautiful and romantic string voice that cannot be duplicated by any other stringed instrument.

What might be considered a third factor is the type of instrument most widely manufactured. With the rhythmic requirements of the orchestra guitarist in mind, guitar makers have developed an instrument much too "stiff" to be played comfortably with the fingers. The finger stylist requires a much lighter, more vibrant instrument. He also requires a slightly wider spacing of the strings to give the fingers more room for independent action. However, such mechanical drawbacks are problems for the guitar makers and can easily be rectified by them.

Why not two guitars, the plectrum guitar for rhythm and the finger style guitar for the many beautiful effects which it can supply? The leader who adopts this idea will definitely "have something".

I recently had the opportunity to present a program of classic and popular guitar solos with orchestral background. I used a "gut" stringed guitar and the results were more than satisfactory. The experience convinced me that, if given the proper treatment, the already valuable guitar can be of still greater value to any type of orchestra.

FINGERS FOR FINE EFFECTS

That which will not stand comparison has but little inherent value. Therefore, let us make a few comparisons, not to disparage the use of the plectrum, because I do not contend that the finger style guitar should or could replace the plectrum guitar, but just to substantiate any claim I may have made for the finger style guitarist. Also, please remember that these comparisons are not to be considered in the light of a rhythmic improvement over the plectrum guitar.

Emilio Pujol's book, "Dilemma of Timbre on the Guitar", is an interesting treatise on the use of the plectrum and the nails of the fingers as against the pad of the fingers. He states that the music of the great master Tarrega took on an added beauty after he had discarded the nail attack and adopted the use of the finger pad.

Except in the case of expert manipulation of the plectrum, any broken-chord or arpeggio is smoother and more graceful when executed with the fingers. Of course, the men mentioned in Pujol's book were guitar soloists, not orchestra men; but his statement gives support to my remark regarding the greater smoothness and grace of a passage executed with the fingers. The following example is a broken chord passage on the G major and E sharp diminished chords taken from a Waltz Study by Antonio Giannelli:

Explanation P = thumb; i = 1st finger; m = 2nd finger; a = 3rd finger

This passage can be played with a plectrum, but in such a case much of its smoothness will be lost. At (a) the plectrum returns to the 4th string to attack the note B; at (b) it returns to the 4th string to attack the note D and at (c) it jumps from the 1st string to the 6th string to attack E sharp. It will be seen that, in a passage of this kind, the up or down stroke necessary, when the plectrum must return to a string already passed, tends to break the flow of the movement. When executed with the fingers, these attacks are made with a smoothness that gives an impression of one forward movement. This adds gracefulness.

Broken chords may always be used effectively as a background, and the harp-like effect of the finger style guitar makes it an ideal instrument for this treatment.

(To Be Continued in the June Issue)

Saxophone Sense

by FRANK G. CHASE

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



Frank G. Chase

THE subject of mouthpieces is a very important one to all reed men. However, a lot of players attach too much significance to the exact type and facing they claim it is necessary for them to have.

The fundamental purpose of a mouthpiece is to furnish a resonating chamber which is opened and closed by a vibrating reed. The more open the mouthpiece the greater the amplitude of the vibrating reed and the more air passes through it.

In using an extremely open mouthpiece it is usually necessary to use a soft reed and vice versa; when using a close facing a stiffer reed is necessary. In many cases it is possible to get more volume with a medium close facing than it is with an extremely open one. The fact that the facing is close does not mean that the volume of air that passes through the instrument is less than that of an open facing. To obtain a given volume the air will travel at a faster rate of speed through a close facing than it will through an open facing.

This process is easily illustrated by a similar reaction in connection with the common garden hose. When the nozzle is loosened a thick stream of water flows through at a slow rate of speed. As soon as the nozzle is tight-

ened the same volume of water runs through the hose; but, due to the fact that it is restrained, it will flow at a much greater speed and with more force.

It is advisable in most cases to select a medium facing and a medium reed that will play easily throughout the entire register. The mouthpiece manufacturers of today are presenting very accurate facings. Through their experimenting it becomes obvious that the facings you will find on these mouthpieces are far superior to any home-made one that you might try to put on yourself.

The length of the mouthpiece facing and the vamp of the reed are very closely associated. In some cases where an extremely long facing is used (for instance, the old German clarinet school) it is necessary to use a very thick reed with an extremely short vamp. This particular combination is used only by a few players and is not generally recommended. Going to the other extreme: if a mouthpiece has an extremely short facing it is necessary to use a reed with a long vamp. You will notice the ratio of reed vamp to length of facing is inversely proportionate.

In choosing your mouthpiece you will be quite safe in buying one of the popular makes in a medium facing. The important thing in making this mouthpiece respond the way you want it to is in selecting the proper reed to fit both the mouthpiece and your embouchure. There are a great many fine reeds on the market. The best procedure is to have a good talk with your teacher or favorite well known player on the subject of reeds.

As stated above, it is absolutely necessary for you to have a fine mouthpiece; but do not overlook the fact that regardless of the capabilities of the finest mouthpiece and reed it is necessary for you yourself to produce the proper tone and execute technical passages plainly. An easy responding mouthpiece with good tonal volume is a great asset to a good player, and, as the player progresses, will help his playing tremendously. On the other hand, this same type of mouthpiece used by a poor player is going to show up many faults that would be greatly subdued by a dull, slowly responding mouthpiece.

VIOLIN DEPARTMENT

CONDUCTED BY Sol Babitz

NEW TYPES OF POSITION SHIFTS

N.B. Those who have retained previous copies of this column will find it helpful to reread the articles for February, May, June and July of 1941 before proceeding.

THE standard definition of position shifting may be adequate as a definition but surely not as a directive. The concept of the hand changing its position in relation to the neck and body of the violin scarcely begins to indicate the numberless types of movements, turnings and twistings of the arm, wrist and fingers, singly and in combination.

Without attempting to enlarge the definition or to catalogue its variations, it might be well to indicate several possibilities, since none of the present books approach this problem systematically.

As a first step it might be interesting to see if it is possible to draw a clear dividing line between a finger slide and an actual position shift. Careful thinking will show that this is not as simple as it at first seems.

First the position shift: an elementary example of this is that in which the hand carries the fingers simply into a new position. Beginners' books explain it well enough in this way:



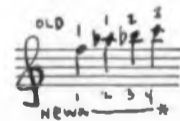
Sol Babitz



(The line between two stars shows where the hand shifts.) Modern violinists do not necessarily slide with the starting finger, but that is beside the point.

Next, for the finger shift: If we stretch the fourth finger on the E string we reach C, a second position note, although the hand is still in the first position. Now if we should permit this stretching to continue on its natural course we find that it can influence the second and third fingers to slide up automatically while the first remains on F. By thus increasing the quantity of change along the line of least resistance we have produced a new quality. In other words that position which had the quality known as "first" has ceased to exist and in its place we have a new position which cannot be rightly called either the first position or the second position, since it is an extended position of the hand imbued with some of the qualities of the first position, some of the qualities of the second position and some broader qualities which still have no name.

This new quality enables us to play the lower fingering in the following example quite as a matter of course:



(The line between the stars shows that the hand is shifting throughout the playing; but there are no slides.) At first it may seem easier to keep down the first finger; however, the most natural way is to hold down only one finger at a time.

Having seen how a finger stretch can become a position change without sliding, by use of extensions of the hand, let us see how the same thing can be done with contractions:



(The shifting of position is again indicated by stars and line.) The changing of position without sliding has been done between the second and third, and third and fourth notes. The change was accomplished by contracting the hand. There is no need to conceal the sound of slides since they do not exist.

(To be Continued)

PROBLEM SEVEN

The best fingerings for this passage from the Stravinsky Violin Concerto will be published in this department. Send postcards to Sol Babitz, 930 Menlo Avenue, Los Angeles, Calif.



Zone in Singing—by

REINALD WERREN RATH



Reinald Werrenrath

MY good friend, and yours, Fred Birnbach, has asked me to confine my remarks on singing to *singing*, and to avoid expounding at length against my pet aversions in that noble art. A good point, too, as my intolerance of quackery has often led me to weaken an otherwise sound premise in debate, writing or actual teaching in the studio. So, to some constructive thoughts:

I was highly interested in the "Saxophone Sense" article written by Frank G. Chase in the March issue of the INTERNATIONAL MUSICIAN. In it he says:

"It is necessary to expand the diaphragm at the instant of inhaling to ascertain that the lower lobes of the lungs are filled first. . . . The throat passage must not be kept small and tense during the intake of air. . . . This prevents a quick intake of a maximum quantity of air."

Aside from the fact that Mr. Chase made a slip, for he obviously meant "abdominal muscles" instead of "diaphragm", the latter being the transverse floor of the chest, and contracted rather than expanded in taking a full breath, the interesting point he makes is that a *full* breath be taken, and that the throat be kept *open* during the intake. I have noticed that all wind-instrument players do this, and singers

might well emulate them, for what is the human voice but a double-reed wind instrument, not unlike the oboe? They "overbreathe" without thinking it disgraceful, vulgar, unnecessary, or whatever it is that prevents many young singers from supporting their tones.

Every so often I check up my theories on breathing with a college mate, Dr. Louis St. Clair Eunson, eminent osteopath and anatomist. I doubt that Louis can utter a decently produced singing tone. In fact, I'm reasonably sure he can't carry a tune. But, through association with various vocal teachers, he has for years been greatly interested in the mechanical and structural aspects of the production of the singing voice. His recent comments on the subject should prove valuable to any singer. After describing the expanding action of the abdominal muscles in taking a deep, or singing, breath, he says:

"Now comes the trick. You simply relax everything and the elasticity of the whole cage forces the air out. It's the trick of controlling this relaxation gradually to let the breath go out gradually that is difficult to understand and learn."

Among my pupils there are some, especially among the young women, who seem to feel that in some way it is immodest to take a full breath. In fact, in one or two cases, I have felt that it was a family tradition never to bring a blot on the escutcheon by breathing deeply. Let me assure my readers, as I have assured many pupils, that it is the *breath that makes the sound*; that without a deep breath there will be unsteadiness, flattening, and very likely an actual break in the vocal stream.

Not being a saxophonist, I will not comment at length on the passage in Mr. Chase's article in which he encourages his saxophone readers to "raise their shoulders". But I will say that in singing to raise shoulders and chest (as so many singers do), and not *draw* in the abdominal muscles is a good trick if you can do it—which I cannot!

Singers, one and all, believe one who has been preaching six or seven years what he has "practiced" for more than thirty years: If you will expand your abdominal muscles, and to a lesser degree your back and side muscles, your chest will practically take care of itself.

Add to this depth what I have termed a "late" breath, or singing right at the peak of inspiration, and you have just about completed the mechanical task necessary for the tonal support. The reason for the "lateness" is simple enough. There is only one way to hold your breath with your mouth open, i. e., by closing your throat. If you breathe too soon before attacking your tone, you close your throat to hold the breath, and then have to open it again to sing.

A favorite analogy of mine is to liken the quick and deep intake of the breath to the back-swing in golf, tennis, polo or baseball. (I often admit to my pupils that one reason for my poor golf scores is that I cannot help pausing at the top of my back-swing). Personally, I think of the preparation for a phrase, short or long, as a sort of modified gasp. When I have conveyed this idea to a pupil, the tone achieves a steadiness, fullness and pitch hitherto unrealized.

One of my favorite and hardest-working pupils, now in the Army Air Corps, God bless him!—was able to achieve that deep and late breath only after much bedeviling and cajoling on my part. On the eve of his first big concert with orchestra—the Connecticut Symphony in Bridgeport—I plugged mostly on his breathing, with only fair results, as he was doing some difficult numbers and his mind was on words and music rather than on mechanics. As he entered my studio the afternoon following his return to New York, I asked him how it went. "Mr. Werrenrath", said he with shining face, "I tried that breath thing, and it *worked!*"—and then exploded in a whoop of laughter as he realized his misplaced enthusiasm for the obvious.

Yes, indeed, "that breath thing works", and don't you forget it!

»» TRADE TALK ««

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

Musical Accessory Manufacturers Hold Annual Meeting

The Musical Accessory Manufacturers' Association, Inc., held its annual meeting in New York City on April 10, 1942. The serious problems confronting the industry were discussed at great length and a plan was adopted which, if successful, will ease some of the present stringent regulations.

Officers elected for the ensuing year are: President, Jack Schwartz of Micro Musical Products Corp.; vice-president, Walter A. Gemeinhardt of Woodwind Co.; secretary-treasurer, Robert Putter of Krauth & Benninghofen; board of directors: Mario Maccaferri of French-American Reeds Mfg. Co., Vincent Bach of Vincent Bach Corp., Rudy Muck of Rudy Muck Co., Otto Link of Otto Link & Co., Inc., and L. A. Elkington of L. A. Elkington Co.

Brilhart Presents New Products

Arnold Brilhart, manufacturer of the famous Brilhart mouthpiece and Enduro reed, presents an innovation in saxophone neck-straps and a complete line of specially built cap and ligature sets.

This new (patent pending) neck-strap is designed to give the saxophonist many

invite all of our brother musicians to inspect these new products at one of the months of service with no possibility of the cord breaking or wearing out. We



ARNOLD BRILHART

many Brilhart dealers throughout the country.

The unprecedented demand for Brilhart mouthpieces and Enduro reeds has made it necessary for us to expand our factory, and, at the present time we are pleased to announce that this new, most modern factory of its kind in the world, is working to capacity and it is our hope to continue giving personalized service to the musician.

Frank Holton, Dean of Band Instrument Manufacturers, Succumbs

It is with deep sorrow that Frank Holton & Co., of Elkhorn, Wisconsin, announced the death of Frank Holton, its founder and the chairman of its board.

Mr. Holton was in his eighty-fifth year. For several months he had seemed to be recovering from the illness which caused his retirement from active management of the Holton Company. He was stricken with a severe heart attack on April 16th, however, and died later the same day.

Before founding the company which bears his name Mr. Holton was well known as a professional musician playing with such famous organizations as Sousa's Band, Liberati's Band, and Brooks' New York Band. Among his most cherished possessions was a letter from John Philip Sousa praising him as "one of the strong men" of his bands.

Mr. Holton's life history was something of an Horatio Alger story. The Holton factory was started on March 1, 1898, at the northeast corner of Madison and Clark streets, Chicago, on the third floor in two rooms, for which Mr. Holton paid \$15.00 a month rent. His professional experience served him well in his knowledge of the requirements of professional musicians in band instruments. He associated with himself skilled artisans who were also proficient players, and shortly built up an organization inspired with the idea of manufacturing the best possible instruments. The business inevitably grew, for there was a wide field for products of this caliber. Time after time the little business was forced to expand, until in 1907 a large and thoroughly modern plant was erected on Gladys Avenue, near California Avenue, Chicago. Three years later it was necessary to construct an addition, doubling the size of the factory.

Mr. Holton retired from active management of the Holton Company in 1939, retaining the position of chairman of its board of directors and a keen interest in its affairs.



The above photograph portrays Charlie Spivak using the Shastock "Micro" Whispa-Mute. Charlie is said to be the sweetest trumpet player in the world, and this picture depicts a scene in an Army Camp where he recently played several special concerts.

Penzel, Mueller Introduce New Development in Plastic Reeds!

The new Medallion plastikane reeds represent a complete triumph achieved by a group of famous American plastic engineers and reed artists working under the supervision of Mr. Stewart Williams, chief of Penzel, Mueller's research division.

These men have all been hard at work in a New England laboratory throughout the past three years experimenting with every known type of plastic composition in an effort to develop a material that would possess every playing and physical quality of seasoned French cane.

After thousands of experiments the formulas were finally narrowed down to four distinctive types. Three of these were found to be very much superior to anything that had yet been developed. But, when tests were completed on the fourth substance, those engaged in this experiment were amazed and delighted. This last plastic seemed to have, besides all its other features, a remarkable vibrating quality that registered such a terrific speed, it was scarcely felt on the lips of the musician testing it. With this new quality, musicians are able to play on a plastic reed without any of the discomfort usually caused by the ordinary rattletype of plastic reed vibration.

Searching for a phrase or name to better identify this essential vibrating quality, its softness and speed seemed to be best illustrated by the picture of a wing—soft as a feather—quick as a bird. Penzel, Mueller therefore decided to use the phrase "Winged Vibration", which seems to describe appropriately and graphically this newly discovered plastic quality. These reeds have recently been completed in large enough quantities for general distribution and Penzel, Mueller, famous Woodwind manufacturers, located in Long Island City, have begun an extensive national advertising campaign in musician publications to dramatize the

fascinating story of the Medallion reed. Other interesting features of these plastics are that they can be trimmed and sanded like ordinary cane—they are not affected by moisture or climate—and each is guaranteed to play or money will be refunded. All reeds are also tested by



WALTER M. MUELLER, Vice-President Penzel, Mueller & Co., Inc.

artist-musicians. Penzel, Mueller and Chicago Musical Instrument Company are exclusively distributing Medallion reeds, which will be sold only through reputable music stores.

A Dream Come True

Band leaders, musicians, vocalists and recording artists—for lo these many years—have cudgeled their craniums for tunes both new and old to present to the public. At long last, their travails along these lines are being eased.

Hailed as a boon by artists is Tune-Dex, a service that offers Tin Pan Alley's first encyclical index to recognized professionals. Tune-Dex offers a "pocket size" library of popular music so handy that the best tunes of the past 25 years can fit into one small file. And instead of spending precious hours wading through voluminous and complex libraries, music folk now can whisk through the best songs of the past few decades quicker than you can say "fortissimo".

Developed by George Goodwin, veteran of 26 years in the music business, after two years of research and preparation, Tune-Dex details information on cards only three by five inches. Each index card is a miniature professional copy, with data including names and addresses of publishers, date of copyright, composers' names, respective keys printed for vocals, orchestrations or specials, arrangers' names, ASCAP, BMI, Independent or Public Domain clearance, prices for music, and so forth.

Subscriptions are on the yearly basis and call for the servicing of a minimum of 100 cards monthly giving full details of the latest tunes from the publishers cooperating. Enrollment for this service entitles the subscriber to apply for two sets of "old-timers", 500 each, or a total of 1,000 old songs, for a small additional fee.

"Memphis Blues"

The following correspondence from Handy Brothers Music Co., Inc., is self-explanatory:

HANDY BROTHERS MUSIC CO., INC.

"The Home of the Blues"

1587 Broadway, New York, N. Y.

April 21, 1942.

International Musician,

Newark, N. J.

Gentlemen:

In your April issue you make mention of the suit of a British music publisher who has the rights to Handy's "Memphis Blues".

We send you herewith a copy of our letter to *Variety* over the signature of Mr. C. E. Handy, which we would thank you to publish in your next issue; otherwise there will be a tendency on the part of picture producers to avoid the use of "Memphis Blues", which would be a hardship on us. You will help us by reproducing Mr. Handy's letter.

Very truly yours,

W. C. HANDY.

March 23, 1942.

Editor, VARIETY,

154 West 46th Street,

New York City.

Dear Sir:

We publish "The Memphis Blues", of which our President, Mr. W. C. Handy is composer and owner.

In your issue of March 18, 1942, you state (on what authority does not appear) that Campbell Connelly & Company has the rights to this number outside the United States and Australia. We dispute this statement. Such foreign rights as have been obtained on any version of "The Memphis Blues" belong to Mr. Handy, and we stand ready to show any prospective producer that no one but ourselves need be applied to for synchronization rights in this number, for exhibition anywhere.

Very truly yours,

HANDY BROTHERS MUSIC CO., INC.

(Signed) CHARLES HANDY,

Vice-President.

BOARD MINUTES

(Continued from Page Sixteen)

to proceeding through the courts, is considered.

Upon motion, the Board waives jurisdiction and grants permission to both parties to proceed in the courts.

The Board considers a bill from Local 15, Toledo, Ohio, for \$28.70 expenses incurred by the Local in assisting Bill Bardo in a Social Security case at the request of General Ansell.

The bill is ordered paid.

The Board considers a request from the Executive Board of Local 559, Beacon, N. Y., for the reinstatement of Michael Usifer.

Upon motion the request is denied at the present time.

A request of Mike Alexander for reinstatement in the A. F. of M. (re: Case No. 277, 1940-41) is considered.

Upon motion a National Initiation Fee of \$500.00 is designated in addition to the outstanding fine of \$200.00.

The Board considers a request of Local 6, San Francisco, Calif., that a recording representative be appointed by the Federation to police recordings.

Upon motion the request is denied, the Local to be advised that it has the right to appoint its own representative.

At 11:15 the meeting adjourned until February 4th.

Hotel Everglades,
Miami, Florida,
February 4, 1942.

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

All members present.

Robert Kloppel and H. M. Heninger of Jacksonville, Fla., and Newcomb Barco, U. S. Labor Conciliator, appear before the Board in connection with a minimum number of men requirement controversy now existing in the George Washington Hotel in that city.

They request that an officer be sent to Jacksonville to try to assist the hotel and Local in reaching a mutually satisfactory agreement.

Upon motion, the request is granted.

Upon motion, the Board decides that all personal representatives, personal managers and personal agents shall be licensed by the Federation.

The Board, upon motion, limits the amount of compensation that can be received by personal representatives, managers and agents to 5% of the contract price, providing this amount can be paid only from amounts over and above the union scale and commission (if any) of the licensed agent through whom the engagement was booked.

The Board considers Resolution No. 58 on Page 208 of the By-Laws providing that members cannot make or enforce an agreement which directly or indirectly sells, assigns, transfers or hypothecates their earnings and profits or any part thereof, or any interests therein, etc.

The Board adopts the following amendments to Resolution No. 58:

"To promote his business, a leader may borrow money in any manner not contravention of Standing Resolution No. 53 or any other law, rule or resolution of the Federation, but he must not make any arrangement and/or agreement directly or indirectly subjecting him to interest and/or bonus of more than 10% per annum nor more than a total of 25% of the total sum borrowed and which is to be repaid.

"Leaders of bands or orchestras are prohibited from employing, either directly or indirectly, or through any device or method whatsoever, personal representatives who are not licensed by the Federation.

"Leaders of bands or orchestras are prohibited from directly or indirectly, through any device or method whatever, acquiring any financial interest of whole or part ownership in any other band or orchestra, provided that a leader may wholly, but not in part, own any other band which accepts or fills engagements under his own name."

Executive Officer Murdoch submits the following report:

In connection with the Unemployment Insurance Law of Canada, the Form B Contract has been accepted and endorsed by the Unemployment Commission.

Our Canadian solicitor and the Canadian Executive Officer are drafting suggested amendments to the Act, these suggestions being made at the request of the Commission.

We have received excellent cooperation from the Chief Inspector of the Unemployment Commission. Letters from local unions or members asking for rulings are referred to the Canadian Executive Officer for comment before decisions are made. These letters have disclosed several ir-

regular practices which we are taking steps to correct.

SERVICE BANDS: All competition from Active Service Bands has been eliminated by mutual agreement. Complaints are given attention by the Department of National Defense. The RCAF controversy was largely eliminated through a meeting with the Minister in Ottawa. As a result of the new agreement, requests for the use of RCAF bands from Boston, Ottawa, and Toronto were refused by the Minister. New regulations clarifying the entire matter are being drawn.

PRICE CEILING: Under the Price Ceiling, wages have been frozen; however, in certain instances a cost of living bonus is allowed to certain types of labor.

The ceiling provides a price limit on all customer goods and has resulted in many benefits to the consumer.

Due to the peculiar nature of musicians' employment, an application has been made from many Locals to permit increases in scale or the cost of living bonus.

RECORDINGS AND TRANSCRIPTIONS: At the present time no recordings or transcriptions are made in Canada unless the members making them receive the full Federation scale.

The report is accepted with the thanks of the Board.

An appeal of member Louis Schnauber from the recent election of Local 70, Omaha, Nebr., and a request for a National Officer to investigate the Local is considered.

The documents are read in their entirety.

Upon motion, the appeal and request are denied.

An appeal of Local 20, Denver, Colo., to either remove Arthur M. Oberfelder from the National Defaulters' List or compel him to make payment of claim standing against him is considered.

Upon motion, the name is removed from the Published List and placed on the Unpublished List.

At 11:10 the meeting adjourns until February 5th.

Hotel Everglades,
Miami, Florida,
February 5, 1942.

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

All present except Murdoch, excused.

The Board considers Case No. 375, 1941-42: Appeal of Edgar W. Hunt, president of Local 40, Baltimore, Md., from an action of the board of directors of that local with reference to charges preferred against member Daniel Eisner.

Upon motion, the appeal is denied.

The Board considers a request of Lloyd Boddison that \$40.00 of a fine imposed upon him by Local 566, A. F. of M., be held in abeyance. Re: Case No. 444, 1940-41.

Upon motion, the request is granted.

A request of Local 138, Brockton, Mass., that the \$100.00 fine imposed by Local 9, Boston, Mass., on John T. Carroll be held in abeyance is considered.

Upon motion, Brother Carroll is advised that when \$25.00 has been paid, he may apply to have the balance held in abeyance.

A request from the William Morris Agency to proceed in the courts against Jack Denny is read and considered.

Upon motion, the request is denied.

A communication from the Union Labor Life Insurance Company is read.

Upon motion, the communication is accepted and placed on file.

A communication from Local 174, New Orleans, La., regarding right of a local to hold the amounts collected on a local engagement tax from ocean-going steamship musicians is read and considered.

The local stopped collection on May 26, 1941.

Upon motion, the matter is held in abeyance pending further developments.

An appeal of Nathan Balder, proprietor, "Merry-Go-Round" Cocktail Lounge from an action of Local 543, Baltimore, Md., in forcing him to pay \$30.00 which he claims not owed to musicians, is read and considered.

Upon motion, the appeal is sustained.

A communication from General Samuel T. Ansell covering provisions of the Social Security Laws on musicians on steamships is read.

Mr. Ansell states that the musicians are covered by the Old Age Benefit Taxes, but not by the Federal and State Unemployment benefits.

Upon motion, the communication is received and filed.

The Board considers a reopening of Case No. 23, 1941-42 Docket wherein a claim of \$100.00 was allowed against the

Credit Union League of Massachusetts in favor of Lee Shelley.

Upon motion, the case is reopened and the claim is dismissed.

Case No. 1359, 1940-41: Claim of member Louis Armstrong against the Middle States Operating Co., and E. J. Weisfeldt, Milwaukee, Wis., for \$1,300.00 alleged balance due for services rendered, is considered.

Upon motion, the case is reopened.

Inasmuch as the money due for the musicians has been paid, the Board dismisses the claim.

The Board considers Case No. 59, 1941-42 Docket: Claim of member Edgar Drake against Clay Reeves and the Broadwater Beach Hotel of Biloxi, Miss., for \$1,324.28 alleged to be due per contract.

The case is read.

The case is, upon motion, laid over, and Gus Edwards be required to testify in the case.

The matter of advertising by circular, International Musician and announcement that all members should buy Defense Savings Bonds and Stamps is laid before the Board by the Secretary. He reads letters from the Treasury Department, A. F. of L., and others.

Upon motion the Secretary is instructed to comply with the request of the Treasury Department.

A request for a charter application from the colored residents of Jacksonville, Fla., is read and considered.

Upon motion, the request is granted.

Case No. 443, 1941-42: Charges preferred by member Fred C. Hochstuhel against member Alvino Rey of Local 802, New York, N. Y., for alleged violation of the laws of the A. F. of M. is considered.

Upon motion, Rey is advised to dissolve the corporation in order to comply with the laws of the Federation.

The Board considers a reopening of Case No. 370, 1941-42, wherein a claim was allowed in the sum of \$560.00 against Radio Station WNBC.

The documents are read.

The Board reaffirms its original decision.

Case No. 8, 1941-42: Request of Local 140, Wilkes-Barre, Pa., to have the names of Radio Station WBAX and H. A. Seville, general manager, of that city placed on the National Defaulters' List is considered.

Upon motion, the case is reopened and the claim is denied.

The Board considers the claims allowed in Cases Nos. 29, 30, 33, 34, 35 and 36, 1941-42, in favor of Cab Calloway in the sum of \$1,630.25.

Upon motion, General Amusement Corporation is held responsible for the payment of the claims.

The Board considers a proposition to codify, condense and correlate the Constitution, By-Laws, and Standing Resolutions of the American Federation of Musicians.

The letter is placed on file.

The Secretary submits the following report on the International Musician:

The members of the International Executive Board will remember that on July 15th I addressed them regarding the proposal of R. Hoe and Company, Inc., to furnish a 32-page super-production magazine press at a price of \$118,400 which, together with the cost of cartage, erection, sticher, and other appurtenances, would result in a net cost of about \$128,000.

The International Executive Board voted to purchase this press at once. When it came time to execute contracts, we found that the Hoe Company would not guarantee this price, stating that they would have to put in an unlimited escalator clause. This clause would permit them to raise the price to an unlimited figure, and it was my opinion as well as the opinions of President Petrillo and Treasurer Brenton that this would be a dangerous contract.

We then opened negotiations with the Goss Printing Press Company of Chicago and found that we could purchase a Goss press, specifications equal, if not superior, to the Hoe press, with automatic enclosed oil system at a price of \$115,070. In addition to the press the necessary accessories are as follows: Selas Company, drying equipment, \$6,257; Cutler-Hammer Company, motor and electrical equipment, \$4,000; sticher, \$3,030. The total cost of the Goss press and equipment would, therefore be \$128,357. In addition, the Goss Company, in its contract, provided an escalator clause which would limit any increase to actual labor cost on labor and upon materials to increases provided by the statistics of the United States Department of Labor. After consulting with President Petrillo and Treasurer Brenton at length, we decided it would be much safer to order the Goss press, and contracts were promptly executed. The press

has been in the process of manufacture since the latter part of August.

On December 18th the Goss Company notified us that they were invoking the escalator clause. We immediately asked what increases we could expect and were informed that they were merely invoking the clause for their own protection and that the increase might be very slight but that they believed that under no circumstances would the increase exceed 10 to 12 per cent on the \$115,000 purchase price.

We advised the Goss Company not to cease work on the press, that they would be advised of the final decision immediately after the meeting of the International Executive Board.

We are very fortunate indeed that the contract for this press was executed and we trust that nothing will unduly delay its delivery, as we are having breakdown after breakdown in the plant. We can no longer secure parts for the old press and at present are operating with knives that are crystallized and have split half way across. Defect upon defect puts in its appearance, and we will be lucky indeed if we can continue to print the paper on this press until the new one is delivered. We made a number of inquiries regarding the cost of having it printed outside and find that it would entail an added expense of at least \$2,500 per issue to have it printed elsewhere.

There are a number of things upon which I would like to consult with the International Executive Board. We have increased our departments until the articles on instruction run from four to six per month. Your Editor believes that this is about the limit that can be carried in a 32-page issue. Several members have requested that we publish patriotic songs, such as "Pledge Allegiance to the Flag" set to music; "Keep 'Em Dancing", a proposed musical slogan for the Federation, etc. Our only objection to such publication would be that it would be hard to limit them, as we try to avoid discriminating against any member of the Federation.

Another difficulty is the matter of supplying "The International Musician" to musicians in other countries not affiliated with the Federation, as well as to unaffiliated musicians, teachers, etc., in the United States and Canada. We have steadfastly refused to accept any subscriptions except from members and licensed agents. The free list is, however, becoming too large and I would like the advice of the International Executive Board as to accepting subscriptions from residents of Puerto Rico. I would also like their advice on the teachers above mentioned.

Musicians who are in the service have been exempted from payment of dues by many locals with the permission of the Federation. It is my opinion that these locals should pay the subscription price on "The International Musician" if they desire the journal sent to these members while they are in the service. This was not a serious problem when the number was small, but now that we are in actual combat the number will increase every day. Some of the locals of medium size have at the present time as many as 100 members in the service. Multiply this by 100 (a conservative figure) and the amount involved would be \$3,000, which was last year the difference between profit and loss.

The advertising has held up fairly well up-to-date. We have lost several firms who have been forced to close down on account of inability to secure materials and importations. The number may increase from month to month. Up until January 1st we were still running ahead of last year and we may be able to go to the Dallas convention with a surplus. If the war lasts more than a year, I am of the opinion that the advertising may decrease to such a point that we will again be operating in the red.

We are experiencing many handicaps in the operation of the journal and the printing plant. We can no longer secure union water-marked paper; it is not being manufactured. The government has taken over all chlorine which is used in the bleaching of paper. After the stock now in the hands of the manufacturers has been exhausted, all paper will be yellow. Type material, certain brands of printing ink and many other articles too numerous to mention can now be secured only in limited amounts. Where this will lead to, no one knows. We can only do the best we possibly can under the circumstances.

I thank the officers and members of the International Executive Board for their wonderful cooperation during these trying times and request their advice and decision upon the above-mentioned problems.

Respectfully submitted,

FRED W. BIRNBACH,
Publisher.

The Secretary is advised that the action of the Board on enlisted musicians entitles them to the International Musician without charge.

It is the opinion of the Board that the International Musician should not accept subscriptions from non-members.

He is advised not to publish musical compositions, as space is too limited.

At 11:15 the Board adjourns until Friday at 11:00 A. M.

Hotel Everglades, Miami, Florida, February 6, 1942.

President Petrillo calls the meeting to order at 11:00 A. M. All present except Murdoch, excused.

The Board again considers the ASCAP matter.

Upon motion, the Board decides that all matters pertaining to ASCAP, including State and National Legislation, shall be under the sole jurisdiction of the International Executive Board.

The request of Mr. Speyser, representing the UAPA, is again considered. Upon motion, the Board does not concur in the request of Mr. Speyser.

The Board requests the President to keep a watchful eye on the Copyright Legislation, with a view to intervening at such time as such intervention may be in the interest of the Federation and its members.

Upon motion, the International Executive Board protests against any law circumscribing advertising over radio, as any such legislation would discriminate in favor of one class of workers at the expense of others.

The President reports to the Board on the efforts to fully unionize the small circuses and carnivals.

The matter is left in the hands of the President.

President Petrillo reports to the Board the events leading up to the acceptance of the Form B Contract by the Theatrical Corporations which engage traveling and top-flight bands as stage attractions.

Upon motion, the Board unanimously adopts the following resolution:

"Leaders and members of the Federation are prohibited from assuming any responsibility for the payment of license fees for any composition they play and from assuming or attempting to assume any liability whatsoever for royalties, fees, damage suits, or any other claims arising out of the playing of copyright compositions."

The Board considers a request from Meyer Davis for review of a decision of the President's office wherein a contract between Sonny Kendis and Entertainment Features, Inc., was declared to be invalid.

Mr. Davis requests permission to have the contract assigned to the Meyer Davis office.

Upon motion, the request of Davis is denied.

The Board discusses at length the matter of confirmation of an engagement by letter, telegram or other such evidence.

The Board holds that such matters must be individualized, as the Board's rule is that Form B Contracts must be signed for all engagements, and exceptions can be permitted only when the signing of contracts is impossible because of time limitation.

The Board rules that in all cases where personal signature of the leader or an officer of a Licensed Agency is required to make a contract valid, employers must be advised of this condition, when signing a contract or engaging an orchestra.

The question of the making of records containing advertising is considered.

The matter is laid over for further investigation.

Matters pertaining to Social Security are discussed at length. A brief from Executive Officer Hild on the subject matter is read.

Upon motion, the Board refers the brief to General Ansell for his opinion as to what can be done to alleviate the situation, the report to be referred back to the Executive Board.

Upon motion, the Executive Board requests President Petrillo to send a wire to President Roosevelt requesting that Colonel Eugene Householder be appointed to the Office of Adjutant General of the United States Army.

Executive Officer Parks requests clarification of whether or not he is required to go to Washington on the WPA situation.

The Board, upon motion, refers the matter to the President, who shall decide if and when Brother Parks will be required to return to Washington.

At 3:00 P. M. the Board adjourned, subject to the call of the Chair.

Palmer House, Chicago, Illinois, April 22, 1942.

President Petrillo calls the meeting to order at 2:00 P. M.

Present: Bagley, Birnbach, Brenton, Hayden, Weaver, Hild, Parks, Murdoch, Secretary Emeritus Kerngood, and General Advisor Joseph N. Weber.

The Board considers Case No. 1202, 1941-42 Docket: Request of Local 77, Philadelphia, Pa., to have the Cross Keys Hotel, H. W. Shutz, manager, of New Oxford, Pa., placed on the National Defaulters' List.

Upon motion, the case is laid over for further investigation, the evidence so secured to be reported back to the Board.

The Board considers a claim of member Al Donahue against member Richard Kraetke of Local 802, New York, N. Y., for \$120.00 alleged commission due.

Upon motion, the claim is allowed in the sum of \$51.41.

The Board considers a request of residents of Island County, Wash., for a charter.

Upon motion, the Secretary is instructed to send in a charter application to the residents.

General Ansell attends the session.

The Board considers the condition that has arisen due to the decision of the United States Circuit Court of Appeals in the Griff Williams case.

General Ansell informs the Board that he is now preparing a petition for an appeal to the Supreme Court of the United States.

The Board considers the report of the Treasurer on the investment of the Federation funds up to \$600,000.00 as per the authority of the International Executive Board. On account of the number of shares the sum has been exceeded by some \$64,000.00. The investment is \$424,783.77 from the Theatre Defense Fund and \$220,184.66 from the General Fund.

Upon motion, the report is accepted and the Board ratifies the action of the Treasurer in investing \$64,968.43 in excess of the original authorization.

The Board authorizes the Treasurer to carry cash from dividends and other income in a sum not to exceed \$100,000.00 for emergency purposes in a safe deposit box in the name of the American Federation of Musicians, access to be had to same only in the presence of two members of the Federation, one to be the Treasurer and one to be designated by the President, the disposition of same subject to further orders of the International Executive Board.

In the matter of donations through the Treasurer's office, the Board authorizes the Treasurer to handle them in such manner as he deems to be in the best interests of the Federation; however, the donations shall not exceed \$10.00 in any one instance.

General Ansell advises the Board that in his opinion it will not be in the interest of the Federation to amend the laws of the Federation pertaining to contractors at the present time.

The matter is laid over indefinitely.

Executive Officer Murdoch explains the situation in Canada insofar as it affects the employment of members of the Federation.

Upon motion, the matter is referred to the President to lend such assistance as he deems necessary in the interest of the musicians of Canada.

Brother Murdoch reports the results of his investigation upon the request of Local 406, Montreal, Que., Canada, for a reduced scale for film recordings in the jurisdiction of the Montreal local.

Upon motion, the request of the Montreal local is denied.

The Board considers the matter of the overtime price for phonograph recording. Also a time limit on the amount of music on 10-inch and 12-inch records.

The Board adopts the following amendment:

"For 3 hours of recording, not more than 4 10" master records, each record containing not more than 3 1/2 minutes of recorded music \$30.00

"For 3 hours of recording, not more than 3 12" master records, each record containing not more than 5 minutes of recorded music 30.00

"Overtime directly following a basic recording session of 3 hours, for each one-half hour or fraction thereof 10.00

"During each half-hour or fraction of overtime only one 10" or 12" side of a recording may be completed or made, as the case may be.

"In the last paragraph, delete 'they do not apply to recordings made for local and non-commercial purposes', and substitute 'they do not apply to audition recordings'. The rest of Article XV to remain the same."

Palmer House, Chicago, Illinois, April 23, 1942.

President Petrillo calls the session to order at 12:00 Noon. All present.

The Board considers the request of Local 1, Cincinnati, Ohio, for permission to enroll Lanny Lombardell.

Upon motion, the request is denied at this time.

A request of member Orrin Tucker that fines of \$5.00 each imposed by Local 26, Peoria, Ill., on the members of his orchestra be set aside is considered.

Upon motion, the request is denied.

The Board considers a request from Attorney Guterman that the Board order member Blum of Local 9, Boston, Mass., to withdraw a suit that he has filed in court against the Shribman Agency, such case having been finally decided by the International Executive Board. Blum was advised that he had such right prior to the last meeting of the International Executive Board.

Upon motion, the request is denied.

The Board considers a communication from Carlton Kelsey requesting revision of Form B Contract so as to better cover traveling theatrical engagements.

Upon motion, the request is denied.

The Board, upon motion, unanimously decides that the services of General Samuel T. Ansell as Counsel of the Federation shall be terminated effective this date, and that Mr. Ansell be so advised.

The Board considers a letter from J. A. Spencer, member of Local 47, Los Angeles, Calif., requesting certain changes in the National Laws so as to open up proposed new employment for members.

Upon motion, Brother Spencer is advised that the prices and conditions given by the President's office on February 10, 1942, will apply.

The Board considers the matter of jurisdiction of Clear Lake, Man., Canada, in which Locals 190, Winnipeg, Man., Canada, and 475, Brandon, Man., Canada, are interested.

Upon motion, the jurisdiction is granted to Local 190, Winnipeg, Man., Canada.

Vice-President Bagley retires.

The Board considers Case 612, 1941-42 Docket: Appeal of member Allien Lair Sodeburg of Local 47, Los Angeles, Calif., from an action of that local in denying her request for the death benefit of her late husband, member William Sodeburg. The appeal is, upon motion, denied.

The Board considers the question of the charter of Local 200, Paducah, Kentucky.

The Board directs that the Local shall show cause why the charter should not be revoked.

The Secretary presents the following memo for International Executive Board on the press:

(Continued on Page Thirty-two)

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

SUSPENSIONS

- Akron, Ohio, Local No. 24—John T. Barry, Harry Clark, Alfred Coffman, Jack Connell, Herbert Conrad, Joseph M. Carrel, Ryan T. Courson, Malcolm Denore, George D. DeLoach, Don DiMascio, Frederick Dubina, Harry Gilchrist, Jerry Hall, Gene Hammers, Charles Helden, James J. Jacoby, Donald Jones, Freddie Klins, Joseph Moskowitz, Anthony Paluch, James M. Richardson, Lloyd F. Sandy, Charles Shultz, Steve Shultz, Jr., Harry Spenseller, Jr., Albert Thomas, Cyril J. Thomas, W. A. Turner, Paul Ward, Wm. D. Wayne, Wm. Whitsett, David Williamson, Jules Bogner, Gaston Fisher, Joseph Giancarlo, Merlin Grant, Jack Harty, Wm. Hunsicker, Albert Kuehler, Gordon LaTour, Mildred Lutz, J. C. Miller, Peter Miller, Jr., Mitchell A. Rasinski, Betty L. Rennecker, Clifford T. Soule, Glen Roeper.
Akron, Ohio, Local No. 567—Azel Dommaz.
Antigo, Wis., Local No. 638—W. C. Bohz.
Atlantic City, N. J., Local No. 681—Robert Aspoehk, Albert Aways, Robert L. Brown, Ralph Buckley, Benjamin Colson, Ralph Colaruso, Gervan D'Andrea, Jules DeSilo, Harry Dubkin, Midnez Eisenberg, Herman Fiedler, Edward Fogel, Albert Francesco, Ernest Francesco, Nathan Freeman, Albert Freeman, Fred Frye, Anthony Gaspari, Charles Gaspari, Angelo Gaudino, Merle Gelfit, Van Albert Gelfit, L. Gelfit, Joseph Gorodziej, Jess Gunther, Wilbur Hamilton, Art Hickman, Joseph Lombardi, Bernard Lowenthal, Harry Marks, Silvio Martino, Alberto Martins, Martha Metzinger, Harry Miller, Benjamin Moran, Joseph Neary, Anthony Noble, Maxey Parcoe, Samuel Portnoy, Harold Roberts, Samuel Rubin, John Ryan, Israel Salfon, Peter Sarnose, Victor Schumann, Morris Shusterman, Alexander Slikerka, Israel Slikerka, Frank Sbar, Ferdinando Spinelli, Joseph Stern, Thomas Strohwater, Jack Swerdlow, Joseph Teritzky, William Thompson, William Tracy, David Trager, James Valerio, Merrick Valinotto, John Varallo, H. John Varallo, Jr., Joseph Vincelli.
Baltimore, Md., Local No. 46—Earl M. Ranks, Emil Buettner, Jorge E. G. Carrillo, Keith F. Collins, Herbert L. Moore, George W. Muth, Walter S. Smolinski, Edward K. Walker, Charles T. Slamm.
Boston, Mass., Local No. 9—John C. Slater, Joseph Spira, Rubin Starr, Jacob Starvski (Jacques Renard), Alexander Thiede, Jack M. Titubaum (Gene Dennis), George Tulin, Charles M. VanLond, William H. White, Charles W. Whitmore, Charles B. Wolfe, Russell L. Adams, Andrew A. Adron, Jr. (Andy Ames), P. M. Arrigo, James Athens, James Aralloni, Armand E. Bachand, Salvatore A. Baroli, Huchis Barrett, Wilfred J. Batheval, E. Falciano Brown, Jr., Walter Y. Burke, John A. Cautley, Raymond H. Coon, Edward J. Cotter, Ruth M. Curtis, Gordon H. Ellis, Jacob S. Flahgal, James P. Foley, William H. Foster, Leon Freedman, Harold M. Fuller, Dominic A. Gerard, Lem J. Goldman, Hart E. Grady, Jr., Joseph Heller, John E. Hildreth, John E. Hogan, Warren A. Honkway, Robert J. Howlett, Robert P. Kelley, Emmet V. Kelly, Theodore Kotsafitis (Ted Atti), Bernard Larkin, Donald Lavinton, Herbert Lockwood, George MacParlane, Paul Mandella, Max Marder, Gus Mazocco, Julio Mazocco,

EXPULSIONS

- Kanasa City, Mo., Local No. 627—Earl M. Jefferson.
Knox, Wis., Local No. 42—John Kokores, Richard Sorenson, Kenneth Anglick, Betty Bittor, Arthur Clausen, John Cook, Helen M. Corbett, Nile Fuller, Leo Funk, Paul Glass, Luther Higgenbotham, Michael Borath, Gerald Inarrollis, Jens P. Jensen, Jr., Lawrence Johnson, Jack Martocchio, Alfred Matzke, Kenneth Mastodon, Wm. J. Prost.
Seattle, Wash., Local No. 78—Isabelle Owens.
REINSTATEMENTS
Akron, Ohio, Local No. 24—Fred Lybarger, Don DiMascio, Joseph Corralis, John James Richardson, Harold Williamson, Gene Hammers, Jack Connell, Joseph Moskowitz, Alfred C. Coffman, W. A. Turner, Paul Ward, Robert Haas, Bram Courson, Frances J. Klein, Harry Gilchrist, Harold Harry Jerry Hall, Wm. A. Ravory.
Antigo, Wis., Local No. 638—Clay McCre, Elmer Luebeck, W. Bacon.
Axtabula, Ohio, Local No. 107—George Simon, Richard Baugher, James Call.
Baltimore, Md., Local No. 46—Henry Latschels, Charles B. Bremer, Charles C. Rogers.
Boston, Mass., Local No. 9—James M. Barnett, Jr., Julian Friedman, James A. Lanza, Raymond E. Stone, Joseph J. Staric, Raymond J. Collins, Ralph Torrance.
Chicago, Ill., Local No. 11—Frank Riecho.
Chicago, Ill., Local No. 8—Donald W. Hanson, Joe Wallace Waelawski, June Waldron, Earle D. Friedrichs, Alvin Faulk, William McMan, Charles R. Buckley, Terry Wilkins, Fenton Tony Lee.
Cleveland, Ohio, Local No. 4—Carl Randa, James P. Kasper, Louis A. Marinich, Alde L. Ruff, Morris Lehman (Sastre), Paul J. Herman, Olive R. McGraw (John Giannamati), Ohio, Local No. 1—Jack Owens.
Detroit, Mich., Local No. 8—Donald W. Haslan, Gene Geisz, Richard Kiszczowski, Van Moseley, Wm. R. Onalewski, John R. Smith.
Durkirk, N. Y., Local No. 108—Ernest Truo, Salvatore Balzano.
Elizabeth, N. J., Local No. 151—Robert Marzell, Richard Gonzalez.
Escanaba, Mich., Local No. 683—Betty Whitford.
Fairfax, Pa., Local No. 460—John W. Hawthorne.
Houston, Texas, Local No. 86—Mrs. W. E. Frasse, nee Helen Yantis.
International Falls, Minn., Local No. 156—Avis Woods.
Iowa Musicians, Mich., Local No. 248—Donald F. Heidrich.
Ithaca, N. Y., Local No. 132—Alfred F. Rulla.
Kansas City, Mo., Local No. 627—Robert Merrill, Leon Jones, Leonard Knox, John Williams, Joseph Durban, Harold Hildreth, Elmer Payne, Harold W. Frasse.
Los Angeles, Calif., Local No. 47—Don Brhms, Herbert A. Kern, Jean (Gogess) Louise, Bert Smith.
Louisville, Ky., Local No. 11—Norman.
Milwaukee, Wis., Local No. 75—Harold S. Paulson, Harry S. Olson.
Milwaukee, Wis., Local No. 8—Leo Wiczorek, Donald H. Wenz.
Muskegon, Wis., Local No. 527—Glenn Mitchell.
Nashville, Tenn., Local No. 982—Burdson Thompson.
New York, N. Y., Local No. 862—Murray Anstron, Leslie R. Bartlett, Jr., Edwin Blittche, William E. Bodkin, Harry Carroll, Vincent Clowman, Kenny Clarke, Charles Ray Corasta, Milton Coker, James C. Cogg, Joseph C. Cyperson, Joseph J. DeSavant, Ben Dunn, Ceiso L. Ferrari, John Freni, Rowland C. Burnas, Louis Gabovita, Daniel J. Giggles, Bob Glickman, William B. Goldberg, Nat Goldstein, Carl Grab, Stanley A. Green, John Harza,

Transfers withdrawn: Irwin Polk, Dr. Herman Armin...
Transfers deposited: Irwin Polk, Dr. Herman Armin...

LOCAL NO. 47, LOS ANGELES, CALIF.
New members: Miss Annette Marie Bowick Mitchell...

LOCAL NO. 60, PITTSBURGH, PA.
New members: Daryl Campbell, Robert Cardilla, Clyde...

LOCAL NO. 63, BRIDGEPORT, CONN.
Officers for 1942: President, Samuel Davey; vice-presi-

LOCAL NO. 65, HOUSTON, TEXAS
New member: Frank Floyd Gray.
Transfers deposited: Reinhardt Elster, Jr., 263; Philip...

LOCAL NO. 66, ROCHESTER, N. Y.
New members: Elliot Weisberger, Robert L. Swan...

LOCAL NO. 69, PUEBLO, COLO.
New member: John D. Alexander.
Transfers deposited: Harry McClure, 396.

LOCAL NO. 70, OMAHA, NEB.
New members: Dale W. Thompson, John J. Hawk, Vin-

LOCAL NO. 71, MEMPHIS, TENN.
New members: Paul Johnson, Edward Frueberg, Emmitt...

LOCAL NO. 73, MINNEAPOLIS, MINN.
New members: John Marty, E. D. (Hubb) Rasmussen...

LOCAL NO. 78, SPRINGFIELD, MO.
In service: Bill Reeves, Charlie Grimes, Bill Kenton...

LOCAL NO. 82, BEAVER FALLS, PA.
In service: Harry Altmeier, Emil Castanza, James Col-

LOCAL NO. 83, LOWELL, MASS.
Officers for 1942: President, Henry Laticuere; vice-presi-

LOCAL NO. 87, DANBURY, CONN.
New members: Mrs. Pearl Maher, Mrs. Marjorie M. Whaley...

LOCAL NO. 94, TULSA, OKLA.
New members: Joseph D'Annunzio, Robert Graham...

LOCAL NO. 99, PORTLAND, ORE.
New members: Louis Richardson, Mrs. Ina Lewis, Gene...

LOCAL NO. 105, SPOKANE, WASH.
New members: Robert Armstrong, Louis Michaels...

LOCAL NO. 107, ASHTABULA, OHIO
New members: Richard Blanche, William Marvin, Alice...

LOCAL NO. 108, NIAGARA FALLS, N. Y.
New members: Thomas Long, Fred Mish.

LOCAL NO. 109, SHREVEPORT, LA.
New members: Wayne Threlk, Larry Wiley, Kent...

LOCAL NO. 116, SPRINGFIELD, MASS.
New members: Walter L. Felze, Francis Beltramo...

LOCAL NO. 123, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 125, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 126, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 127, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 128, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 129, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 130, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 131, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 132, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 133, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 134, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 135, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 136, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 137, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 138, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 139, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 140, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 141, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 142, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 143, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 144, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 145, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 146, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 147, RICHMOND, VA.
Traveling members: Wm. Count Haste, Walter Page, Joe...

LOCAL NO. 180, STOCKTON, CALIF.
New members: Joseph Hancuoli, Henry Bidwell, George...

LOCAL NO. 191, PETERBOROUGH, ONT., CANADA
Officers for 1942: President, Harold MacFarlane; vice-

LOCAL NO. 203, HAMMOND, IND.
Rejoined: Charles Vogel.
Applications pending: James W. Neel, Eugene F. Tronel...

LOCAL NO. 204, NEW BRUNSWICK, N. J.
New members: Frank Bourke, Clifford Green, Frank...

LOCAL NO. 211, POTTSTOWN, PA.
New members: Robert Bewick, Paul K. Spohn, Wm. M....

LOCAL NO. 212, ELIZ, NEV.
Transfers deposited: Frances Barrett, Charlie Barrett...

LOCAL NO. 218, MARQUETTE, MICH.
New members: William Andrews, Alfred Schomberg, Chas...

LOCAL NO. 228, KALAMAZOO, MICH.
Officers for 1942: President, E. F. Whittington; vice-

LOCAL NO. 231, TAUNTON, MASS.
New members: Joseph Sinatra, Louis Rodriguez, Charles...

LOCAL NO. 234, NEW HAVEN, CONN.
New members: Herbert Godfrey, Michael Dokis, Buddy...

LOCAL NO. 240, ROCKFORD, ILL.
New members: Alan T. Bergstrom, Bernard E. Farr...

LOCAL NO. 248, PATERSON, N. J.
New members: Ernest DiFazio, Gabriel Nakahi, Henry...

LOCAL NO. 249, IRON MOUNTAIN, MICH.
Rejoined: Bill Leonard, Donald Baldrice, Joe Cutler, Dan...

LOCAL NO. 250, IRON MOUNTAIN, MICH.
Rejoined: Bill Leonard, Donald Baldrice, Joe Cutler, Dan...

LOCAL NO. 251, IRON MOUNTAIN, MICH.
Rejoined: Bill Leonard, Donald Baldrice, Joe Cutler, Dan...

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Sun-A-Bar Gardens, Kansas City, Mo. Sunset Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich. Woodcliff Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

AUBURN: Frazier, Whack BIRMINGHAM: Sellers, Stan.

ARIZONA

PHOENIX: Emille's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe. Newberry, Woody, Mgr. and Owner, The Old Country Club. Ship Cafe, The, Dennis K. Murphy, Owner. Taggart, Jack, Mgr., Oriental Cafe and Night Club.

ARKANSAS

EL DORADO: Shivers, Bob. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Bass, May Clark. Bryant, James B. Du Val, Herbert. Oliver, Gene. TEXARKANA: Gant, Arthur.

CALIFORNIA

BAKERSFIELD: Charlton, Ned. Cox, Richard. BENICIA: Rodgers, Edw. T. CALY: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann Hanson, Fred. Maggard, Jack. Morton, J. H. Patterson, Trent Robitchek, Kurt Wright, Andy, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen. Williams, Earl. Wilshire Bowl. NATECA: Kaiser, Fred OAKLAND: De Azevedo, Soares. Fauset, George. GROVILLE: Rodgers, Edw. T., Palm Grove Ballroom. PISMO BEACH: Messrs. Gallo and Maxner, Surfside Ballroom. SACRAMENTO: Cole, Joe. Lee, Bert. SAN FRANCISCO: Ayers, C. E. Brady, Al. Kahn, Ralph Rogers & Chase Co. Tenner, Joe (Henery). The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie.

COLORADO

DENVER: Tohe, Al. GRAND JUNCTION: Burns, L. L., and Partners, Operators, Harlequin Ballroom. MANitou: Hellborn, Louis CONNECTICUT HARTFORD: Kantrovitz, Clarence (Kay). Kaplan, Yale Kay, Clarence (Kantrovitz), Russo, Joseph Shayne, Tony NEW HAVEN: Nixon, E. C., Dance Promoter. WATERBURY: Derwin, Wm. J. Fitzgerald, Jack.

DELAWARE

LEWES: Riley, J. Carson. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kaye, Al.

FLORIDA

CORAL GABLES: Hirilman, George A., Hirilman Florida Productions, Inc. HALLANDALE: Singapore Sadie's JACKSONVILLE: Sellers, Stan MIAMI: Alexander, Chester Donaldson, Bill Evans, Dorothy, Inc. MIAMI BEACH: Hume, Jack. Galatis, Pete, Manager, International Restaurant Slapsie Maxie's Frolica, Percy Hunter and Samuel Miller, Operators; Herman Stark, Manager. Naldi, Frank Wit's End Club, R. R. Reid, Manager; Charles Levenson, Owner. ORLANDO: Langford, Edward Omega Xi Fraternity Wells, Dr. ST. PETERSBURG: Barse, Jack. SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club. Pegiam, Sandra. WEST PALM BEACH: Walker, Clarence, Principal of Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farms Supper Club. AUGUSTA: Garden City Promoters. Minnick, Joe, Jr., Mimick Attractions. Neely, J. W., Jr. SAVANNAH: Hotel DeSoto Bellmen's Club. VALDOSTA: Wilkes, Lamar.

IDAHO

LEWISTON: Rosenberg, Mrs. R. M.

ILLINOIS

CHICAGO: Birk's Superb Beer Co. Davis, Wayne Eden Building Corporation, Fine, Jack, Owner, "Play Girls of 1938." Fox, Albert. Fox, Edward. Gentry, James J. Gluckman, E. M., Broadway on Parade. Markee, Vince Novask, Sarge Quodbach, Al. Ross, Sam. Stephen, R. J., Amusement Co. Slatore, Horace. Stanton, James B. Taftan, Mathew, Platinum Blond Revue. Taftan, Mathew, "Temptations of 1941." Thomas, Otis. EAST ST. LOUIS: Davis, C. M. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. FREEPORT: Hille, Kenneth & Fred. March, Art. GALESBURG: Clark, Horace G. LA SALLE: Haeger, Robert Klean Club of LaGrange High School. Viner, Joseph W. PEORIA: Dotar, Alfred. POLO: Clem, Howard A. QUINCY: Hammond, W. Vincent, Charles E. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo. STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Fox, Ben. FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack. GARY: Dunbar Club. Richard Bryant. Gentry, James J. INDIANAPOLIS: Dickerson, Mathew. Dickerson, Artists Bureau. Harding, Howard. Kane, Jack, Manager, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies. MARION: Horine, W. S. Idle Hour Recreation Club MISHAWAKA: McDonough, Jack. Rose Ballroom. Welty, Elwood. ROMEO CITY: Kintzel, Stanley.

SOUTH BEND:

DeLeury-Reeder Advertis- Agency.

VINCENNES:

Vachet, Edward M.

IOWA

AUDUBON: American Legion Auxillary. Hollenbeck, Mrs. Mary. BRYANT: Voss, A. J., Mgr., Rainbow Gardens. CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom. Jurgenson, F. H. Watson, N. C. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Young, Eugene R. EAGLE GROVE: Orr, Jesse. IOWA CITY: Fowler, Steve. MARION: Jurgenson, F. H. OTTUMWA: Baker, C. G. WHEATLAND: Griebel, Ray, Mgr., Alex Park.

KANSAS

LEAVENWORTH: Phillips, Leonard. MANHATTAN: Sandell, E. E., Dance Promoter. Stuart, Ray KANSAS CITY: White, J. Cordell TOPEKA: Breezy Terrace, Pete Grego, Manager. Grego, Pete, Mgr., Breezy Terrace. WICHITA: Redinger, John. Lane, Rudolph

KENTUCKY

HOPKINSVILLE: Steele, Lester. LEXINGTON: Hine, George H., Operator, Halcyon Hall. Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club. Norman, Tom. Offutt, L. A., Jr. Shelton, Fred Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

NEW ORLEANS: Hylaud, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Hoiser, J. W. Reeves, Harry A. Williams, Claude.

MAINE

PORTLAND: Smith, John P. SANFORD: Parent Hall, E. L. Legere, Manager.

MARYLAND

BALTIMORE: Alber, John J. Andra, Thoms Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity. Demley, Emil E. Earl Club, Earl Kahn, Prop. Erod Holding Corporation. Lipsey, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel BETHESDA: Hodges, Edwin A.

MASSACHUSETTS

BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Jenkins, Gordon. Lusk, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Batastini, Eugene. LOWELL: Porter, R. W. NANTUCKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel. NORTH WEYMOUTH: Pearl, Morey. 3A Manor, formerly known as "Popeye's", Morey Pearl. SNREWSBURY: Bal-A-Lair Ballroom. SOUTH WEYMOUTH: Colonial Inn. Thomas Smith, Manager

MICHIGAN

BATH: Terrace, The, Park Lake. BATTLE CREEK: Nagel, Milton. BAY CITY: Alpha Omega Fraternity. Nieselski, Harry Walther, Dr. Howard

DETROIT:

Advance Theatrical Opera- tion Corp., Jack Broder, President. Ammor Record Company. Berman, S. R. Bologna, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Doolay, James O'Malley, Jack. Paradise Cave Cafe. Schreiber, Raymond, Own- er and Operator, Colonial Theatre.

FLINT:

Carpenter, E. M., Mgr., Terrace Gardens Godfrey Brothers, includ- ing Eldon A. Godfrey McClarin, William GRAND RAPIDS: Huban, Jack LANSING: Hagen, Lester, Manager. Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry. Wilson, L. E. MICHIGAN: Benedetto, Clarence, Manager. EAGLE LAKE: Jena. MEMPHIS: Doran, Francis, Jordon Col- lege. NORWAY: Valencia Ballroom, Louis Zadra, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gasmer BEMEDIJ: Foster, Floyd, Owner, Merry Mixers Tavern CALEDONIA: Elton, Rudy. FAIRMONT: Graham, H. R. GARDEN CITY: Conkling, Harold C. GAYLORD: Green, O. M. GRAND RAPIDS: Watton, Ray, and Rainbow Club. HIBBING: Pimion, Earl. LIVERME: Bennett, J. W. OWATONA: Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike ST. PAUL: Fox, S. M. WINON: C. A. Plewacki, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI

GREENVILLE: Pollard, Glenord JACKSON: Perry, T. G.

MISSOURI

CAPE GIRARDEAU: Gilksion, Lorene. Moonglow Club. CEDAR CITY: Jubilee Village KANSAS CITY: Antonello, John Cox, Mrs. Evelyn Fox, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. LEBANON: Kay, Frank. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ball- room, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Caruth, James, Cafe Society STIKESTON: Boyer, Hubert.

MONTANA

FORBYTT: Allison, J.

NEBRASKA

COLUMBUS: Molst, Don GRAND ISLAND: Scott, S. F. LINCOLN: Johnson, Max. OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club.

NEVADA

ELY: Folsom, Mrs. Ruby, Chicken Shack

NEW JERSEY

ARCOLA: Corriston, Eddie. White, Joseph. ASSURY PARK: Richardson, Harry. White, William ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. LAROS, Tony ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Towers Ballroom, Pearson Lesay and Victor Potam- kin, Managers. CLIFTON: Silberstein, Joseph L., and Eitelson, Samuel.

EATONTOWN:

Scherl, Anthony, Owner, Dubonette Room.

LAKEWOOD:

Patt, Arthur, mgr., Hotel Plaza.

MOUNTAINSIDE:

The Chatterbox, Inc., Ray DiCarlo.

NEWARK:

Clark, Fred R. Kruvant, Norman. N. A. C. P. Robinson, Oliver, Mummie- Club.

ORANGE:

Schlesinger, M. S. PATERSON: Marsh, James Piedmont Social Club Pyatt, Joseph. Riverview Casino

PRINCETON:

Lawrence, Paul. SOMERS POINT: Dean, Mrs. Jeannette Leigh, Stockton

TRENTON:

Laramore, J. Dory. UNION CITY: Had, John E., Owner, and Mr. Scott, Manager, Back Stage Club.

VENTNOR:

Abrams, Morris WANAMASSA: Maurice, Ralph, operator, Ross-Fenton Farms. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Maertz, Otis.

NEW YORK

ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's Li- cense 2818. ARMONK: Embassy Associates. BEMUS POINT: Casino, The. BINGHAMTON: Bentley, Bert. BONAVENTURE: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont A. C. Haved Productions Corp. Puma, James. BUFFALO: Erickson, J. M. Kaplan, Ken., Mgr., Buffalo Swing Club. King, Floyd, Productions Co. Michaels, Max. Shultz, E. H. Watts, Charles J. CAROGA LAKE: Christiano, Frank, Holly- wood Cafe. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formi- cella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLSBURG: Zelger Hotel GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn. JAMESTOWN: Lindstrom & Meyer KIANES LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Cica- relli, Proprietor. LARCHMONT: Morris, Donald Theta Kappa Omega Fra- ternity. LOCH SHELDRAKE: Club Elvidra, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment Bureau. Calicchio, Dominick. Campbell, Norman. Carestia, A. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2695. Davison, Jules Denton Boys. Diener & Dorskind, Inc. Dodge, Wendell P. Dyrut, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flashnik, Sam B. Foreman, Jean Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products Grant & Wadsworth and Casmir, Inc. Griama, Sam. Herk, I. H., Theatrical Pro- moter. Hirilman, George A., Hiril- man Florida Productions, Inc. Immerman, George. Jackson, Billy Jackson, Wally Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, Aaron Leigh, Stockton Leonard, John S. Levy, Al. and Nat, Former Owners of the Merry-Go- Round (Brooklyn). Lowe, Emil (Bookers' Li- cense No. 802). Lyon, Allen (also known as Arthur Lee)

Makler, Harry, Manager, Folley Theatre (Brook- lyn).

Meconi, Charles. Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity Regan, Jack. "Right This Way," Carl Reed, Manager. Rogers, Harry, owner, "Prisco Follies" Rose noer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Russell, Alfred. Seidner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. South Sea, Inc., Abner J. Rubin. "SO" Shampoo Company. Spencer, Lou Stein, Ben Stein, Norman Superior 25 Club, Inc. Wade, Frank. Wee & Leventhal, Inc. Weinstein, Joe. Wilder Operating Co. Winotsky, S.

NIAGARA FALLS:

Paness, Joseph, connected with Midway Park

PORT KENT:

Klages, Henry C., Owner, The Mountain View House.

ROCHESTER:

Genesee Electric Products Co. Goin, Arthur. Lloyd, George. Puleifer, E. H. Valenti, Sam

SARATOGA:

Sullivan, Peter, Owner, Piping Rock Restaurant.

SCHENECTADY:

Gibbons, John F. Maxill, Andrew SOUTH FALLSBURG: Laurel Park Hotel, M. Or- lansky, Manager

SUFFERN:

Armitage, Walter, Presi- dent, County Theatre.

SYRACUSE:

Felnglos, Norman. Horton, Don. Syracuse Musical Club.

TONAWANDA:

Shuman, George, Operator, Hollywood Restaurant.

TROY:

DeSina, Manuel. TUCKAND: Birnbaum, Murray Roden, Walter

UTICA:

Molnion, Alex. VALHALLA: Twin Palms Restaurant, John Masal, proprietor.

WHITE PLAINS:

Hechrls Corporation Reis, Lea

WHITEBORO:

Guldo, Lawrence.

LONG ISLAND, N. Y.

HICKSVILLE: Seever, Mgr., Hicksville Theatre. LINDENHURST: Fox, Frank W.

NORTH CAROLINA

ASHEVILLE: Pitmon, Earl CAROLINA BEACH: Palais Ioyal Restaurant, Chris Economides, Owner. DURHAM: Alston, L. W. Ferrell, George. Mills, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. KINGSTON: Courie, E. F. RALEIGH: Charles T. Norwood Post, American Legion. WILLIAMSBORO: Gray, A. J. WINSTON-SALEM: Payne, Miss L.

NORTH DAKOTA

BISMARCK: Coman, L. R. Coman's Court.

OHIO

AKRON: Brady Lake Dance Pa- vilion. Pullman Cafe, George Su- brin, Owner and Manager Millard, Jack, Manager and Lessee, Merry-Go-Round. CANTON: Bender, Harvey. Holt, Jack CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Anderson, Albert, Booker's License 2956. Black, Floyd. Carpenter, Richard. Einhorn, Harry Jones, John. Kolb, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Rainey, Lee. Reider, Sam Williamson, Horace G., Manager, Williamson En- tertainment Bureau. CLEVELAND: Amata, Carl & Mary, Green Derby Cafe Darker, William R. Slovak Radio Club, John J. Weber, president; John J. Biro, secretary. Tutstone, Velma. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Askins, Lane. Askins, Mary. Bellinger, C. Robert. DAYTON: Stapp, Phillip B. Victor Hugo Restaurant.

DELAWARE: Bellinger, C. Robert. ELYRIA: Cornish, D. H. Elyria Hotel. FINDLAY: Bellinger, C. Robert. KENT: Sophomore Class of Kent State University, James Ryback, President. MARIETTA: Morris, H. W. MEDINA: Brandow, Paul. OXFORD: Dayton-Miami Association, Wm. F. Drees, President. PORTSMOUTH: Smith, Phil. SANDUSKY: Boulevard Sidewalk Cafe, The. Burnett, John. Wonderbar Cafe. SPRINGFIELD: Prince Hunley Lodge No. 462, A. B. P. O. E. TOLEDO: Cavender, E. S. Dutch Village, A. J. Hand, Operator. Frank, Steve and Mike, Owners and Managers, Frank Bron Cafe. Huntley, Lucius. Johnson, Clem. WARREN: Windom, Chester. Young, Lin. YOUNGSTOWN: Elnhorn, Harry. Lombard, Edward. Reider, Sam. ZANESVILLE: Venner, Pierre.

OKLAHOMA ADA: Hamilton, Herman. TULSA: Angel, Alfred. Continental Terrace. Goltry, Charles. Horn, O. B. Mayfair Club, John Old, Manager. McFunt, Arthur. Moana Company, The. Randazzo, Jack. Tate, W. J.

OREGON ASHLAND: Halaas, Kermit, operator, The Chateau. HERBISTON: Rosenberg, Mrs. R. M.

PENNSYLVANIA ALIQUIPPA: Cannon, Robert. Young Republican Club. ALLENTOWN: Billman, Clarence, Manager, Club Rio. Connors, Earl. Sedley, Roy. BRADFORD: Pizel, Francis A. BROWNSVILLE: Hill, Clifford, President, Triangle Amusement. BRYN MAWR: Foad, Mrs. H. J. M. CANONSBURG: Vlachs, Tom. CHESTER: Ottenberg, President. HARRISBURG: Reeves, William T. Waters, B. N. KELAYRES: Condors, Joseph. LANCASTER: Parker, A. R. Weinbrom, Joe. LATROBE: Yunkling, Charles M. LEBANON: Fishman, Harry E. MARSHALLTOWN: Willard, Weldon D. MT. CARMEL: Mayfair Club, John Pogeaky and John Ballant, Mgrs. NEW CASTLE: Bonduant, Harry. NEW KESBURN (Asad): Morgan, Clyde, Prop., House of Morgan. PHILADELPHIA: Arcadia, The International Restaurant. Berg, Phil, Theatrical Manager. Bryant, G. Hodges. Fabiani, Ray. Garcia, Lou, formerly held Bookers License 2620. Glass, Davey. Hiral, Iszy. McShain, John. Philadelphia Federation of the Blind. Philadelphia Gardens, Inc. Rothe, Otto. Street, Benny. Willner, Mr. and Mrs. Max. PITTSBURGH: Anania, Flores. Bland's Night Club. Matesic, Frank. Sala, Joseph M., owner, El Chico Cafe. READING: Nally, Bernard. RIDGEWAY: Benigni, Silvio. SHARON: Edgewood Park Pavilion. George H. Jones, manager; John Durdach, promoter. SHARON: Marino & Cohn, former Operators, Clover Club.

ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Franka, Tony. Rowlett, Henry. CLARKSVILLE: Dickson, Robert G. DALLAS: Carnahan, R. H. Goldberg, Bernard. Johnson, Clarence M. FORT WORTH: Bowers, J. W. Carnahan, Robert. Coo Coo Club. Merritt, Morris John. Smith, J. F. GALVESTON: Evans, Bob. Page, Alex. Purple Circle Social Club. HENDERSON: Wright, Robert. HOUSTON: Grigsby, J. B. Merritt, Morris John. Orchestra Service of America. Richards, O. K. Robinowitz, Paul. LONGVIEW: Ryan, A. L. PALESTINE: Earl, J. W. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager. TEXARKANA: Gant, Arthur. TYLER: Mayfair Ballroom. Mayfair Club, Max Gillilan, Manager. Tyler Entertainment Co. WACO: Williams, J. R. WICHITA FALLS: Dibbles, C. Malone, Eddie, Mgr., The Barn.

UTAH SALT LAKE CITY: Allan, George A. VERMONT BURLINGTON: Thomas, Ray. VIRGINIA NORFOLK: DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president. NORTON: Pegram, Mrs. Erma. ROANOKE: Harris, Stanley. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.

WASHINGTON WOODLAND: Martin, Mrs. Edith. WEST VIRGINIA BLUEFIELD: Brooks, Lawson. Florence, C. A. Thompson, Charles G.

STRAFFORD: McClain, R. K., Spread Eagle Inn. Poinsette, Walter. WEST ELIZABETH: Johnson, Edward. WILKES-BARRE: Cohen, Harry. Kozley, William. McKane, James. WYOMISSING: Lunine, Samuel M. YATESVILLE: Blanco, Joseph, Operator, Club Mayfair. YORK: Weinbrom, Joe.

RHODE ISLAND NORWOD: D'Antuono, Joe. D'Antuono, Mike. PROVIDENCE: Allen, George. Belanger, Lucian. Goldsmith, John, Promoter. Kronson, Charles, Promoter. Moore, Al. WARWICK: D'Antuono, Joe. D'Antuono, Mike.

SOUTH CAROLINA CHARLESTON: Hamilton, E. A. and James. GREENVILLE: Allen, E. W. Bryant, G. Hodges. Fields, Charles B. Goodman, H. E., Manager, The Pines. Jackson, Rufus. National Home Show. ROCK HILLS: Rolax, Kid. Wright, Wilford.

SOUTH DAKOTA BERESFORD: Muhlenkott, Mike. LEBANON: Schneider, Joseph M. SIOUX FALLS: Magee, Floyd. TRIPP: Maxwell, J. E. YANKTON: Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE BRISTOL: Pinehurst Country Club, J. C. Rates, Manager. CHATTANOOGA: Doddy, Nathan. Reeves, Harry A. JACKSON: Clark, Dave. JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club. MEMPHIS: Atkinson Elmer. Hulbert, Maurice. NASHVILLE: Carter, Robert T. Eakle, J. C.

ABILENE: Sphinx Club. AMARILLO: Cox, Milton. AUSTIN: Franka, Tony. Rowlett, Henry. CLARKSVILLE: Dickson, Robert G. DALLAS: Carnahan, R. H. Goldberg, Bernard. Johnson, Clarence M. FORT WORTH: Bowers, J. W. Carnahan, Robert. Coo Coo Club. Merritt, Morris John. Smith, J. F. GALVESTON: Evans, Bob. Page, Alex. Purple Circle Social Club. HENDERSON: Wright, Robert. HOUSTON: Grigsby, J. B. Merritt, Morris John. Orchestra Service of America. Richards, O. K. Robinowitz, Paul. LONGVIEW: Ryan, A. L. PALESTINE: Earl, J. W. PORT ARTHUR: Lighthouse, The, Jack Meyers, Manager. Silver Slipper Night Club. V. B. Berwick, Manager. TEXARKANA: Gant, Arthur. TYLER: Mayfair Ballroom. Mayfair Club, Max Gillilan, Manager. Tyler Entertainment Co. WACO: Williams, J. R. WICHITA FALLS: Dibbles, C. Malone, Eddie, Mgr., The Barn.

UTAH SALT LAKE CITY: Allan, George A. VERMONT BURLINGTON: Thomas, Ray. VIRGINIA NORFOLK: DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president. NORTON: Pegram, Mrs. Erma. ROANOKE: Harris, Stanley. Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol., Mgr., Royal Casino.

WASHINGTON WOODLAND: Martin, Mrs. Edith. WEST VIRGINIA BLUEFIELD: Brooks, Lawson. Florence, C. A. Thompson, Charles G.

CHARLESTON: Brandon, William. Corey, LaBabe. Hargreave, Paul. White, R. L., Capitol Booking Agency. WHITE, Ernest B. FAIRMONT: Carpenter, Samuel H. PARKERSBURG: Club Nightingale, Mrs. Ida McGlumphy, Manager; Edwin Miller, Proprietor.

ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Konzelman, E. Miller, Earl. ARCADIA: Schade, Cyril. BARABOO: Lunham, Paul L. DAYTON: Passicelli, Arthur. EAGLE RIVER: Denoyer, A. J. HEAFFORD JUNCTION: Kilinski, Phil, Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Manager, Community Hall. KESHENA: American Legion Auxiliary. Long, Matilda. LA CROSSE: Mueller, Otto. MADISON: White, Edw. R. MALONE: Kramer, Gale. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner. MILWAUKEE: Cubie, Iva. Thomas, James. MT. CALVARY: Sijack, Steve. NEOPIT: American Legion, Sam Dickenson, vice-commander. OGDEN: Kelley, Ed, Kelley's Ballroom. RHINELANDER: Khoury, Tony. ROTHSCHILD: Rhyner, Lawrence. SNEBOYAN: Bain, Angus W. Sicilia, N., proprietor, Club Flamingo. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe., Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Rosellville Dance Hall. STURGEON BAY: DeFoe, F. G. Larsheid, Mrs. George. TIGERTON: Mielchiske, Ed., Manager, Tigerton Delta Resort. TOMAH: Cranim, E. L. WAUSAU: Vogel, Charles. WAUTOMA: Passarelli, Arthur. WEYAUWEGA: Waupaca County Fair Association.

WISCONSIN ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Konzelman, E. Miller, Earl. ARCADIA: Schade, Cyril. BARABOO: Lunham, Paul L. DAYTON: Passicelli, Arthur. EAGLE RIVER: Denoyer, A. J. HEAFFORD JUNCTION: Kilinski, Phil, Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Manager, Community Hall. KESHENA: American Legion Auxiliary. Long, Matilda. LA CROSSE: Mueller, Otto. MADISON: White, Edw. R. MALONE: Kramer, Gale. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner. MILWAUKEE: Cubie, Iva. Thomas, James. MT. CALVARY: Sijack, Steve. NEOPIT: American Legion, Sam Dickenson, vice-commander. OGDEN: Kelley, Ed, Kelley's Ballroom. RHINELANDER: Khoury, Tony. ROTHSCHILD: Rhyner, Lawrence. SNEBOYAN: Bain, Angus W. Sicilia, N., proprietor, Club Flamingo. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe., Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Rosellville Dance Hall. STURGEON BAY: DeFoe, F. G. Larsheid, Mrs. George. TIGERTON: Mielchiske, Ed., Manager, Tigerton Delta Resort. TOMAH: Cranim, E. L. WAUSAU: Vogel, Charles. WAUTOMA: Passarelli, Arthur. WEYAUWEGA: Waupaca County Fair Association.

WYOMING CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall. DISTRICT OF COLUMBIA WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Fratone, James. Furedy, E. S., Manager, Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Hule, Ljm., Mgr., Casino Royal, formerly known as La Paree. Lynch, Buford. McDonald, Earl H. Melody Club. O'Brien, John T. Reich, Eddie. Rosa, Thomas N. Smith, J. A. Trans Lux Hour Glass. E. S. Furedy, Manager.

CANADA ALBERTA CALGARY: Dowsley, C. L. ONTARIO CORUNNA: Pier, William Richardson, Proprietor. HAMILTON: Dumbells Amusement Co. NEW TORONTO: Leslie, George. TORONTO: Andrews, J. Brock. Central Toronto Liberal Social Club. Chin Up Producers, Ltd., Roly Young, Manager. Clarke, David. Cockerill, W. H. Elen, Leonard. Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. Stewart, W. J. (Bill) Urban, Mrs. Marie.

QUEBEC MONTREAL: Auger, Henry. DeSautels, C. B. Sourkes, Irving. QUEBEC CITY: Sourkes, Irving. STE. MARQUERITE: Domaine d'Esteral, Mr. Ouellette, Mgr. VERDUN: Senecal, Leo.

MISCELLANEOUS American Negro Ballet. Azark, Larry. Bert Smith Revue. Bigley, Mel. O. Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaufax, Paul, Manager, Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Braunstein, B. Frank. Bruce, Howard, Mgr., "Crazy Hollywood Co." Bruce, Howard, Hollywood Star Doubles. Brugler, Harold. Carla & Fernando, Dance Team. Carr, June, and Her Parisienne Creations. Carroll, Sam. Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows. Curry, R. C. Darragh, Don. DeShon, Mr. Edmonds, E. E., and His Enterprises. Farnace, B. F. Ferris, Mickey, Owner and Manager, "American Beauties on Parade". Fitzkee, Darle. Foley, W. R. Fox, Sam M. Freeman, Jack, Manager, Follies Gay Paree. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Hanover, M. L., Promoter. Hendershott, G. B., Fair Promoter. Hyman, S. International Magicians, Producers of "Magic in the Air". Kane, Lew, Theatrical Promoter. Katz, George. Kauneonga Operating Corp., F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake). Kessler, Sam, Promoter. Keyes, Ray. Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith. Lester, Ann. London Intimate Opera Co. McFryer, William, Promoter. McKay, Gall B., Promoter. McKinley, N. M. Monmouth County Firemen's Association. Monoff, Yvonne. Mosher, Woody (Paul Woody). Nash, L. J. Platinum Blond Revue. Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies. Robinson, Paul. Rogers, Harry, owner, "Frisco Follies". Ross, Hal J. Enterprises. Ross, Hal J., Manager, "Shanghai Nights Revue". Shavlitsh, Vladimir. Singer, Leo, Singer's Midgets. Snyder, Sam, Owner, International Water Follies. Sponsler, Les. Tafan, Mathew. Temptations of 1941. Thompson, J. Nelson, Promoter. Todd, Jack, Promoter. "Uncle Ezra Smith Barn Dance Frolic Co." Welesch, Fred and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows.

WISCONSIN ALMOND: Bernatos, George, Two Lakes Pavilion. APPLETON: Konzelman, E. Miller, Earl. ARCADIA: Schade, Cyril. BARABOO: Lunham, Paul L. DAYTON: Passicelli, Arthur. EAGLE RIVER: Denoyer, A. J. HEAFFORD JUNCTION: Kilinski, Phil, Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Manager, Community Hall. KESHENA: American Legion Auxiliary. Long, Matilda. LA CROSSE: Mueller, Otto. MADISON: White, Edw. R. MALONE: Kramer, Gale. MERRILL: Battery "F," 120th Field Artillery. Goetsch's Nite Club, Ben Goetsch, Owner. MILWAUKEE: Cubie, Iva. Thomas, James. MT. CALVARY: Sijack, Steve. NEOPIT: American Legion, Sam Dickenson, vice-commander. OGDEN: Kelley, Ed, Kelley's Ballroom. RHINELANDER: Khoury, Tony. ROTHSCHILD: Rhyner, Lawrence. SNEBOYAN: Bain, Angus W. Sicilia, N., proprietor, Club Flamingo. SLINGER: Bue, Andy, alias Buege, Andy. SPLIT ROCK: Fabitz, Joe., Manager, Split Rock Ballroom. STRATFORD: Kraus, L. A., Manager, Rosellville Dance Hall. STURGEON BAY: DeFoe, F. G. Larsheid, Mrs. George. TIGERTON: Mielchiske, Ed., Manager, Tigerton Delta Resort. TOMAH: Cranim, E. L. WAUSAU: Vogel, Charles. WAUTOMA: Passarelli, Arthur. WEYAUWEGA: Waupaca County Fair Association.

WYOMING CASPER: Schmitt, A. E. ORIN JUNCTION: Queen, W., Queen's Dance Hall. DISTRICT OF COLUMBIA WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Fratone, James. Furedy, E. S., Manager, Trans Lux Hour Glass. Hayden, Phil. Hodges, Edwin A. Hule, Ljm., Mgr., Casino Royal, formerly known as La Paree. Lynch, Buford. McDonald, Earl H. Melody Club. O'Brien, John T. Reich, Eddie. Rosa, Thomas N. Smith, J. A. Trans Lux Hour Glass. E. S. Furedy, Manager.

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UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS BANDS ON THE UNFAIR LIST Barrington Band, Camden, N. J. Carlville Grade School Band, Carlville, Ill. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. Gay, Jimmie, Band, Avenel, N. J. German-American Musicians' Association Band, Buffalo, N. Y. Kryl, Bohumir, and his Band, Chicago, Ill. Liberty Band, Emsau, Pa. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Mackert, Frank, and His Lorain City Band, Lorain, O. Southern Pacific American Legion Post Band, San Francisco, Calif. Southern Pacific Club Band, San Francisco, Calif. Varel, Joseph, and His Juvenile Band, Breese, Ill. PARKS, BEACHES and GARDENS Edgewood Park, Manager Howard, Bloomington, Ill. Forest Amusement Park, Memphis, Tenn. Grant Town Hall & Park, George Kuperanik, Grant Town, W. Va. Greystone Roof Garden, R. Ferguson, Mgr., Wilmington, N. C. Japanese Gardens, Salina, Kan. Jefferson Gardens, The, South Bend, Ind. Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif. Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C. Midway Gardens, Tony Rullo, Manager, Mishawaka, Ind. Montgomery Hall and Park, Irvington, N. J. Ocean Beach Park, New London, Conn. Palm Gardens, Five Corners, Totowa, N. J. Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Otumwa, Iowa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash. ORCHESTRAS Amick Orchestra, Bill, Stockton, Calif. Andrews, Mickey, Orchestra, Henderson, Ky. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada. Baer, Stephen S., Orchestra, Reading, Pa. Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Boston Symphony Orchestra, Boston, Mass. Cairns, C., and His Orchestra, Saskatoon, Sask., Canada. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Caramide) and his Orchestra, Utica, N. Y. Clarks, Juanita Mountaineers Orchestra, Spokane, Wash. Corsello, Edward, and his Rhode Islanders' Orchestra, Syracuse, N. Y. Cragin, Noel, and his Iowa Ramblers Orchestra, Oelwein, Iowa. Downeasters Orchestra, Portland, Maine. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and his Orchestra, Madison, N. J. Fox River Valley Boys Orchestra, Phil Edwards, Manager, Pardeville, Wis. Gindu's International Orchestra, Kulpmont, Pa. Givens, Jimmie, Orchestra, Red Bluff, Calif. Gouldner, Rene, Orchestra, Wichita, Kan. Griffith, Chet, and His Orain City Band, Spokane, Wash. Hoffman, Monk, Orchestra, Quincy, Illinois. Holt's, Evelyn, Orchestra, Victoria, B. C., Canada. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. Kellp, Karl, and his Orchestra, Edgerton, Wis. Kneeland, Jack, Orchestra. Leone, Bud, and Orchestra, Akron, Ohio. Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif. Ludwig, Zaza, Orchestra, Manchester, N. H. Merle, Marilyn, and Her Orchestra, Berkeley, Calif. Miloslavich, Charles, and Orchestra, Stockton, Calif. NBC Ambassadors Orchestra, Roanoke, Va. Oliver, Al., and His Hawaiian, Edmonton, Alta., Canada. Peddycoard, John, Orchestra Leader, Winston - Salem, N. C. Porcella, George, Orchestra, Gilroy, Calif. Shank, Jimmy, Orchestra, Columbia, Pa. Shultise, Walter, and his Orchestra, Highland Park, N. J. Sterbenz, Stan, Orchestra, Valparaiso, Ind. St. Onge Orchestra, West Davenport, N. Y. Stone, Leo N., Orchestra, Hartford, Conn. Strubel, Wm., "Bill", and his Orchestra, Berkeley, Calif. Swift Jewel Cowboys Orchestra, Little Rock, Ark. Tremlett, Burnie, and his Orchestra, Morris, N. Y. Troubadours Orchestra, Frankfort, Ky. Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine. Warren, Shorty (Michael Warianka), and his Orchestra, Rahway, N. J. Wisniakowski Orchestra, John Tuchapski, leader, Woonsocket, R. I. Williams' Orchestra, Mt. Pleasant, Iowa. Woodards, Jimmy, Orchestra, Wilson, N. C.

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KRYL, Bohumir
Opera Club.
Sherman, E. G.
Zenith Radio Corporation

ELGIN:
Abbott School and Auditorium and gymnasium.
Elgin High School and Auditorium and Gymnasium

KANKAKEE:
Devlyn, Frank, Booking Agent.

MATTOON:
Mattoon Golf & Country Club.
U. S. Grant Hotel.

NORTH CHICAGO:
Dewey, James, Promoter of Expositions.

PATTON:
Green Lantern.

QUINCY:
Eagles Alps
Eagles Hall (including upper and lower ballrooms)
Korvls, William
Three Pigs, M. Powers, Manager.
Western Catholic Union Roof Garden and Ballroom.

WOODFIN:
Tri Angle Club.

INDIANA

DICKNELL:
Knox County Fair Assn.

EVANSVILLE:
Adams, Frank.
Fox, Ben

GARY:
Young Women's Christian Association.

INDIANAPOLIS:
Marott Hotel.
Riviera Club.

KOKOMO:
Kokomo Senior Hi-Y Club.
Y. M. C. A.

SOUTH BEND:
Green Lantern, The.

TERRE HAUTE:
I. O. O. F. Ballroom
Vigo County Fair

IOWA

CEDAR RAPIDS:
Jurgensen, F. H.

DES MOINES:
Reed, Harley, Mgr., Avon Lake.
Ritz Night Club, Al. Rosenberg, Manager.
Young, Eugene R.

DUBUQUE:
Julien Dubuque Hotel.

DELWEIN:
Moonlite Pavilion.

ROCHESTER:
Casey, Eugene.
Casey, Wm. E.

KANSAS

JUNCTION CITY:
Geary County Labor Union

SALINA:
Cottage Inn Dance Pavilion.
Dreamland Dance Pavilion.
Eagles Hall.
Twin Gables Night Club.

TOPEKA:
Egyptian Dance Hall.
Henry, M. A.
Kellams Hall.
White Lakes Clubhouse and Breezy Terrace

KENTUCKY

LOUISVILLE:
Offutt, L. A., Jr.
Tranon Nite Club, C. O. Allen, Proprietor.

PADUCAN:
Trickey, Pat (Booker).
Dixie Orchestra Service

LOUISIANA

NEW ORLEANS:
Happy Landing Club.

MAINE

NORTH KENNEBUNKPORT:
Log Cabin Ballroom, Roy Tibbets, Proprietor.

OLD ORCHARD:
Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

ANNAPOLIS:
Washington Hotel, The.
Edward & M. Legum, Operators

BALTIMORE:
Huber, Frederick R.
Frostburg, Jim, Promoter.

MASSACHUSETTS

BOSTON:
Fisher, Samuel.
Hanks' Spa.
Richard Hanks, Prop.

NEW BEDFORD:
New Bedford High School Auditorium.

SHREWSBURY:
Frolics, The, Lawrence Rissel, Owner and Mgr.

WALTHAM:
Eaton, Frank, Booking Agent

WESTFIELD:
White Horse Inn.

MICHIGAN

BAY CITY:
Niedzielski, Harry.

DETROIT:
Collins, Charles T.

ESCANABA:
American Legion, Cleveland Post No. 82, and club rooms.

ESSEXVILLE:
Lalonde Ballroom.

IRON MOUNTAIN:
Kettler Building

IRON RIVER:
Jack O'Lantern Club.
James Silverthorn, owner.

ISABELLA:
Nepper's Inn, John Nepper, Prop.

ISHPEMING:
Thomas, W. Raymond

LANSING:
Lansing Central High School Auditorium.
Wilson, L. E.

NILES:
Four Flags Hotel, The.
Jowell's Cafe.

SAGINAW:
Phi Sigma Phi Fraternity.

WAMPLERS LAKE:
Niles Resort

MINNESOTA

FARIBAULT:
Kelley Inn, Kelley Davla, Owner.

MINNEAPOLIS:
Horchardt, Charles.

NEW ULM:
Becker, Jess, Prop., Nightingale Night Club.

WITOKA:
Witoka Hall

MISSISSIPPI

MERIDIAN:
D. D. D. Sorority.
Trio Sorority.

MISSOURI

KANSAS CITY:
Lincoln Dance Hall and the Wyandotte Furniture Co., W. M. Hobbie, Gen. Mgr.

ST JOSEPH:
Fleeta Bar, Fred Mettlymeyer, Manager.

MONTANA

ARLEE:
Arlee High School Gymnasium.

BILLINGS:
Tavern Beer Hall, Ray Hamilton, Manager.

MISSOULA:
Post Creek Pavilion, John & Chas. Dihan, Props.

NEBRASKA

EMERALD:
Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.

FAIRBURY:
Bonham.

LINCOLN:
Avalon Dance Hall, C. W. Hoke, Manager.
Garden Dance Hall, Lyle Jewett, Manager.

OMAHA:
United Orchestras, Booking Agency.

NEW JERSEY

ATLANTIC CITY:
Breakers Hotel
Dude Ranch
Heilig's Restaurant
Imhof, Frank
Knickerbocker Hotel.
Morton Hotel
Radio Station WFPG.
Savoy Bar.

BUDD LAKE:
Club Fordham.
Morris Heidy, Prop.

FLORENHAM PARK:
Canary Cottage.
Jack Bloom, Mgr.

IRVINGTON:
Montgomery Park and Hall

MOUNTAINSIDE:
Chl-Am Chateau, George Chong, president.

NEWARK:
Blue Bird Dance Hall.
Club Miami.
Liberty Hall.
Pat & Don's.

TRENTON:
Stacy Trent Hotel.

WILDWOOD:
Bernard's Hofbrau.
Club Avalon, Joseph Totarella, Manager.

NEW YORK

ALLEGANY:
Park Hotel.

BEACON:
The Mt. Beacon, L. D. Lodge, Prop., The Casino.
The Mt. Beacon, L. B. Lodge, Prop.

BUFFALO:
German-American Musicians' Association.
McVan's, Mrs. Lillian McVan, Proprietor.
Miller, Robert.
Nelson, Art.

CANTON:
St. Lawrence University.
Dr. Willard H. Jencks, president.

CARTHAGE:
Gaffney, Anna.

GREENFIELD PARK:
Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.

MAMARONECK:
Lawrence's Inn

MOUNT VERNON:
Emil Huhach Post 596, V. F. W.

NEWBURGH:
Roxy Restaurant, Dominick Ferraro, Prop.

NEW ROCHELLE:
Alps Bar and Grill.

NEW YORK CITY:
Albin, Jack
Blythe, Arthur, Booking Agent.
Harris, Bud.
Jermon, John J., Theatrical Promoter.
New York Colliseum.
Palais Royale Cabaret.
Royal Tours of Mexico Agency.
Sonkin, James.
Cabin Restaurant.
Young Ladies' Sodality of the Church of the Transfiguration

ONEOTA:
Goodyear Lake Pavilion.
Earl Walsh, Proprietor

OWEGO:
Woodland Palace, Joe Ciontoli, Prop.

POTSDAM:
Clarkson College of Technology.
Potdam State Normal School

PURLING:
Clover Club.

ROCHESTER:
Medwin, Barney.

ROSENDALE:
Williams Lake Hotel, Walter Williams, Mgr.

RYE:
Coveleigh Club.

SCHENECTADY:
Hotel Van Curler.

TROY:
Circle Inn, Lathams Corner, in jurisdiction of Troy.

WINDSOR BEACH:
Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH:
Carolina Club and Management.

CHARLOTTE:
Associated Orchestra Corporation, Al. A. Travers, Proprietor.

WILMINGTON:
Greystone Inn, A. W. Pate, Manager and Owner.

WINSTON-SALEM:
Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS:
Point Pavilion.

OHIO

ALLIANCE:
Curtis, Warren.

AKRON:
Mallo's Club

AVON:
North Ridge Tavern.
Paster, Bill, Mgr., North Ridge Tavern.

CAMBRIDGE:
Lush, Frankie (Frank Lashinsky).

CANTON:
Beck, L. O., Booking Agent.

CINCINNATI:
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Hartwell Club.
Kenwood Country Club, Thompson, Manager.
Lawndale Country Club, Hutch Ross, Owner.
Maketewah Country Club, Worburt, Manager.
Queen City Club, Clemen, Manager.
Spat and Slipper Club.
Western Hills Country Club, Waxman, Manager.

COLUMBUS:
Veterans of Foreign Wars and all its Auxiliaries.

LEAVITTSBURG:
Canoe City Dance Hall.

LOGAN:
Eagle Hall.

NILES:
Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.

STEUBENVILLE:
St. Stanislaus New Polish Hall

SUMMIT COUNTY:
Blue Willow Night Club.
H. W. McCleary, Mgr.

WEST PORTSMOUTH:
Raven Rock Country Club.

OKLAHOMA

OKLAHOMA CITY:
Buttrick, L. E.
Walters, Jules, Jr., Manager and Promoter.

TULSA:
Rainbow Inn.

PENNSYLVANIA

ANBRIDGE:
Klemick, Vaclaw (Victor), Director, Community Band

BERWILE:
Snyder, C. L.

BETHLEHEM:
Reagan, Thomas.

BOYERTOWN:
Hartman, Robert R.

BROWNVILLE:
Hill, Clifford, President.
Triangle Amusement Co.

CHESTER:
Reading, Albert A.

FRACKVILLE:
Casa Loma Hall.
Rev. Father Gartska.
St. Ann's Church.

GIRARDVILLE:
Girardville Hose Co.

GREENSBURG:
Westmoreland County Democratic Committee

GREENTOWN:
Island View Inn, Joe Benci and Ralph Iori, Props.
Lake Wallenpaupak.

HAMBURG:
Schlenker's Ballroom.

HANOVER:
Cross Keys Hotel.
Mr. Shutz, Mgr.

HAZLETON:
Smith, Stuart Andy.

IRWIN:
Jacktown Hotel, The.
Liberty Hall.

LEIGHTON:
Reisa, A. Henry.

NANTICOKE:
St. Mary's Dance Hall.

OIL CITY:
Belles Lettres Club.

PHILADELPHIA:
Baederwood Country Club
Benny-the-Bum's.
Benj. Fogelman, Owner.
Deauville Casino.
Holmesburg Country Club
Kappa Alpha Fraternity of the University of Penna.
Melrose Country Club.
Nixon Ballroom.
Overbrook Country Club
Simms Paradise Cafe, Elljah Simms, Prop.
Temple Ballroom.
Torresdale-Frankford C. C.

PITTSBURGH:
New Penn Inn, Louis. Alex and Jim Passarella, Proprietors.

POTTSVILLE:
Wojcik's Cafe

READING:
Andy's Night Club, Andrew Ernesto, Proprietor
Park Cafe, The, George Stephens, Manager.
Spartaco Society, The.

SHAMOKIN:
Boback, John.
St. Stanislaus Hall
St. Stephen's Ballroom.
Shamokin Moose Lodge Grill.

SHARON:
Williams' Place, George.

SIMPSON:
Albert Boclanaki Post, The.
Slovak Hall

SUNBURY:
Sober, Melvin A.

TAMMUNY:
Camp Talmint.

WILKES-BARRE:
Flat Iron Hotel, Sam Salvi, Proprietor

WILLIAMSPORT:
Park Ballroom

YORK:
Smith, Stuart Andy.

RHODE ISLAND

BRISTOL:
Bristol Casino, Wm. Viens, Manager.

PROVIDENCE:
Bankor, Rubes.

WOONSOCKET:
Tuchapaki, John, Leader,
Wiesniakow Orchestra.

SOUTH CAROLINA

SPARTANBURG:
DeMolay Club.
Spartanburg County Fair Association.

SOUTH DAKOTA

BLACK HILLS:
Josef Meier's Passion Play of the Black Hills

TEXAS

FORT WORTH:
Plantation Club.

HARLINGEN:
Municipal Auditorium.

HOUSTON:
Merritt, Morris John.

TEXARKANA:
Marshall, Eugene

WICHITA FALLS:
Malone, Eddie, Operator.
Klub Trocadero.

UTAH

SALT LAKE CITY:
Cromar, Jack, alias Little Jack Horner.

VIRGINIA

ALEXANDRIA:
Boulevard Farms, R. K. Richards, Manager.
Nightingale Nite Club.

HOPEWELL:
Hopewell Cotillion Club.

RICHMOND:
Capitol City Elks Social and Beneficial Club Ballroom.
Jullian's Ballroom.

VIRGINIA BEACH:
Gardner Hotel.
Links Club.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

DUNBAR:
West Virginia Free Fair

GRANT TOWN:
Grant Town Park & Hall.
George Kuperanik

HUNTINGTON:
Epperson, Tiny, and Hewett, Tiny, Promoters.
Marathon Dances.

RICHWOOD:
Smith, Stuart Andy.

WISCONSIN

BATAVIA:
Batavia Firemen's Hall.

GENOA CITY:
Nippersink Lodge.
Mr. Shinner, Pres. and Owner; Mr. Ackerman Mgr.

GLEASON:
Gleason Pavilion, Henry R. Ratzburg, Operator.

KENOSHA:
Emerald Tavern.
Shangri-La Nite Club.
Spitzman's Cafe.

HORTONVILLE:
Hortonville Community Hall or Opera House.

LANCASTER:
Roller Rink.

MANAWA:
Tessen, Arthur H., Tessen Dance Hall

MEMORIAL:
Dunn County Free Fair.

MILWAUKEE:
Caldwell, James.
Mount Mary College

NEW LONDON:
Veterans of Foreign Wars

NORTH FREEDOM:
Quiggle's Hall

RANDOLPH LAKE:
Random Lake Auditorium.

SHEBOYGAN:
Kohler Recreation Hall.

SHIOCTON:
Hazen's Pavilion.
Henry Hazen, Proprietor.

SPREAD EAGLE:
Spread Eagle Club, Dominic Spera, Owner.

SUPERIOR:
Willett, John.

WAUKESHA:
Clover Club.

WATOWA:
Passarelli, Arthur

WISCONSIN VETERANS' HOME:
Grand Army Home for Veterans

WYOMING

CASPER:
Whinnery, C. I., Booking Agent.

DISTRICT OF COLUMBIA

WASHINGTON:
Ambassador Hotel.
Columbian Musicians' Guild.
W. M. Lynch, Manager.
Dude Ranch.
Hi-Hat Club.
Kavakos Cafe, Wm. Kavakos, Manager.
Kipnis, Benjamin, Booker.

CANADA

MANITOBA

WINNIPEG:
Dance Pavilion at Winnipeg Beach.

ONTARIO

LONDON:
Palm Grove.

MARKDALE:
Mercer, Hugh W.

MITCHELL:
Mitchell Town Hall.

PETERBOROUGH:
Peterborough Exhibition.

TORONTO:
Broder, B.
Holden, Waldo
O'Byrne, Margaret.
Savarin Hotel.

QUEBEC

SHERBROOKE:
Eastern Township Agriculture Association.

SASKATCHEWAN

SASKATOON:
Cuthbert, H. G.

MISCELLANEOUS

Del Monte, J. P.
Ellis, Robert W., Dance Promoter.
Fiesta Company, George H. Ginsburg, Max, Theatrical Promoter.
Godfrey Brothers, including Eldon A. Godfrey.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoxie Circus, Jack Jazmania Co., 1934.
Kinsey Players Co. (Kinsey Comedy Co.).
Kirby Memorial, The
Kryl, Bohumir
Miller's Rodeo.
National Speedathon Co., N. K. Antrim, Manager.
New Arizona Wranglers, Jack Bell and Joe Marcun, Managers.
Opera-on-Tour, Inc.
Scottish Musical Players (traveling).
Slebrand Brothers' 3-Ring Circus.
Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz.
Steamship Lines.
American Export Line.
Savannah Line.
Walkathon, "Moon" Mullins, Proprietor.
Watson's Hill-Billies.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

BALBOA PARK:
Globe Theatre

GRIDLEY:
Butte Theatre.

LOS ANGELES:
Follies Theatre.
LOVELAND:
Rialto Theatre.
SAN BERNARDINO:
Warner Bros. Ritz Theatre.

CONNECTICUT

BRIDGEPORT:
Park Theatre.

MIDDLETOWN:
Capitol Theatre.

NEW HAVEN:
White Way Theatre.

NEW LONDON:
Capitol Theatre.

INDIANA

TERRE HAUTE:
Rex Theatre.

IOWA

DES MOINES:
Casino Theatre.

LOUISIANA

NEW ORLEANS:
Palace Theatre

MARYLAND

BALTIMORE:
Regent Theatre.
Temple Amusement Co.

MASSACHUSETTS

ATTLEBORO:
Iates Theatre.

BOSTON:
Park Theatre.

BROCKTON:
Majestic Theatre.
Modern Theatre.

HOLYoke:
Inca Theatre.

LOWELL:
Capitol Theatre.

NEW BEDFORD:
Bayliss Square Theatre.

ROXBURY:
Liberty Theatre.

MICHIGAN

MIDLAND:
Frolie Theatre

NILES:
Riviera Theatre.

MISSOURI

ST. LOUIS:
Ambassador Theatre.
Fox Theatre.
Luew's State Theatre.
Mission Theatre.
St. Louis Theatre.

NEW JERSEY

HOUSTON:
Queen Ann Theatre.

JERSEY CITY:
Palace Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Essex Theatre.

PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.

NEW YORK

BEACON:
Beacon Theatre.

BROOKLYN:
President Theatre.
Tremont Theatre.

BROOKLYN:
Brooklyn Little Theatre.
Star Theatre.
Werthe's Brooklyn Theatre.

NEW YORK CITY:
Arcade Theatre.
Irving Place Theatre.
West End Theatre.

PAWLING:
Starlight Theatre.

LONG ISLAND, N. Y.

FREEPORT:
Freeport Theatre.

HUNTINGTON:
Huntington Theatre.

LOCUST VALLEY:
Red Barn Theatre.

MINEOLA:
Mineola Theatre.

NORTH CAROLINA

DURHAM:
New Duke Auditorium.
Old Duke Auditorium.

NEWTON:
Catawba Theatre.

OHIO

AKRON:
DeLuxe Theatres.

OKLAHOMA

BLACKWELL:
Bays Theatre.
Midwest Theatre.
Palace Theatre.
Rivoli Theatre.

NORMAN:
Sooner Theatre.
University Theatre.
Varsity Theatre.

PICHER:
Winter Garden Theatre.

OREGON

PORTLAND:
Studio Theatre.

PENNSYLVANIA

READING:
Berman, Lew, United Chain Theatres, Inc.

YORK:
York Theatre.

RHODE ISLAND

PAWTUCKET:
Strand Theatre.

PROVIDENCE:
Bomes Liberty Theatre.

TENNESSEE

MEMPHIS:
Suzore Theatre, 869 Jackson Ave.
Suzore Theatre, 275 North Main St.

TEXAS

BROWNSVILLE:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.

EDINBURGH:
Valley Theatre.

LA FERIA:
Hijou Theatre.

MISSION:
Mission Theatre.

PHARR:
Texas Theatre.

RAYMONDVILLE:
Ramon Theatre.

SAN BENITO:
Palace Theatre.
Rivoli Theatre.

UTAH

SALT LAKE CITY:
Lake Theatre.

CANADA

ONTARIO

ST. THOMAS:
Granada Theatre.

SASKATCHEWAN

REGINA:
Grand Theatre.

SASKATOON:
Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS

Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

Treasurer's Report

FINES PAID DURING APRIL, 1942

Alexander, Mike	15.00
Allen, Eddie	25.00
Brown, Otis	7.00
Bell, Nick	6.00
Bailey, Joseph E.	5.00
Brunainont, Ruth	10.00
Burns, Bobby	25.00
Brown, Bernard	16.63
Black, Arthur Wendell	10.00
Bayron, Grace	10.00
Bayron, Judy	10.00
Braddy, Edeline	10.00
Burt, Arthur	10.00
Byrd, Ina Bell	10.00
Barkard, George Cassa	5.00
Birdwell, Hollis F.	8.10
Briscow, Dan	10.00
Crawford, Raymond	4.15
Cappadonia, Arthur	5.00
Cutler, Richard	10.00
Collins, Ray	5.00
Coker, Harry	5.00
Crouch, LeRoy	3.10
Cox, Anna Ruth	5.00
Clark, George	2.00
Davis, Johnnie "Scat"	10.00
Davila, Jose Mora	5.00
Davis, Thomas M.	10.00
Evans, Virgil	4.26
Ewell, Clyde	6.90
Elliott, Melvin	10.00
Francisco, Don	25.00
Frank, Ivan	15.00
Fauntroy, Lester	10.00
Fite, Bob	3.10
Foor, Milton	5.00
Goodson, Leon	25.00
Gross, Mitchell	5.00
Goodman, Benny	500.00
Golden, Jimmie	25.00
George, Ernest W.	25.00
Goss, Thomas	10.00
Granger, William	10.00
Gray, Leon	2.10
Greenberg, Felix	10.00
Gonsler, Allen J.	5.00
Grant, Jewell Lee	10.00
Grant, Boyd	25.00
Hebard, Gil	10.00
Hudson, Glenn	10.95
Holroyd, Harold	25.00
Howard, Hal	5.00
Hiken, Isadore	10.00
Hamilton, Ralph	10.00
Hatch, Simeon	2.00
Ippolito, Dante	40.00
Jackson, Dewey	20.00
Jackson, Clifford	5.00
Johnson, Jackie	5.00
Jones, Harry	8.55
Jagger, Samuel	5.00
Jones, Helen	10.00
Jones, Mrs. Ray Lee	10.00
Johnson, George L. "Happy"	10.00
Jenkins, George	5.00
King, Calvin	2.00
Leeds, Phil	5.00
Local 487, Brainerd, Minn.	5.00
Lee, Willie Mae	10.00
Litwin, Chet	5.00
Lee, Elroy	20.00
Liebmann, Oscar	5.00
Malazo, Joseph	5.00
Murray, Jimmie	23.32
Martin, Howard	29.87
Medcalf, Virgil, Jr.	10.00
Murrell, Benjamin	18.26
Miller, Robert C.	3.10
Mims, Otis	2.00
McKeown, James	5.00
McMahon, William	4.15
McConnell, William "Bud"	25.00
MacDonald, Budd	25.00
McGhee, Evelyn	10.00
McCord, George L.	25.00
McClenahan, Gene	5.00
McCord, Theodore	5.00
Norvo, Red	1.98
Orange, John H.	10.00
Olson, Harry	15.00
Potts, Hall B.	8.00
Perry, King	5.00
Porter, Eugene	25.00
Parker, Robert	10.00
Palmer, Singleton	20.00
Payne, Bertram	10.00
Pfeiffer, Bruno	5.00
Paynter, Garland	10.00
Posey, Corrine	10.00
Port, Donald	5.00
Riggins, Fred	3.00
Ray, Oscar	5.00
Rowland, Arthur	8.55
Ray, Floyd	6.92
Rice, Johnnie Mae	10.00
Rothchild, Bernice	10.00
Roper, Bob	25.00
Strnad, William (Billy Wood)	5.00
Smalls, William	4.15
Simpson, Grace	50.00
Saine, Helen L.	10.00
Schaeffer, Diedrich	5.00
St. Pierre, Henry	5.00
Smolik, Vernon K.	10.00
Salles, Jesse John	10.00
Sparrow, John	2.20
Shaffer, Frank	15.00
Tagliavero, Nicholas	20.00
Thomas, George	6.65
Thompson, William	8.55
Trent, Sylvester	8.41
Tremaine, Paul	5.00
Vera, Joseph	59.12
Vieira, Manuel, Jr.	10.00
Vaughn, William	15.00
Weir, Clifford	5.03
Wallace, Rudy (E. Jones)	25.00
Washington, Charles P.	18.26
Wales, Verna Wilbur	25.00
Wales, William	25.00
Williams, Edna	10.00
Wicken, Ronald	6.00
Young, John	10.00
Youmans, Troy A.	5.00

\$2,003.42

CLAIMS PAID DURING APRIL, 1942

Avery, Randolph	24.00
Akdar Temple Bodies	10.00
Adams, Roy	10.50
Andre, Mildred	10.00
Berigan, Bunny	59.24
Brusloff, Nat	33.00
Berry, Howard	5.00
Baerwald, Hellmut	15.00
Barnes, Charles	50.00
Byrne, Bobby	28.00
Buddy, Rudy	20.00
Boblin, A. E.	10.00
Barrows, Charles	24.95
Coy, Gene	5.00
Chaves, Edward	100.00
Codolban, Cornelius	30.00
Casey, Robert H.	15.00
Consolidated Radio Artists	80.00
Cook, Herb	5.00
Candgen, Eddie	11.44
Candilo, Joe	20.00
Cogrove, William R.	70.00
Chaves, Alfonso	7.00
Denny, Jack	25.00
Deeringer, Dean T.	9.00
Flashnick, Sam B.	40.00

Gill, Emerson	17.00
Gordon, Gray	3.63
Godbey, Floyd	31.50
Garber, Jan	17.00
Hutto & Lapin	150.00
Hurok Attractions	112.50
Hodges, Lester	15.00
Hopkins, Claude	48.00
Hayton, Lennie	900.00
Hite, Les	161.02
Henderson, Fletcher	50.00
Hudson, Will	10.00
Halaas, Kermit	10.00
Johnson, Hershel	20.00
Kolax, King	9.00
Kriche, Harry	15.00
King, Henry	100.00
Kelly, Joe	20.50
LeBaron, Eddie	11.45
Millinder, Lucky	103.74
Mooney, Art	20.00
Morgan, Russ	25.85
Marsala, Joseph	33.62
Noble, Leighton	55.00
Neff, Bob and Gus, Sun Agency	20.00
Oriente Beach Club	9.70
Phillips, Russell	4.00
Powell, Walter	16.22
Philadelphia Opera Co.	560.00
Palazzini, Peter	10.00
Peterson, Duane	20.32
Ravazza, Carl	26.69
Ravazza, Carl	20.00
Roberts, Sam and Nick Bolla	109.20
Ruhl, Barney	1.43
Sisale, Noble	60.00
Simpson, Grace	11.00
Thoma, Wit	22.00
Turner, Joseph	50.00
Thornhill, Claude	40.00
Travers, Patricia	15.00
Tomlin, Pinky	4.27
White, William	37.43
Wilson, Teddy	20.00
Wales, Verna Wilbur	20.75
Walkup, Lovey	5.00

Respectfully submitted,
H. E. BRENTON,
Financial Secretary-Treasurer.

EXECUTIVE BOARD MINUTES

(Continued from Page Twenty-five)

"Upon the execution of the contract for the new press on July 30, 1941, a warrant was drawn in favor of the Goss Printing Press Company in the sum of \$55,000.00. "We were assured from time to time that there would be no delay in the delivery of the press as the Goss Company had turned over 85 per cent of its capacity to the Navy and was making 16-inch rifles for the Navy.

"The work went forward and the sum of approximately \$16,000.00 was expended prior to the fall of Singapore. When Singapore fell the Navy Department insisted that the entire capacity of the plant be used for defense orders, and there the matter stands.

"The question of the unused portion of the first payment came up in February. After discussing the matter with Treasurer Brenton and President Petrillo, it was decided to leave this money on deposit with Goss Company until the International Executive Board made a final decision.

"In discussing the matter with R. C. Corlett, the vice-president-treasurer, I asked him if there were any times when lack of materials or orders made it possible for the company to proceed with work on our press. He stated that there were such times. I then asked him if the money was left on deposit if it would not place the company in a position of feeling obligated to spend such vacant time working on our order. He stated that it would have such effect, but of course he would not urge us to leave the money with them.

"The above statements seem to be borne out by the fact that the company on March 29, 1942, wrote Mr. O'Neal for certain dimensions and data which led Mr. O'Neal to believe that they were, at the present time, doing some work on the press.

"The International Executive Board should, however, make a definite decision as to just what is to be done in the matter.

"Respectfully submitted,
"FRED W. BIRNBACH,
"Secretary, A. F. of M."

The Board decides to leave the deposit with the M. N. Goss Company.

The Secretary reports to the Board on the conditions of the International Musician.

The report is accepted by the Board.

The Board considers Case 859, 1941-42 Docket: Claim of member Will Osborne against member Edw. Ayars LaMarr of Local 3, Indianapolis, Ind., and the Southern Mansion, Indianapolis, Ind., for \$170 alleged balance due for services rendered.

Upon motion, the claim is denied, Osborne to be advised that he may enter claim against the agency if he so desires.

The Board considers the matter of engaging an attorney. Upon motion, President Petrillo is authorized to engage counsel to assist in the appeal of the Griff Williams case to the Supreme Court of the United States and other matters.

The Treasurer requests the Board to reconsider its action on the matter of placing \$100,000.00 in the safe deposit box. The Board declines to consider the request.

The Board considers a communication from Charles H. Tuttle regarding Vode-Vision. Upon motion, the Board declines to entertain the proposition.

The Board considers a request from Fred Waring for a donation to the Boy Scouts of America. Upon motion, the Board authorizes a donation of \$500.00.

The Board considers a letter from General Amusement Corporation requesting a ruling on management contracts with Claude Thornhill and Charles Spivak in which the agency receives no commission on recordings.

The Board, upon motion, rules that this clause exempts commissions on all recordings made by the leaders.

The Board considers Case 669, 1941-42 Docket: Request of Local 6, San Francisco, Calif., to have the names of Radio Station KJBS and E. P. Franklin, manager, of that city, placed on the National Defaulters List.

The Board denies the request, the local to be advised that it may proceed against Lloyds.

The Board considers a report from Traveling Representative Hooper on the Classification of Faira, submitted at the request of President Petrillo.

The report is laid over for further study by the Secretary and to report back to the Board at its next meeting.

Dave Katz appears before the Board at its request and explains his activities on certain Social Security cases, having been retained by the general counsel of the Federation.

The Secretary is instructed to write a letter of thanks to Roy Singer, president of Local 655, Miami, Fla., for his generous aid and assistance to Battle Costello during his recent illness in Miami.

Upon motion, General Ansell is requested to submit a financial statement of his account with the Federation up to and including April 23, 1942.

At 5:15 P. M. the Board adjourns subject to the call of the chair.

FOR SALE OR EXCHANGE

FOR SALE—Genuine Prescott Bass in fine condition, \$350; Selmer Bass Clarinet, perfect condition, \$250. Harry V. Baxter, 837 South Olive, Los Angeles, Calif.

FOR SALE—Selmer Wood Clarinet, \$90; Silva-bet Clarinet, \$65; Bb Boehm System; trade violin for guitar or Sax. Musician, 123 1/2 South Main, Livingston, Mont.

FOR SALE—Genuine Buffet Cramp on Bb low pitch Boehm system Clarinet; 17 keys and six rings; good condition; \$60 cash. Homer Clark, 414 West 5th St., Joplin, Mo.

FOR SALE—Wm. S. Haynes sterling silver Alto Flute in G; latest model; in new condition; \$300. Musician, 1351 Fteley Ave., Bronx, New York, N. Y.

FOR SALE—Conn BB Bass, upright; silver plated; four-valve, \$100. Also Conn Double Horn, \$100; lot, first-class condition; guaranteed. G. Modando, 150 Park Row, New York, N. Y.

FOR SALE—Rare old musical instruments; Cello, made by Forster, 1760, London; Italian Violin, by Sarto, 1734; also world famous Rockophone. Wm. Till, 157 Park St., East Orange, N. J.

FOR SALE—14 Violins and three Violas, all hand-made, \$100 each; compare with any \$200 instrument you please; write for information. John Schroepfer, 205 Tenth Ave., Antigo, Wis.

FOR SALE—Selmer Clarinet Bb, good shape; made in Paris; full Boehm; also have an A Clarinet, full Boehm Penzel & Muller; Selmer, \$75; Penzel & Muller, \$70. L. H. Miller, 1540 Arnold Ave., N. W., Canton, Ohio.

FOR SALE—String Bass, very old, fine tone, swell back; in excellent condition; have also English Bassoon and G Trumpet; will sell these instruments reasonable. Musician, 666 Rhineland Ave., Bronx, New York, N. Y.

FOR SALE—Recordings, 1895-1935; Clarke, Kryl, Rogers, Pryor, Cimer, Zimmerman, Sousa; every instrument; greatest singers; earliest Bing Crosby, Columbo platters—thousands; itemize wants. Josephine Mayer, 418 1/2 East Isey, Santa Barbara, Calif.

FOR SALE—Extraordinary Brass Bass; over seven feet tall; handled easier than a trumpet, standing or sitting; silver plated gold bell; instrument sometimes called a "Lopez-phone"; price, \$100. Musician, 833 Orchard Ave., S. E., Grand Rapids, Mich.

AT LIBERTY

AT LIBERTY—Tenor Sax, doubles Violin, Clarinet; tone; read, fake; draft exempt; desires steady job. Musician, 420 East 93rd St., Brooklyn, N. Y. Phone DI 2-4943.

AT LIBERTY—Drummer, 30 years old, eight years' experience; hot or sweet; draft exempt; sober, reliable, steady, very neat; free to travel; prefers contract. Mack Hodgkiss, North 9th St., Martins Ferry, Ohio.

AT LIBERTY—Pianist, 19, Union, experienced, good appearance, references; read or fake, cut anything; travel or locate; scat vocals, arranging; available immediately. L. L. Long, Jr., 1012 Pine, Yankton, S. D.

AT LIBERTY—Experienced dance drummer, 19, Union, sober, reliable, good appearance; read or fake; new set Slingerland New Yorker; travel or locate; references. Mike Vinatieri, 308 Green, Yankton, S. D.

AT LIBERTY—Hammond Organist and Novachordist, draft exempt, wishes position in hotel restaurant. New Jersey or New York area. Fred A. Wohlforth, Spring Lake, N. J. Phone 2696-R.

AT LIBERTY—Pianist, Organist, Singer; Negro; age 22; draft exempt; open for restaurant, dining room, hotel, lounge situation; Union. Emmanuel Caldwell, 4238 Wabash Ave., Chicago, Ill. Phone Boulevard 3609.

AT LIBERTY—Lead Trumpet man, young; draft exempt; sober and neat appearance; will travel or locate. Allen Flash, 1103 Atlantic St., N. E., Warren, Ohio. Phone 2949-W.

AT LIBERTY—French Horn, formerly Minneapolis, New York Symphony Orchestras, and brass teacher wishes to return to Symphony work. French Horn, 505 Albert St., East Lansing, Mich.

AT LIBERTY—Trumpet man, draft exempt; age 21; sober, reliable; read and fake; free to travel after May 22; excellent references; experience; Union; desire change. Ted Jacobson, 1012 Pine, Yankton, S. D.

AT LIBERTY—Colored Hammond Organist, desires position in any place of distinction; prefer hotels, cocktail lounges, theatres; 18 years' experience; excellent references; Union; can furnish pianist. Reginald R. Smith, 232 Broadway, Buffalo, N. Y.

AT LIBERTY—Drummer and Marimbist; single; sober; draft exempt; Union; use Deagan Imperial Marimba; billed as "The Only Braille Marimbist"; experienced; Buddy Horrell, 5505 West 31st St., Cicero, Ill. Phone Cicero 1655-J.

AT LIBERTY—Violinist, doubling on Trumpet; available for summer engagement; prefer mountain job; experienced concert, show and dance; if necessary, I have a good concert library available. Louis Brown, 52 College St., Brockport, N. Y.

AT LIBERTY—Drummer, 10 years' experience; free to travel; Union; prefer dance orchestra or swing band, with or without shows; desire new location; for more information write. Reginald O'Connell, 509 John St., Carthage, N. Y.

WANTED

WANTED—To buy Hammond Organ; must be reasonably priced. M. Levine, 775-7 East 175th St., Bronx, N. Y.

WANTED—Lyon & Healy Harp; will pay cash. Kajetan Attil, 1030 Bush St., San Francisco, Calif.

WANTED—Wanted to buy Chamber Music, classic or modern, new or used; please send catalogue and price. M. Ancher, 1710 "L" St., N. W., Washington, D. C.

WANTED—Need several good Flutes and Clarinets, Boehm; state price, make and condition. Harry V. Baxter, 837 South Olive, Los Angeles, Calif.

WANTED—Used Piano-Accordion; give full description, condition and price. G. W. Crossley, 608 Sixth Ave., South, Great Falls, Mont.

WANTED—Wm. S. Haynes Silver Flute, covered holes, closed G; send particulars. Musician, % N. Goldberger, 1313 Croes Ave., Bronx, N. Y.

WANTED—A large bus, suitable for transporting orchestra; sleeper preferred; please send description and price. Albert Dade (member Local 710), 1217 "U" St., N. W., Washington, D. C.

WANTED—Excellent trumpet player who also plays good saxophone, and an excellent saxophonist who doubles good trumpet; must be capable of playing a tough show, and double in musical act on stage; about three hours' work daily with grandstand show playing big fairs, starting in July; write, stating experience, age, height, weight, etc. Joe Thomas, 209 North Venice Blvd., Venice, Calif.

WANTED for the New Jersey State Hospital at Greystone Park, N. J., one Alto Sax, one Tenor Sax, doubling on Clarinet, and one Trombone player, one who doubles on piano will be preferred; applicants must be United States citizens; ward duty is expected; salary, \$55 per month with board, room and laundry; state experience and age. Otto Novak, Greystone Park, N. J.

Answers to MUSICAL QUIZ

- (Questions on Page Thirteen)
- (a) Palestrina (1524-1594)
Sir Walter Raleigh (1552-1618)
(b) Mozart (1756-1791)
Benjamin Franklin (1706-1790).
(c) Beethoven (1770-1827)
Napoleon (1769-1821)
(d) Verdi (1813-1901)
Queen Victoria (1819-1901)
 - Schubert, 31; Mozart, 35; Schumann, 46; Beethoven, 56; Bach, 65; Haydn, 77; Verdi, 87.
 - Schubert's "Hark, Hark, the Lark".
 - (a) Schumann (in an essay) of Chopin.
(b) Haydn of Mozart.
(c) Mozart of Beethoven.
 - (a) "Madame Butterfly", Puccini.
(b) "Martha", Flotow.
(c) "The Barber of Seville", Rossini. (In the lesson scene Adeline Patti and others have used "Home, Sweet Home", thus giving their voices a rest.)

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