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NO. 12

PRESIDENT'S REPORT TO 47th ANNUAL CONVENTION

James C. Petrillo Reviews Varied Activities of the President's Office in His Annual Report

To the Delegates of the Forty-seventh Annual Convention:

AS President of the American Federation of Musicians, now finishing my second year, I naturally receive many invitations to attend State Conferences, installations of officers and anniversaries of many locals. I am sorry to say that I could not accept even one invitation since the last Convention, not because I did not want to, but because the business of the Federation did not permit me to do so. I mention this because I am desirous of informing the locals that invited me that all of them received the same treatment. I am looking forward to the time when I will be in a position to attend at least some of the State Conferences.

I have held many meetings with booking agents, employers of musicians, traveling band leaders, and local union officials, on matters of interest to the Federation. A detailed report on all this would be practically impossible. The President's office was responsible for the adjustment of many controversies which had arisen between employers and locals affiliated with the Federation.

The President's office had many irons in the fire which I believed would promote the interests of our membership in general, but when we were attacked by Japan, and were really involved in the war, many of these had to be dropped, for what we can do in peace time we could not do in war time. Surely the delegates must realize this. The progress I had in mind, therefore, was very much retarded. Shortly after war was declared, President Green of the American Federation of Labor summoned all the A. F. of L. International Presidents to Washington for a meeting which I attended, accompanied by my assistants, Thomas Gamble and Edward Canavan. At that meeting it was unanimously voted that the American Federation of Labor go on record in following a non-strike policy. This pledge was made to the President of the United States. The President, who has always been friendly to labor, knew that this pledge could be kept, only if the employer would be cooperative and do his part in helping every one concerned under the unusual conditions existing throughout the entire world at this time. The vote to follow a non-strike policy was necessary because, as you all know by reading the newspapers, legislation which some of our Congressmen and Senators were trying to put through in Washington, would have meant disaster to the entire labor movement. While I am writing this report they are still trying to pass legislation that would deprive the laboring man of the rights for which he has so zealously fought for the past fifty years. Whether or not they will be successful is a matter which we will find out in the near future.

When the rumor was spread—and I speak now of OUR particular business—that there would be no more strikes called by the American Federation of Musicians, for the duration of the war, some of our employers took advantage of the situation thus created and started to reduce orchestras, lower wages, and even attempted to lower working conditions in many of our radio stations. I specifically say radio stations, because, up to this writing, a few



G. BERT HENDERSON

of those employers were the only ones to take advantage of the situation. This condition developed to a point where it became necessary for the American Federation of Musicians to take a firm stand, and in some instances we were forced to withdraw services of musicians from the radio stations. This will be outlined in detail further on in my report. This definitely was not an unpatriotic action on our part, as we are not a defense industry; and the winning of the war did not depend on the uninterrupted maintenance of these few stations that were abusing the Federation because of our patriotic stand.

The delegates are no doubt acquainted with the fact that, from time to time, I have placed important notices on the front page of the International Musician. These notices were printed in our monthly paper because I deemed it my duty to keep the membership fully informed at those times when it would do them the most good, rather than have them wait eight or nine months to receive this information in the President's report. I cannot see any harm

G. BERT HENDERSON DIES AT CHESTER CONFERENCE

Assistant to President Stricken With Heart Attack While Attending Pa.-Del. Conference

George Bartley Henderson, affectionately known as "Bert" throughout the length and breadth of the Federation, suffered a heart attack while attending the Pennsylvania-Delaware Conference of Musicians in Chester, Pa., on Saturday, May 16, and passed away at the Crozer Memorial Hospital in that city on Sunday evening, May 17.

Bert was born in Toronto, Ontario, Canada, on April 8, 1890. He received his education in the schools of his native city. In 1914 he joined the Toronto Musical Protective Association and was active as a pianist-orchestra leader in that city for 16 years. In 1915 he was appointed Assistant Secretary and shortly thereafter elected Vice-President of the Local. He was elected President in 1926 and served in that capacity until 1931 when he was appointed assistant to President Joseph N. Weber. Bert attended his first convention as a delegate from Local 149 in 1923 at St. Louis, Mo. In 1927, at Baltimore, Md., he was elected Canadian member of the International Executive Board, succeeding the late David Carey. He remained on the Board until his appointment as assistant to President Weber. Upon his appointment he moved his family to New York City, where he resided in Jackson Heights. He was serving as assistant to President James C. Petrillo at the time of his untimely demise.

Bert was an honorary life member of Local 149, Toronto, as well as honorary member of many other locals, which he had so ably assisted in various controversies.

When attending the Pennsylvania-Delaware Conference in Chester, Pa., on May 16, he was seized with a heart attack. He was removed to the hospital, where he failed to respond to treatment, and passed away on Sunday evening, with the members of his immediate family present.

Funeral services were held in Toronto, Ontario, on May 21. A band of 125 members representing the various bands of Local 149 was directed by Captain John Slatter.

Services were conducted by Rev. H. A. Berlis, associate minister of the Dovern Court Road Presbyterian Church, who was related to Bert. Rev. Berlis paid him the following tribute:

"Psalm 91. 'He that dwelleth in the secret place of the most High, shall abide under the shadow of the Almighty.'

"Today we are assembled in the shadows. The light of our gladness has been darkened by the sudden death of a dear and intimate friend and colleague. The sudden jar of discord has shattered the peaceful harmonies of our cheerful relationships with Bert Henderson, and we are shocked and grieved at this unexpected beat of the baton of Destiny.

"But we are comforted by the remembrance of our friend and dear companion of life. At least I am privileged today to pay tribute to Bert Henderson as I remember him:

"Bert Henderson was a friendly man: He was greatly interested in the welfare of others. He would go out of his way to do a good turn to others. This feature of friendliness led him to his life-work in the Musical Protective Association. And in that service of friendliness he played his last note of life's music.

"Bert Henderson was a likable man: Everyone who knew him liked him. He

in placing important notices in the International Musician prior to writing the President's report. On the contrary, I believe it is to the best interests of the Federation to do so.

CANNED MUSIC

Several resolutions on canned music of all descriptions were introduced at the last Convention. The Convention referred all of them to the International Executive Board. In connection with same, the International Executive Board held a special meeting on canned music resolutions in Chicago last September. At the next Convention I will acquaint the delegates with the findings of the Board and their reactions, as well as my own, on the entire canned music situation.

Following appeared in the August issue of the International Musician:

Under date of July 10, 1941, the following telegram was sent to the President of the United States by the President of the Federation:

(Continued on Page Twenty-one)

(Continued on Page Twenty)

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Vol. XXXX

No. 12



CONDITIONAL MEMBERSHIPS ISSUED

- A 1290—Edward Kaczerski.
- A 1291—Harold Clark.
- A 1292—Samuel Johnson.
- A 1293—Herman M. Miller.
- A 1294—Dorothy Adelphi Norworth.
- A 1295—Mary Small.
- A 1296—Rube Demerest.
- A 1297—Rodest Jackson.
- A 1298—Henry Gentile.
- A 1299—Lee G. Scott.
- A 1300—Harry Kenneth Franklin.
- A 1301—Fred W. Mascoc.
- A 1302—George B. Mounts.
- A 1303—Kotlia Neglin.

CHANGE OF OFFICERS

- Local 129, Glens Falls, N. Y.—President, Ernest LaRouche, 35 Lower Allen St.
- Local 195, Manitowoc, Wis.—Secretary, Walter Korzinek, P. O. Box 293.
- Local 201, LaCrosse, Wis.—Secretary, I. W. Peshak, 119 North 3rd St.
- Local 251, Indiana, Pa.—Acting Secretary, L. D. Campbell, East Pike.
- Local 263, Bakersfield, Calif.—President, Lawrence Foster, 1315 Tenth St.
- Local 360, Renton-Auburn, Wash.—Acting President, Fred Thurston.
- Local 369, Las Vegas, Nev.—President, Charles E. Barbee.
- Local 440, New Britain, Conn.—President, Paul Clanel, Brandegee Lane, Berlin, Conn.
- Local 448, Hannibal, Mo.—Secretary, George Digel, 309 Bird St.
- Local 469, Watertown, Wis.—Secretary, Erline Helmke, 1312 Ruth St.
- Local 571, Halifax, N. S., Canada—President, Frank Conden, 1 Third St.
- Local 578, Michigan City, Ind.—President, Melvin G. Breining, 502 1/2 Pearl St.; Secretary, Richard L. Anderson, 502 Wash St.
- Local 586, Phoenix, Ariz.—Secretary, Charles J. Besse, 421 East Monroe St.
- Local 612, Hibbing, Minn.—Secretary, Joe Starck, 2410 Fifth Ave., East.
- Local 644, Corpus Christi, Texas—Secretary, Terry Ferrell, 2801 Santa Fe.
- Local 658, State College, Miss.—President, Lee Earl Frashuer, Jr., Box 585; Secretary, Jack Aebli, Box 585.
- Local 810, Sidney, Ohio—President, Franklin J. Schaefer, 719 Broadway; Secretary, Fred Betcher.

CHANGE OF OFFICERS' ADDRESSES

- Local 59, Kenosha, Wis.—Secretary, Wm. J. Ryan, 6427 22nd Ave.
- Local 112, Danville, Va.—Secretary, Robert F. Cleveland, 693 Main.
- Local 119, Quebec, P. Q., Canada—Secretary, M. Fleury, 8 Des Zouaves St.
- Local 275, Port Chester, N. Y.—President, Philip Mast, 80 South Regent St.
- Local 369, Las Vegas, Nev.—President, Charles E. Barbee, 817 South 2nd St.; Secretary, Orin Sims, 817 South 2nd St.
- Local 403, Willimantic, Conn.—President, Lewye N. Gerry, 64 South St.
- Local 498, Missoula, Mont.—Secretary, James Gregg, 230 Le Vasseur St.
- Local 510, San Leandro, Calif.—President, Mike King, 734 Fourth Ave.
- Local 617, Logan, Ohio—Secretary, Vic Joyce, Route 1, Nelsonville, Ohio.

OFFICERS OF NEW LOCALS

- Local 191, Abbotsford, Wis.—President, Gilbert Copeland, Abbotsford, Wis.

CHANGE IN CONFERENCE OFFICERS

Pennsylvania - Delaware Conference—President, A. Rex Riccardi, 120 North 18th St., Philadelphia, Pa.

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

FORBIDDEN TERRITORY

B. B. Wills, and his Potomac River Line, Inc., Washington, D. C., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 161, Washington, D. C.

The 706 Club, Frank Maglio, Prop., Milwaukee, Wis., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 8, Milwaukee, Wis.

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

DEFAULTERS

James North and Carl Smith, West Palm Beach, Fla., are in default of payment in the sum of \$1,085.72 due members of the A. F. of M.

Atlanta Woman's Club, Mrs. Howard Patilla, Pres., Atlanta, Ga., is in default of payment in the sum of \$220.00 due members of the A. F. of M.

H. H. Bolick, Mgr., Lafayette Hotel, Clinton, Ia., is in default of payment in the sum of \$80.00 due members of the A. F. of M.

Johnny Apt, Salina, Kans., is in default of payment in the sum of \$65.10 due members of the A. F. of M.

Club Elwood, John Elwood, Prop., Paterson, N. J., is in default of payment in the sum of \$22.86 due members of the A. F. of M.

Edward Bell, Club Lincoln, Columbus, O., is in default of payment in the sum of \$284.50 due members of the A. F. of M.

Pete Athens, Manager, Washington Cocktail Lounge, Washington, Pa., is in default of payment in the sum of \$125.00 due members of the A. F. of M.

Mr. Kendall, Manager Holly Wood Lodge, Rhinelander, Wis., is in default of payment in the sum of \$50.00 due members of the A. F. of M.

REMOVE FROM FORBIDDEN TERRITORY

Mandalay Nite Club, Tucson, Arizona. LaJolla Night Club, Tucson, Arizona.

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.

WANTED TO LOCATE

Anyone knowing the whereabouts of one JERRY J. COLLINS, a former member of Local 546, Knoxville, Tenn., who plays trumpet and trombone, 36 years old, dark complexion, about 6 feet tall and weighing 185 pounds, is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of Conditional Member DICK ROGERS kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one MICHAEL A. GROZDA, last known to be at St. Louis, is requested to communicate immediately with the National Secretary, Fred W. Birnbach, 39 Division St., Newark, N. J.

J. H. AULGER, operating the Aulger Brothers' Stock Company. Any officer or member having any information as to the whereabouts of the above will kindly notify the undersigned, immediately.



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Anyone knowing the local number in which the following hold membership are requested to notify President W. D. Kuhn, Local 121, A. F. of M., 205 Elm St., Fostoria, Ohio, immediately:

- Herbert Bell
- Robert Campbell
- Douglas Daunterman
- Ned Freeman
- Gene Klammer
- Norman Knisely
- Dick Manahan
- Rex Ridge
- Robert Speck
- Willie Staub
- Frank Zurlo
- Joe Zurlo

THE DEATH ROLL

- Atlantic City, N. J., Local 661—Peter Pascale.
- Appleton, Wis., Local 337—Anson Bauer.
- Boston, Mass., Local 9—C. Clarence Cunningham.
- Baltimore, Md., Local 40—Anthony Reiser.
- Binghamton, N. Y., Local 380—Wm. P. Reig.
- Cleveland, Ohio, Local 4—Nicola Gugliotta.
- Chicago, Ill., Local 10—John Holsapple, Frank Holton, George Kriz, F. V. Nalhery, Leonard J. Silver.
- Los Angeles, Calif., Local 47—Herman T. Woest, Amadeo Reno.
- Milwaukee, Wis., Local 8—Wallace E. Reynolds.
- Manitowoc, Wis., Local 195—Robert Wildgrube.
- New York, N. Y., Local 802—John B. Brandt, John Dolan, Jacob Gearhardt, Charles Herrmann, Abraham Katzmann (Cornet), Johannes Kroeger, Wenzel Kuhlka, Henry K. Marks, Saul Nathanson, Mathias Prihek, Eugene Salvatore, Frank Santisteban, Hugo Schoenfeldt, John Topper.
- New Orleans, La., Local 496—Butler Rapp.
- Newark, N. J., Local 16—Jacob Terpoos.
- Peoria, Ill., Local 26—Maud Tripp Brown.
- Philadelphia, Pa., Local No. 274—Elmer Tunnell.
- Portland, Ore., Local 99—Etta Grether.
- Richmond, Calif., Local 424—Alma Lovett.
- Renton-Auburn, Wash., Local 360—Jobie White.
- San Diego, Calif., Local 325—H. F. Kennek, Monroe P. Feagin.

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- Tulsa, Okla., Local 94—Percy Edward Dane.
- Vallejo, Calif., Local 367—Alma Lovett.
- Worcester, Mass., Local 143—Walter Hazelhurst.

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CONTRACTS MUST BE EXECUTED IN FULL

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

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

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

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

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

These, together with the list of wages, should equal the amount on the face of the contract.

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

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

Many secretaries complain that all required information is not listed on the back of the contracts. Upon referring these complaints to the agencies they state that they depend upon the leaders for supplying this information since they may not know what musicians are to be on the engagement, as this is entirely within the knowledge of the leaders. Often the leaders say that they do not know who the men will be until the night of the engagement and, therefore, are not in position to furnish the locals with this information beforehand. However, there is no reason why the information should not be available on the evening of the engagement and if the representative of the local appears on the engagement, he should be supplied with this information at that time. If no representative appears, the information should be imparted to the local as soon as possible after the engagement. The only information that would not be available until the conclusion of the engagement is in case of a percentage arrangement, in which case it is usually impossible to know the amount actually due until such conclusion. Ordinarily this does not affect the wages of

the sidemen and would only apply to the leader and in accordance with an opinion from General Ansell, is covered by the following:

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

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

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

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

Fraternally yours,

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

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Symphony Orchestras

AMERICA'S position as the center of music culture in the world may be won and maintained in two ways: she may make her musical culture synonymous with Europe's—use the latter's music, conductors, and soloists exclusively, base each performer's worth on the extent of his European training and fame, conversely disregarding home-grown schooling, experience and popularity, or she may develop a distinctly American symphonic system, basing advancement, in the American way, on innate ability, on training in her own excellent schools and on the extent to which the artist expresses America in the American idiom.

Musicians from overseas will in this case have their due, too, but it must be understood by them and by us, that they are to enter into our American way of life, learn to relish its peculiar flavor, express themselves in so far as possible through its idiom, and not seek—as a few have done—dogmatically to impress their will on it, thus tampering with its innermost structure.

There is this advantage in having America develop in her own right: later, when Europe emerges dizzy and weak from her blood bath and begins beckoning her countrymen home, America, even while she bids these folk a reluctant farewell, will stand sure and untroubled in the knowledge that she can pursue her own way in her own way, can find expression for a mode of feeling and thinking peculiarly her own.

New York Philharmonic

AN altogether fitting close to the 100th season of the New York Philharmonic-Symphony Orchestra was Toscanini's conducting of Beethoven's Eighth and Ninth Symphonies in Carnegie Hall on May 3rd. What in many a conductor would have been a great personal triumph was for him but the natural outcome of his penetrating and passionate zeal, his contempt for compromise, his insatiable striving for perfection. The listeners found in this profound consecration expression of the qualities most needed in these times of mortal stress.

In its Centennial Season the New York Philharmonic gave 119 concerts. Eleven conductors directed 189 works by 88 composers. The attendance totaled 284,907, 30,000 more than in the previous season. Marshall Field, president of the Society, announced that not only was the season's deficit paid, but that \$20,000 was left over from the Maintenance Fund.

The orchestra's current policy of guest conductors will be followed in the season of 1942-43. Toscanini will conduct the first six concerts. Others engaged to direct are Bruno Walter, Artur Rodzinski, Dimitri Mitropoulos, Fritz Reiner and John Barbirolli.

Stadium Concerts

STADIUM CONCERTS, Inc., has its anniversaries, too, attested by the Jubilee Season beginning June 17th of this year. Though the series has widened in scope and risen in standard during its span of twenty-five years, from war to war, Chairman Mrs. Charles S. Guggenheim still keeps the admission price at the original low levels, 25 cents, 50 cents and \$1.00. To make up the difference between budget and box office intake an annual guarantee fund of \$50,000 is necessary. Half this amount has already been raised. The other half is confidently expected from a large-hearted public which has never failed to support the Stadium series. In its capacity as public morale booster, it will doubtlessly occupy an even more significant place in New York's musical life this summer.

Artur Rodzinski will open the season June 17th, with soloist Artur Rubinstein playing Rachmaninoff's Piano Concerto in C minor. Albert Spalding will be heard June 20th. The season will include as one of its attractions Lily Pons singing under the baton of her husband Andre Kostelanetz.

A Stadium Concerts Defense Entertainment Committee has been formed to enable the largest possible number of men in the armed forces to attend the concerts.

When Doctors Agree

DOCTORS may disagree on which medicine to administer and which operation to perform, but when it comes to music as a curative force they speak with not a single dissenting voice. Hence it is understandable that they prescribe for themselves—the musically gifted of them, that is—regular orchestral training. The Doctors' Orchestral Society of New York, comprising 65 physicians and dentists, gave its fourth annual concert May 8th in Town Hall with a program of admirable calibre. Joseph Schuster, first cellist

of the Philharmonic-Symphony Orchestra, played the Haydn Cello Concerto in the Gevaert arrangement. The orchestra itself assayed, and quite successfully, Weber's "Der Freischütz", Beethoven's Second Symphony, Paul Creston's "Prelude and Dance", Op. 25, and Tchaikovsky's "Marche Slave". Fritz Mahler was the conductor. A large and responsive audience attended.

Critics' Consensus

A CONCERT, at which works of Americans David Diamond, Aaron Copland, Henry Cowell, Courtland Palmer and William Schuman were heard, was given in Carnegie Hall, New York, May 13th, by the National Orchestral Association under Leon Barzin. Local 802 gave its permission to all musicians concerned to donate their services so that the public might be admitted free. This concert, one in a series given by the Music Critics' Circle, afforded the members of that organization an opportunity of selecting one of the compositions played as winner of the annual award.

At a meeting held the following day, it was announced that William Schuman had received the annual award of the Music Critics' Circle for the best new American orchestral work performed in New York during the 1941-42 season. He was voted the winner for his Third Symphony which received its premiere New York performance November 22nd at Carnegie Hall.

Concert of Youth

ONE HUNDRED young orchestral members and 150 young singers played and sang under the baton of our all-American conductor, Edwin McArthur, at a concert at Carnegie Hall, May 7th. Made up entirely of alumni of the High School of Music and Arts, the two ensembles—the Music and Art Symphony Orchestra and the Music and Art Choral Society—performed William Schuman's "Prologue", Wagner's "Meistersinger" Prelude, and the Tchaikovsky Violin Concerto with Ossy Renardy soloist. The orchestra's regular conductor is Alexander Richter, the chorus's, Helen Clarke Moore.

All participants donated their services, the proceeds going to aid educational projects of the United Parents Associations.

Beecham in Brooklyn

AN engaging Sir Thomas Beecham as its conductor for the 1942-43 season, the Brooklyn Symphony Orchestra makes a bid for a position as one of the major orchestras of the country. Sir Thomas has a way with orchestras and has been known to make WPA units reveal talents equal to those of the best orchestras in the country. Sir Thomas is, moreover, particularly optimistic in regard to this ensemble. He likes to train "young blood" and he thinks the acoustics of the Brooklyn Academy of Music approach perfection.

Long Island

ANITA WADSWORTH, contralto, was soloist at the Spring concert of the Long Island Symphony Orchestra held at the Flushing High School, May 15th. The conductor was J. Cecil Prouty.

Essex County, N. J.

DIMITRI MITROPOULOS conducted the concert given June 9th by the Essex County Symphony Society in Newark, New Jersey. Soloists were Vitya Vronsky and Victor Babin, duo-pianists. Artur Rodzinski and Andre Kostelanetz will direct the concerts respectively of June 16th and 23rd when Patricia Travers, violinist, and Lily Pons will be soloists.

Stamford, Conn.

AT its final concert of the season, April 27th, Veronica Mimoso, 15-year-old pianist, and Stuart Gracey, baritone, were soloists with the Stamford Symphony Orchestra under Quinto Maganini.

Rochester

THE Eastman School of Music opened its twelfth annual Festival of American Music April 27th. Faculty members and graduates of the school provided com-

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positions for six of the festival's programs. Howard Hanson, at the opening concert, directed the Eastman School Senior Symphony Orchestra in the premiere performance of Bernard Rogers' "Scenes from the Passions". Mac Morgan, baritone, was soloist. For the fifth concert of the series Luigi Silva played David Diamond's "Cello Concerto with the Eastman-Rochester Orchestra.

Philadelphia

SIX conductors of world fame will direct the Philadelphia Orchestra concerts at Robin Hood Dell this summer. Eugene Ormandy will conduct the opening concert, June 22nd; Eugene Goossens and Pierre Monteux will each conduct seven



GEORG SZELL

concerts (the former in June and the early part of July, the latter in the last two weeks of July); Andre Kostelanetz, Edwin McArthur and Georg Szell will each conduct four. Maestro Szell takes up the baton for the first time before Dell audiences. His American podium debut was made in 1931 when he served for three months as guest conductor of the St. Louis Symphony Orchestra. Since then he has directed at various times the Los Angeles Philharmonic Orchestra, the Detroit Symphony and the N. B. C. Symphony. His experience in directing European orchestras is even more extensive, with the Vienna Philharmonic, the London Philharmonic, the Amsterdam Concertgebouw and the B. B. C. Orchestra on his list of successful engagements. Lawrence Tibbett will be guest artist on the

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opening night, followed on subsequent Monday evenings by Artur Rubinstein, Marian Anderson, Albert Spalding, Lily Pons, and Jose Iturbi.

The Thursday evening programs will have Gladys Swarthout, June 25th; John Charles Thomas, July 2nd; Alec Templeton, July 9th; Oscar Levant, July 16th, and Paul Robeson, July 23rd.

Tuesday evening programs will be devoted to master symphonic works.

The six regular Friday night concerts of the 1942 Robin Hood Dell season will be working-out ground for twelve semi-finalists chosen in the "Philadelphia Finds" Competition held by Robin Hood Dell Concerts, Inc., from May 25th through June 10th. Each is an American citizen—instrumentalist, singer or conductor—not younger than seventeen and not older than thirty-five; and none has had any previous appearances with professional symphony orchestras. In actual orchestral performance these twelve contestants will afford the Competition Committee an opportunity to select the one having the most outstanding talent and ability. On or before August 10th, the final night of the 1942 Robin Hood Dell concerts, this winner will not only receive the award of \$250 but will also be granted the right to appear as soloist or conductor with the orchestra in the Dell season of 1943. The Competition Committee reserves the right to reject any or all applicants, if none in their judgment fulfills the requirements.

Pennsylvania

W. (We) P. (Play) A. (American)

ANOTHER worthy protagonist of the saxophone, 15-year-old Selma Guerra, was soloist at the concert of the WPA Symphony Orchestra concert in Philadelphia May 10th. The Concerto for Saxophone and Orchestra, conducted by its composer, Martin Kramer, was convincing proof of the saxophone's right to be numbered among symphonic instruments. The remainder of the program under the direction of the orchestra's regular conductor, Guglielmo Sabatini, consisted of Dvorak's "New World" Symphony and Goldmark's "Sakuntala" Overture.

Harrisburg

"UNFORGETTABLE" was the word for the concert of April 28th by the Harrisburg Symphony Orchestra—and the persons who did much to make it so were the orchestra's conductor, George King Raudenbush, and the soloist, Edward Ki-

lenyi. The latter's playing of Liszt's Concerto No. 1 in E flat major, rhythmically precise and melodically lucid, proved that pianist an artist whose interpretation includes nobility and breadth. Mr. Raudenbush's conducting of Beethoven's Sixth Symphony was so well-phrased and clean-flowing that the very breath of the countryside came to the listeners. Exhilarating and enjoyable was the playing of Berlioz' Roman Carnival Overture.

Charlotte, N. C.

In its fifth and last concert of the season, May 8th, the Charlotte Symphony Orchestra presented a program of Wagnerian favorites and works of Beethoven, Verdi, Mednikoff, Sarasate and Granados. Beal Hober, soprano, sang Wagner's "Dich, teure Halle". This is the orchestra's eleventh season under the baton of its founder, G. S. de Roxlo. It is a growing, healthy ensemble, with the firm backing of Charlotte's music-loving citizens. All signs indicate a large increase in subscribers for the 1942-43 season.

Chattanooga, Tenn.

The Chattanooga Symphony Orchestra—an ensemble of 65 members who have given their services gratis during the eight years of its existence—is justly proud of having obtained as soloist for its concert of April 20th, the eminent pianist, Percy Grainger, and it was felicitous that he chose for performance Grieg's Concerto in A minor. It is not generally known that the composer himself designated Mr. Grainger as interpreter of this work at its premiere performance at the Leeds Music Festival in 1907. Grieg was to have conducted on this occasion, but death intervened. (He passed away on September 4th, just a few days before the opening of the festival.) Nevertheless Grainger did play the Concerto, and in so masterly a fashion that he has ever since been identified with it. Indicative of the high standard of the Chattanooga Symphony Orchestra was its performance, under the able baton of Arthur Pletner, of Mozart's Jupiter Symphony.

This orchestra is a distinctly civic project, drawing its sustenance from the musical public of Chattanooga. Each season the concerts are played to capacity audiences and the orchestra has been pronounced by music critics one of the finest of the South.

Miami

The Miami Symphony Orchestra points with pride to a very successful season just completed. John Bitter, young American conductor of the orchestra, included an American work on each of the six programs:

- Dance from "Gur Amir" Bertram Shaplegh
- "Decision" Henry Brant
- "With Humor" from Symphony Op. 20, Paul Creston
- "Scherzo" from Afro-American Symphony, William Grant Still
- Three songs from "Gitanjali Suite", John Alden Carpenter
- Violin Concerto Samuel Barber

The orchestra played to capacity houses and men in uniform were invited guests at all the concerts.

Notables in Notation

A MUSICAL portrait gallery of eminent Americans has been started at the behest of Andre Kostelanetz who commissioned three famous composers to make tonal sketches of Mayor La Guardia, Dorothy Thompson, Mark Twain and Abraham Lincoln.

If you were lucky enough to have been in Cincinnati for that orchestra's concert of May 14th, you would have heard three of these directed by guest conductor Kostelanetz: a noble tone poem by Aaron Copland epitomizing the rail-splitting President; four sketches by Jerome Kern describing incidents from Mark Twain's life; and a rollicking set of waltzes by Virgil Thomson depicting New York's bustling mayor. The portrait of Miss Thompson, also by Virgil Thomson, was held over because of time limitations.

Ann Arbor

The forty-ninth annual May Festival, held in Ann Arbor from May 6th through 9th, included performances of Honegger's "King David", Beethoven's Ninth Symphony and Fletcher's "The Walrus and the Carpenter". Participants included the Philadelphia Orchestra, led by Eugene Ormandy and Saul Caston, the University Choral Union, under Thor Johnson, and the Festival Youth Chorus, under Juva Higbee. Sergei Rachmaninoff was soloist in a concert devoted entirely to his own works. Marian Anderson, contralto, Helen Traubel, soprano, Carroll Glenn, violinist, and the late Emanuel Feuermann, cellist, were also heard.

Terre Haute

The Terre Haute Symphony Orchestra which enlists its membership of seventy from students of music and public

schools and from business and professional men and women in the city and in surrounding communities, counts this 1941-42 season its best since 1933. Perhaps this prosperity was due to its policy of including an American work on every program, perhaps to its making its concerts a get-together for music-lovers within a hundred-mile radius, or to its wisdom in keeping Will H. Bryant of Local 25 its conductor these many years. In any case, the ensemble may confidently look forward to a 1942-43 season of even roster promise than the last. Congratulations to this earnest, wholehearted group, and to their tireless leader!

Which Is It?

WHICH major symphony orchestra is referred to in the following?

1. It played its first concert thirty years ago on December 8, 1911.
 2. It was the first major symphony orchestra to include women in its ranks.
 3. It still receives approximately \$750 a year in royalties from records made while Alfred Hertz was its conductor.
 4. It has thirty-eight members, well over a third of the orchestra, who have received their entire musical training in this country.
 5. It is composed entirely of American citizens with the exception of two members who already have their first papers.
 6. It has sent over three-quarters of its membership to contribute to the Red Cross Blood Bank.
 7. It bought a \$9,000 Defense Bond with its Pension Fund.
- (Answer at end of "News Nuggets" on page 6.)

Chicago

The family party aspect predominated at the Chicago Symphony Orchestra's

final concert of the season, April 23rd. Frederick Stock gave one of his whimsical, kindly speeches, praising orchestra, audience and his colleague Haus Lange, and bade his hearers give a hand to the one girl among 106 men, Helen Kotas of the mellow first horn. Then he stood aside beamingly while Franz Esser was presented with a silver plaque celebrating his fiftieth year as member of the orchestra. Brahms' First, for which Dr. Stock is so justly famous, was one of the outstanding works of the evening. "The Stars and Stripes Forever" closed the program and the season.

In Two Easy Payments

INSTALMENT buying may help solve the problem of season-ticket payment for Chicago Symphony Orchestra subscribers. The management is offering would-be purchasers a partial payment plan whereby the first half of the subscription and the complete 10 per cent Federal Tax are to be paid by September 15th. The second half is not due until January 2nd. The plan, it is hoped, will be a welcome solution for many music-lovers who will gladly pay for tickets if not too great a cash outlay is necessitated.

Ravinia Reveille

DIMITRI MITROPOULOS, dynamic conductor of the Minneapolis Symphony, will make his Ravinia debut when he conducts the Chicago Symphony Orchestra there at the opening concert of the summer season, June 30th. Following him a week later will be Georg Szell, who will occupy the podium for a fortnight succeeded by Eugene Ormandy, Artur Rodzinski and Pierre Monteux, each conducting four concerts.

Among the soloists will be Artur Schnabel, pianist, and Josef Szigeti, violinist.

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Business Men's Night Off

A PROGRAM including works of Sibelius, Beethoven and Glinka was the Chicago Business Men's Orchestra's offering of April 29th. Dr. Frederick Stock, who conducted, had the ensemble clicking smoothly with a keen eye for detail. The performance especially of "Finlandia" had the true professional approach.

Illinois Symphony

PHILIP WARNER'S Piano Concerto was given its premiere performance by the Illinois Symphony Orchestra April 20th in a program of modern music directed by Jose Echaniz, Cuban conductor. Mr. Warner was himself the soloist, bringing out felicitously the grace and gaiety of the work. At the May 4th concert Robert



ROBERT LAWRENCE

Lawrence, music critic of the New York *Herald-Tribune*, was guest conductor, giving as crisp and musicianly a performance as has been presented at the Eighth Street Theatre during the entire season. Wagner's *Siegfried-Idyll*—a work of infinite tenderness—the overture to Mozart's "Magic Flute" and Borodin's Second Symphony made for great variety.

Dallas

JACQUES SINGER, conductor of the Dallas Symphony Orchestra, and youngest permanent conductor of a Symphony Orchestra, was inducted into the armed services of the United States of America at Camp Wolters, Mineral Wells, Texas, May 6th. Mr. Singer, who is thirty-two, has conducted the Dallas Symphony Orchestra since 1938. In the course of his years with the orchestra he has given American premiere performances of works of such outstanding contemporary Mexican composers as Jose Rolon, Luis Sandi and Daniel Ayala. The "good neighbor spirit" behind this and the warmth with which Dallas greeted these works and the Mexican soloists who have appeared during this time, won widespread notice throughout this country and Mexico.

Stamp-Ede

SINCE war-stamp and war-bond purchase is one of the truest gauges of patriotism, we are glad to point out that musicians are proving themselves among the most loyal of Uncle Sam's backers. The members of the Philadelphia Orchestra were asked recently to pledge sums of their own choosing for the purchase of war bonds and stamps. The amount arrived at was 14 per cent of the orchestra's total annual payroll. The Treasury Department, by way of recognition, presented them with a flag and plaque.

A novel way of getting money into Uncle Sam's coffers is the admission fee to concerts charged in stamps. For instance, on May 3rd, when Leopold Stokowski led the New York City WPA Symphony Orchestra at the Metropolitan Opera House in the first of a series of five concerts, the audience invested \$3,500 in the government through the purchase (as admission fees) of war bonds and stamps. The soloist was Nathan Milstein, who won a well-deserved ovation in his playing of Lalo's "Symphonie Espagnole". On May 10th when Efrem Kurtz conducted, an audience of 2,500 spent \$5,000 on bonds and stamps. The performances of the WPA Orchestra of New York City are sponsored by the Treasury Department, Mayor La Guardia, the New York City WPA War Services Section and Local 802.

A week later, when a WPA Music Project gave their weekly concert at the Brooklyn Museum, restrictions against ad-

mission charge in public buildings precluded collection of "war-stamp" fees. However, Yankee ingenuity wasn't invented for nothing. Laurence P. Rober's, director of the Museum, saw that every member of the audience got the following message: "In accordance with the wishes of President Roosevelt, may we urge you to express your patriotism and your appreciation of the NYC-WPA concerts by purchasing war stamps at the booths in the Sculpture Court."

Montreal

IN commemoration of the tercentenary of Montreal, the Orchestra des Concerts Symphoniques de Montreal, under Desiré Defauw, gave three concerts May 11th, 13th and 15th. Soloists were Rudolf Serkin, piano; Alexander Kipnis, bass; Irene Moquin, soprano, and Anna Malenfant, contralto.

Toronto

THE first of Toronto's Promenade Concerts this year, May 14th, was directed by Hans Kindler with Jan Peerce doing the honors as soloist. Works by Wagner, Bach, Prokofieff and Moussorgsky figured prominently on the program. Among the soloists engaged for appearances in June are Eleanor Steber, soprano, Joseph Schuster, cellist, Josephine Antoine, soprano, and Sigurd Rascher.

Air Raid With Accompaniment

THE following account of a Moscow performance of Shostakovich's Seventh Symphony in the Hall of Columbus in Trade Union House by the Bolshoi Theatre Orchestra conducted by Samosud has been relayed to us through the Soviet Embassy in Washington: "The audience was listening to the fourth movement with the unique attention of a whole people whose feelings have somehow been expressed by a composer who has become their voice. A man in military uniform—an air raid warden—appeared in the orchestra. He tried to catch the attention of the conductor. Samosud undoubtedly saw him but he went on conducting. No one in the audience stirred. The warden's position became embarrassing. The passionate music in the orchestra was swelling in volume. He was a music lover himself. What could he do? He took an empty seat among the players and sat down. When the last note was sounded he got up and said, 'Citizens, air raid alarms have been sounded.' . . . 'We know', voices replied. And the audience refused to leave until it had given Shostakovich a twenty-minute ovation."

League of Composers

IN doing their part in the celebration of the twentieth birthday of the League of Composers next year, many conductors and orchestras will perform one of the American works which have been at one time or another commissioned by this organization. Among the conductors who are cooperating are Leopold Stokowski, Fritz Reiner, Eugene Ormandy, Artur Rodzinski, Vladimir Golschmann, Howard Barlow, Carlos Chavez, Fabien Sevitzky, Werner Janssen, Howard Hanson, Karl Krueger, Eugene Goossens, Alfred Wallenstein, Frank Black and Leon Barzin. "Birthday" pieces have been promised for several concerts by a group of composers living in this country. The league will also sponsor a series of broadcasts consisting of works of South American composers.

News Nuggets

ARTURO TOSCANINI and Leopold Stokowski will each conduct the N. B. C. Symphony Orchestra in twelve concerts during the 1942-43 season.

Roy Harris' Third Symphony has been scheduled for its first performance in England by the B. B. C. Orchestra May 28th.

Herbert Haufrecht's "Ferdinand the Bull" and Ernest Schelling's "Victory Ball" were the two works the children liked best of those given at the Children's Concerts by the New York Philharmonic Symphony Orchestra during the 1941-42 season.

The San Francisco Symphony Orchestra is referred to in "Which Is It?" on page 5.

Lights Out!

THERE'S something amiss—at least for old concert-goers—at every recital at Carnegie Hall nowadays. The music-lover as he steps out into the night muses, "An excellent performance. But what was lacking?" To some it comes like a flash. "Why, of course, the little man with the shuffling walk who always brings the concert to a close by shutting up the piano—he wasn't there!" And a vague, uneasy feeling possesses them. So much for their tribute to "Gus" Wade, who, eighty-seven years old, died April 13th. He had been employed at the hall more than forty years.

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Band Concerts

IT is as a matter of course that those of us who are in the musical profession should encourage and second musical activity in the armed forces. We who have found music so inseparable a part of our lives are naturally foremost in urging its benefits. But when military men themselves voice the need for it and encourage its furtherance, then it is time for Mr. Average Citizen to give his own unqualified assent to its claims. Military men have taken just this stand. For instance, Lieutenant Commander E. E. Peabody, stationed at the Great Lakes Naval Training Station, in a recent interview, announced, "The music program here at Great Lakes is an 'all-out' effort—and I can't stress too much the great good that it does. The spirit of the trainees drilling here is splendid and is surpassed only by their later inspired fighting spirit in actual combat, thanks to efficient training by capable officers and *thanks to music. Lots of music!*"

The same point was stressed by Major Harold W. Kent, Education Liaison Officer, who stated, "A singing soldiery and a singing citizenry are necessary phases of the national effort and no time should be lost in bringing these forces into play. Local organizations and individuals interested in music can put it to work at once without waiting for authoritative orders from Washington by getting municipal and school bands out for mass meetings, parades, departures of draftees for the armed service and other occasions, also by providing for group singing wherever people gather in any number. Music is a powerful, unifying force and participation in songfests makes everyone feel that he 'belongs', that he is contributing something to the general program."

Goldman Band

THIS is going to be a year for new American band works, insofar as the Goldman ensemble is concerned. A round dozen of our accomplished composers have turned their attention to this stirring medium and have completed manuscripts which have all the characteristics—vigor, decisiveness and triumph—necessary for successful band performance. To be tried out this summer, in one of the sixty concerts given by the Goldman Band in New York City and Brooklyn will be works of Aaron Copland, William Schuman, Henry Cowell, Pedro Sanjuan, Paul Creston, Percy Grainger, Morton Gould and Nathaniel Shilkret. Original band compositions by Holst, Vaughan-Williams, Respighi, Prokofieff and Miskovsky will be repeated from previous seasons.

The opening concert on June 17th will present Aaron Copland's recently completed "Outdoor Overture". William Schuman's amusing "Newsreel" will receive its first New York performance early in the season. Parts of Grainger's "Lincolnshire Posy" will be performed, and his "Lads of Wamphray". Dr. Edwin Franko Goldman, conductor of the band, has himself written two new marches for the coming season: "Anniversary" (it is the band's twenty-fifth season), and "Old Glory Forever".

New transcriptions and arrangements prepared especially for the band's anni-

versary season include Handel's "Water Music", arranged by Hershey Kay; the Russian Dance from Stravinsky's *Petrouchka*; two marches from *Revolutionary America*; and an Overture in B-flat by Bach. The latter three works will be presented in an arrangement of Richard Franko Goldman, associate conductor of the band.

In the performance of Kleinsinger's "I Hear America Singing" and the Anthem from Ernest Bloch's "America", the chorus of the High School of Music and Art will assist the band. Bernard Weiss of the high school faculty will conduct these two works.

Two programs will be devoted to the works of Latin-American composers.

Mitchell, S. D.

THE Mitchell Municipal Band has been giving some stirring and stimulating concerts under the direction of its leader, Joseph Tschetter. Those of its members who have been drafted have been replaced, and it is again a well-rounded musical organization second to none in any city of Mitchell's size.

We Are Americans

ONLY a massed band could have done justice to the "I am an American" day program given on the afternoon of May 18th on the Mall in Central Park, New York. So a massed band it was and one of such proportions as to make the welkin ring. Four bands—those of the Police, Fire, Sanitation and Park Departments—combined to give a stirring background of martial music under the direction of Andre Kostelanetz. With such soloists as Lily Pons, Marian Anderson, Albert Spalding, Margaret Speaks and Giovanni Martinelli to assist in the general effect, the multitudes of people present were swayed to a patriotic fervor such as must have produced vibrations enough to span the ocean, short-wave across Europe and effectively cross-current Hitler's sputtering track of "intuition".

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Grand Opera

DURING the brief *entr'acte* since the close of current opera seasons and prior to the opening of the Cincinnati Summer Zoo Opera, there has been a lull in operatic activities. Artists are busy with concert tours and managers are mapping plans for next season. However, opera-goers are not neglected, for the San Carlo Opera Association is on its thirty-second annual nation-wide tour.

America's foremost traveling opera troupers checked into the Center Theatre, New York, May 7th, for their fifth consecutive engagement in that city. "Carmen", an old stand-by for a lively opening night, lived up to its reputation at the company's initial performance.

Coe Glade, lithe and full-voiced, sang the title role with effective verve and passion. Sydney Rayner's Don Jose, though creditably ardent and sonorous, was a bit too portly to cut a romantic figure. For her fine singing as Micaela, Dorothy Kirsten has another feather in her cap. Mostyn Thomas was a hearty Escamillo and Harold Kravitt's booming basso made an excellent Zuniga.

Conductor Carlo Peroni suffered two disadvantages, for while the Center Theatre is a wonderful house for opera, the amplifiers tended to make the orchestra slightly blurred and diffused, and the huge apron built for the ice show recently at the theatre occasioned such a wide space between the stage and orchestra pit that it was difficult for the singers to keep precisely with the orchestra.

Double Debut

RIGOLETTO, presented May 8th as the second offering of the San Carlo Opera Company, introduced two young singers to New York audiences: Grace Panvini as Gilda and Eugene Conley as the Duke of Mantua. Miss Panvini's warm voice is of exceptional purity, but lacks



GRACE PANVINI

dramatic intensity. She is no newcomer to New York audiences, for she is well known for her appearances as a soloist in Radio City Music Hall. She also has to her credit several seasons with the Cincinnati "Zoo" Opera.

Mr. Conley, the company's new tenor, uses his fresh, pleasing voice with good judgment and control, but it is rather light for so large an auditorium. He was soloist on a nation-wide broadcast conducted by Arturo Toscanini and has been engaged as chief tenor in leading churches in Detroit, New York and Boston.

Ivan Petroff, veteran of many San Carlo "Rigolettos," sang the title role. Harold Kravitt as Sparafucile, Richard Wentworth as Monterone and Charlotte Bruno as Maddalena competently rounded out the cast. Mr. Peroni again conducted.

"Suzanne" and "Martha"

AN afternoon of charm and humor was provided May 9th by a double bill of Wolf-Ferrari's "The Secret of Suzanne" and von Flotow's "Martha".

Special interest was awarded the Wolf-Ferrari one-act "Intermezzo", heard in New York for the first time in a number of years, which proved as engaging and delightful as of old. The two singers, Leola Turner as the Countess Suzanne and Stefan Kozakevich as Count Gil, were uniformly excellent both vocally and histrionically.

The sparkling performance of "Martha" was headed by Lucille Meusel, ably singing the title role. Eugene Conley as

Lionel and Stefan Kozakevich as Plunkett added commendable performances and Charlotte Bruno as Nancy and Richard Wentworth as Tristan were also in fine form.

Plot-of-the-Month

GRACED with an abundance of sprightly melodies, von Flotow's opera "Martha" maintains a freshness and charm singular in a work produced so long ago. The Imperial House in Vienna was the scene of its world premiere in 1847. Rapidly popularized by performances in London, at Covent Garden and Drury Lane, and in Paris, at the Théâtre Lyrique, it was brought to America in 1852 for production at Niblo's Garden, New York. American performances since that date have been many, for in addition to its audience appeal the opera has been a favorite of many artists. The title role has been sung by Nilsson, Patti, Gerster, Kellogg, Parepa Rosa and Sembrich and that of Lionel by Campanini and Caruso.

"Martha" is the name assumed by Lady Harriet, spoiled darling of the court of Queen Anne, when she decides to seek diversion from her life of ennui by attending the Richmond Fair. Both she and her lively maid, Nancy, temporarily rechristened "Julia", attire themselves as peasant girls, for the fair is the occasion when farmers customarily hire their servants for the coming year.

By cajoling Sir Tristan, Lady Harriet's pompous cousin who has been dancing attendance upon her, they persuade him to accompany them. However, the frolic proves too much for Sir Tristan's dignity and he soon attempts to hurry the girls away. Their protestations are overheard by a pair of young farmers, Plunkett and his foster-brother, Lionel, who believe Sir Tristan is another farmer attempting to engage the girls. They immediately offer a generous bid for their hire. The girls, quite in the mood of their lark, accept the contract, but, upon learning they are legally bound as servants to the two farmers and must return to the farm with them, they remonstrate. However, disclosure of their identity would make them the laughing stock of the court, so they accompany the two men, but not without a signal to Sir Tristan.

Once at the farmhouse, Plunkett and Lionel are astonished that their new "servants" know so little about housework. "Martha" proffers her entertaining ability by singing "The Last Rose of Summer." By this time the genteel Lionel, whose parentage is a mystery, has fallen desperately in love with "Martha," as has Plunkett with "Julia." Lionel proposes to "Martha," adding that such a marriage would raise her station from that of a servant, little realizing her noble status. An outburst of laughter is her reply.

After Lionel and Plunkett have retired the girls steal out of the house to the carriage, where Sir Tristan awaits them. However, their escapade leaves them inexpressibly sad rather than amused, for they, too, have fallen in love.

A few days later during a hur ting party in the park, Lady Harriet and Nancy meet the two farmers again, but, too proud to admit their identity, send them away.

The heart-broken Lionel remembers the ring he has in his possession, left him by his father, with instructions to present it to the quer 1 if ever he is in trouble. He pleads his cause and is recognized to be the Earl of Derby. He is now in great favor at Court, but even this fact does not cheer him, and when Lady Harriet comes to him to confess her love, he repulses her with a reproof for having treated him so cruelly.

Meanwhile Nancy and Plunkett have patched their troubles and conspire to do the same for the other couple. They arrange a reproduction of the fair in Lady Harriet's garden. She and Nancy don their same costumes, while Plunkett fetches Lionel. When he stumbles upon the familiar scene, all that has intervened is swept away and he and his beloved "Martha" are united.

American Indian Soprano

A CAPACITY audience turned out to hear Verdi's ever-popular "Aida" the evening of May 9th. The title role was

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capably handled by Mobley Lushanya, American Indian soprano. Miss Lushanya, a full-blooded Chickasaw princess, is the first of her race ever to have achieved notable success on the opera or concert stage. Her tribe proved their prophetic talents when they christened her, for "Lushanya" means "Singing Bird."

Adding to the high dramatic fervor were Harold Lindi, as Rhadames; Coe Glade, as Amneris, and Mostyn Thomas as Amonasro. Carlo Peroni conducted.

Puccini's "La Boheme" followed on May 10th, headed by Dorothy Kirsten, as Mimì, and Sydney Rayner, as Rudolph.

An enthusiastic and responsive audience greeted "La Traviata" on May 11th.

A New Santuzza

"CAVALLERIA RUSTICANA" and its inevitable program mate, "Pagliacci," were presented May 12th, the former work introducing soprano Gertrude Ribla in her New York debut as Santuzza. Others in the Mascagni opera were Charlotte Bruno, Louise Warren, Sydney Rayner and Stefan Kozakevich. Miss Warren, a mezzo-soprano, is a newcomer with the San Carlo Company this season. Discovered by Carlo Peroni during a Brooklyn performance of "Faust," she was promptly signed to appear in seven roles in the company's repertoire.

The "Pagliacci" cast was headed by Dorothy Kirsten, Harold Lindi, Mostyn Thomas, Francesco Curci and Leonard Stokes.

A repeat performance of "Rigoletto" followed on May 13th, with Ivan Petroff again thrilling the audience with his im-



IVAN PETROFF

personation of the title role. His is a finished performance, convincing whether in moments of pathos, rage or paternal tenderness.

The second and final performance of "Carmen" followed on May 14th, with the identical cast of the previous presentation.

"Faust," given on May 15th, was followed on May 16th by "Tales of Hoffmann," presented in English at a matinee performance, and "Il Trovatore" in the evening.

"Aida," in its pomp and glory, played to standing room only on May 17th, bringing to a close the brief, but brilliant New York season of the San Carlo Opera Company.

Message in Music

AMONG the many and varied activities of artists who are contributing their services to entertain the men in uniform one of the most fascinating yet disclosed is the practice of visiting warships in the vicinity of New York. There is a whole list of notable musicians, resident in the city, who are on call ready to board an incoming vessel and perform for the men at a few hours' notice.

Neither the name of the ship nor its locality is known by the committee which contacts the artist or by the artist himself.

Private cars, chauffeured by trusted volunteers, are sent by the naval authorities to transport the artist, who, of course, never reveals any details of his visit. Thus do they carry their message of hope and cheer to the defenders of America.

New Opera's Second Season

A DOUBLE BILL of Dr. Walter Damrosch's "The Opera Cloak," and Mussorgsky's "The Fair of Sorochinsk" will open the second season of the New Opera Company on November 3rd at the Forty-fourth Street Theatre. Dr. Damrosch will conduct his new one-act novelty, for which his daughter, Gretchen Damrosch Finletter, has written the libretto. The Russian

work will be conducted by Emil Cooper, who will also be on the podium for the revival of last season's success, Tchaikovsky's "Pique Dame." The repertoire will include revivals of Offenbach's "La Vie Parisienne," conducted by Antal Dorati, and of Verdi's "Macbeth," conducted by Dr. Fritz Busch, who will also introduce a new production of a lighter work.

Mussorgsky Masterpiece

THAT Mussorgsky's "Boris Godunoff," even in a truncated version, is a magnificent opera, was proven by the performance in concert form on May 11th at Town Hall, under Michael Fivelsky's competent direction. The production was dexterously handled despite the limitations of an orchestra composed of a small string ensemble supported by piano and organ, and the lack of the large chorus.

Vocal honors of the evening went to George Doubrovsky, as Boris. The power of his characterization was doubly creditable since he created the illusion of his scenes without stage trappings.

Frederick Destal sang the role of Varlaam with gusto, and effective performances were contributed by Arsen Tarpoff, V. Mamonoff, Adolf Bossin, Valla Valentinova, Mary Eleanor Nepp, Lidia Tamara, Antonina Anikina, Boris Belostozky and Sebastian Engelberg.

Mozart By Mannes

MOZART'S "Abduction From the Seraglio" was presented May 27th and 28th by the Opera Department of the Mannes Music School. Carl Bamberger conducted and Ralph Herbert was stage director.

The performances were for the benefit of the opera scholarship fund.

Notes From Newark

"RIGOLETTO," presented by the Newark Grand Opera Association, entertained Newarkers royally on May 10th at the Mosque. Jan Kiepara, Claudio Frigerio and Amri Galli-Campi headed the cast. William Spada conducted.

Philadelphia Tour

ABOUT fifty cities will be visited by the Philadelphia Opera Company when it goes on its first tour next season. Their itinerary will probably not take them farther west than Chicago, and will be arranged to enable periodical returns to the Quaker City for the regular subscription performances. The tour is expected to extend throughout the summer.

Johann Strauss' "The Bat," Mozart's "The Marriage of Figaro," Gounod's "Faust," and possibly two other operas will be included in the repertoire, and the traveling company will consist of twenty-five singers, about twenty musicians and a technical crew of nine or ten. The repertoire for their home city productions will include Jaromir Weinberger's "Schwanda," revival productions in English of Debussy's "Pelléas and Mélisande," "La Bohème" and "The Barber of Seville."

English Opera Contest

THE Pittsburgh Opera Society is sponsoring a contest for an American one-act opera in English, to be produced by the company next Spring on a double bill with Leoncavallo's "Pagliacci." Performance time required for the opera should be one hour or less.

Entries should be submitted by July 1st to the Pittsburgh Opera Society, in care of Richard Karp, musical director, 5467 Bartlett Street, Pittsburgh.

Opera in Indiana

THE American Civic Opera Company presented Verdi's vividly dramatic opera, "Rigoletto," at a matinee and evening performance, April 19th, in the Student Union Auditorium, Terre Haute.

Journey to Jamestown

BRIMMING with enthusiasm from their record-breaking engagement in Chicago, the San Carlo Opera Company stopped on its trip to New York City for a performance of "Aida," April 29, at Jamestown, N. Y. The first appearance of a major opera company in the town for many years, it was indeed a gala occasion. Mobley Lushanya, well-known American Indian princess, graced the title role, and Coe Glade contributed a fine performance as Amneris. The principal male roles were capably sung by Harold Lindi, Mario Valle and Harold Kravitt. Carlo Peroni conducted. The famed San Carlo Opera corps de ballet added their spectacular incidental dances to the colorful performance.

Between-the-Lines

A REVIVAL of Mozart's opera, "The Abduction From the Seraglio," may be included in next season's repertoire of the Metropolitan Opera Company. Ruth and Thomas P. Martin, who did "The Magic Flute" for the 1941-42 season, have prepared the new translation for the

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| *FUISTE A BAHIA (Voce Je' Foi A Bahia) | | George Cole |
| *HELENA! HELENA! | | George Cole |
| *LINDA FLOR | | George Cole |
| *LORO TU DESPEDIDA (Despedida De Mangueira) | | George Cole |

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| *BIM BAM BUM | | George Cole |
| *MIS CINCO HIJOS | | George Cole |
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| *ESTOY ENAMORADO | | George Cole |
| *MARGARITA | | George Cole |
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| CANCIÓN CUBANA (Cuban Love Song) | | George Cole |
| CHINO SOY | | D. Savino |
| LA CUCARACHA | | Frank Skinner |
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| Title | CONGAS | Arranged by |
| ADIOS PANAMA | | George Cole |
| AMERICONGA | | Jack Mason |
| CIELITO LINDO | | George Cole |
| CONGA DE SOCIEDAD | | Jack Mason |
| HABANERA | | George Cole |
| PEPITA | | Dave Drubeck |

- | | | |
|-----------------|---------------|--------------------|
| Title | TANGOS | Arranged by |
| ADIOS MUCHACHOS | | George Cole |
| EL CHOCLO | | George Cole |
| LA CUMPARSITA | | George Cole |

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|------------------------------|---------------|--------------------|
| Title | OTHERS | Arranged by |
| RINCONCITO CRIOLLO (Guejira) | | George Cole |
| TENTACION DE AMOR (Beguine) | | Jack Mason |

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association. Bruno Walter will probably be the conductor, and Alexander Kipnis the Osmin.

Helen Traubel is currently studying the role of Isolde. Rumor has it that she will sing in the Wagner masterpiece next season at the Metropolitan.

When the University of Indiana built their new auditorium two years ago, facilities to accommodate the Metropolitan Opera Company were especially planned, for the goal in mind was a visit from that company. The anticipated engagement during the company's recent tour proved so successful that the university is already planning to have the company give three performances during its 1943 Spring tour.

Another draftee from the musical ranks, David Otto, leader of the 9 O'clock Opera Company, recently donned the olive drab for Uncle Sam.

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EMBELLISHMENTS by Jan Hart



JAN HART

HART-BEATS: We've been doing a lot of thinking lately about this cuff-less trouser business. A musician friend of ours recently bought himself a ready-made Spring suit. The purchase included a vest, of course, but no cuffs. Since our friend very seldom wears a vest he asked if they couldn't use the material from the vest for cuffs. The salesman was horrified. "But that's against regulations!" he protested. And that was that. So we've been thinking—supposing things get so bad in this country that maybe a fellow can only buy one new suit a year, and maybe it's the only suit he has and he wears it and wears it and the bottoms of the trousers become frayed and worn. There's nothing he can do about them because he has no cuffs. So what then? Will he have to cut them off an inch at a time, unless maybe his wife sews some lace around the edge, or wear them knee-length, or what? Speaking strictly from a woman's point of view, we can see no savings in this cuff-less business. Vestless suits we could understand, but cuff-less trousers? Nope, we just can't figure that one out.

FORT RILEY NOTES: Corporal Eddie Herzog, New York arranger and songwriter, who is now stationed at Fort Riley, Kansas, was home last month on a furlough. But that isn't the half of it. You should hear those recordings he brought back of the Fort Riley Band (W) CRTC. (The CRTC stands for Cavalry Replacement Training Center and the W indicates White band. They have to designate it so because, Eddie told us, they have a colored band there, too, that is building up a splendid name for itself.) And believe us that Army band is one of the neatest dance bands we've ever heard . . . There was a recording of "Stardust", conducted and arranged by Eddie, that was out of this world. And when the bass player, Sergeant Glen Kerr of San Francisco, took over with the vocal! Well it was really sumptin' and no foolin'. . . Then there was the record "Club Car Special", composed and arranged by Corporal Frank Thomas of Anderson, Indiana, and also conducted by Eddie. It was really something, too, and when Sergeant Everett McDonald of Baton Rouge, Louisiana, took it away on the trumpet we really thought we were listening to Harry James. . . They are working on a musical review at Fort Riley, entitled "The Life of Riley". It was written by Joseph Hopkins, Irving Kapner and Julian Claman, with music by Robert Ward and Eddie. The cast will consist of sixty men from the camp, and girls from Kansas State University. . . (S'long, Eddie, and good luck! Incidentally, you should be here now. Frank Turner, Bud Laddish, Neill Hartley and Ernie Watson are going like mad—copying, arranging and composing.)

PASSING NOTES: The members of the Philadelphia Orchestra have pledged 14 per cent of the orchestra's annual payroll for purchase of war bonds and stamps. . . In honor of the twentieth anniversary of the League of Composers, next season, a celebration will be held by symphony orchestras throughout the country, each of which will play one of the League's commissioned American works. . . Bruno Walter has been conducting auditions for the six new men who will join the Philharmonic next season. . . To date the Indianapolis Symphony Orchestra, Fabien Sevitzyk, conductor, holds first place in number of performances of American music during the past season, the total being seventy-eight.

GLISSANDO: Did you notice that you can practically follow the eastern war news geographically by singing the words of "On the Road to Mandalay"? . . . Did you ever hear how Samuel Clemens came by the pen-name of Mark Twain? It was a term used by river boatmen—a command of the leadman. "Mark three! Mark three! Half twain! Quarter twain! M-A-R-K Twain!" . . . Did you know that booking agents have agreed to take only 5 per cent instead of the usual 10 per cent of the artists' salaries on the USO bookings? . . . And that in the Army bands the quarter note equals the metronome beat of 120 in 2-4 time?

WANDERING NOTES: At Childs' 59th Street where Henry the bartender sips chocolate milk-shakes while the customers imbibe malt-shakes. . . In the musical research department at NBC listening to "Packy" Packham's grand piano-playing—the melody lingers on and every note of harmony has a reason. . . They tell us that Mr. Banner, NBC's music copyright expert, isn't nearly as tough as he pretends. Neither is Bill Paisley, who has to keep tabs on all NBC arrangers and copyists, and maybe you think that isn't some work. (Eh, what, Bill?) . . . That's a splendid hobby Joey Lee has, and especially nice for his friends. He cuts out all publicity notes he comes across about the folks he knows and delivers them to each one in person.

SPECIAL NOTES: To Charles DeBusk of Sioux City, Iowa: Ernie Watson wishes to thank you for your letter of tribute to his composition "Northern Pines". This is a part of an uncompleted suite of Woodland Sketches and is not published as yet. . . To Sergeant Guggolz at Camp Shelby, Mississippi: Hi-ya, Red, and thanks for your fan letter. Didn't know we were hitting the army camps. Things are about the same around here. Sam Diehl has a dandy new number, "The Show Must Go On". Haven't seen Sal Terini or Sam Silin lately, but Lester Laden was over yesterday. He still plays as beautifully as ever. If you get a hankering for some Watson music just tune in on "Joe and Mable" on Sunday nights. S'long and good luck. . . To Joe Lilley at Paramount Studios, Hollywood: How's everything away out there? Read about you ever so often. Give our regards to Dorothy. Sure wish we were there with you.

ETHER WAVES: Approximately 400 schools throughout New York State plan to introduce radio courses in the Fall to aid in alleviating the shortage of radio technicians due to war demands. . . WOR's First American Opera Festival, with Alfred Wallenstein conducting, has been one of the most enjoyable music series we have ever listened to. . . As an aid to wartime production, WOR is testing a daily program designed specially for workers in war plants on the midnight to 7:00 A. M. shift. . . Rudy Vallee's program will continue through the Summer. . . Chesterfield has renewed the Fred Waring show on NBC's Red network. . . Howard Barlow began his sixteenth year on the air with his CBS Sunday afternoon summer concerts. . . Joe Rines has been added to the conductors' staff at NBC.

AN AUGMENTED SECOND: A tale of Broadway: A conductor of one of the Shubert shows added a bassoon to his orchestra. During rehearsal Mr. Shubert suddenly stopped all action and gazed into the pit at the bassoon-player. "What's that thing?" he demanded. "It's a bassoon," answered the conductor. Mr. Shubert studied the instrument carefully for a moment, then said: "It looks good. Get another for the other side to balance the orchestra."

PUBLISHERS' NOTES: BMI is publishing the music of Walt Disney's "Bambi". . . Amateur songwriters will be given a chance to hear their songs over the air on the new "Songwriters' Parade" program presented over WWRL, Woodside, New York, on Saturdays, 9:30-9:45 P. M. . . George Marlo, head of the professional department of BMI, resigned to enter the national service. . . We like Raymond Scott's latest, "Careful Conversation at a Diplomatic Function". . . Following Eddie Duke's hit, "Love Is", comes another "Love Is" written by Kent Cooper, general manager of the AP. . . "Deep in the Heart of Texas" and "Don't Sit under the Apple Tree" are still leading in sheet music sales.

RECORD NOTES: Columbia Records is giving up its Okey discs and is moving its artists over to the Red label. . . Shep Fields recorded the "Tale of Peter and the Wolf" for Bluebird. . . "Gems of Jazz" (Volume 4) is the latest in Decca's series of important jazz albums. This features the Harlem music style as differentiated from that of Chicago and New Orleans. . . Have you heard Artie Shaw's Victor recording of "Carnival" and "Needlenose"? It's good!

POPULAR RECORDINGS OF THE MONTH

VICTOR:

"Three Little Sisters" and "Heavenly Hideaway", Art Jarrett and his orchestra.
 "Carnival" and "Needlenose", Artie Shaw and his orchestra.
 "American Patrol" and "Soldier, Let Me Read Your Letter", Glenn Miller and his orchestra.
 "Lalapaluza Lu" and "Do It Now", Sammy Kaye and his orchestra.
 "I'll Take Tallulah" and "Not So Quiet, Please", Tommy Dorsey and his orchestra.
 "I Threw a Kiss in the Ocean" and "Daisy May", Hal McIntyre and his orchestra.

BLUEBIRD:

"There Are Rivers to Cross" and "I Do", Bob Chester and his orchestra.



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 "The Story of Jitter-Bug Joe" and "It's Just a Matter of Time", Carson Robinson with orchestra.
 "Jersey Bounce" and "Heavenly Hideaway", The Four King Sisters and The Rhythm "Reys".
 "You Can't Hold a Memory in Your Arms" and "My Little Cousin", Joan Merrill with orchestra accompaniment.

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VICTOR:

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Top-Flight Bands

NO greater pleasure is offered mankind than that of filling a deep and long-felt need. Top-flighters, therefore, ought to be at the height of happiness these days, with folk—gas-rationed as they are—flocking to ballrooms and theatres to forget the country roads they may not travel, the beaches they may not visit, the plans they may not carry out, and to revel instead in gayety that still lies within reach. Top-flighters are, moreover, doubly blessed, because they not only bring joy to civilians, but also are best qualified to bring spirit and life to the service men in camps throughout the country and even—as is the case with Artie Shaw, who will conduct a ship's band—on the wide blue seas. Fortunate, indeed, to be able to give so richly of their talents, of themselves!

Manhattan Medley

TOMMY DORSEY'S orchestra opened the Hotel Astor's Roof, May 19th.

ABE LYMAN gave them a rollicking time at the Strand Theatre the first week in May.



ABE LYMAN

CAB CALLOWAY opened for two weeks at the Strand, New York, June 5th. On July 9th he will go into Casa Manana, Hollywood, for six weeks. The gap between these dates will be filled with a week at Chicago Theatre, Chicago, beginning June 26th.

JOE RICARDEL, violin-playing maestro, and his men have begun their third successive season at the historic Claremont Inn on Riverside Drive, New York City.

GUY LOMBARDO was master of swingeries when the Waldorf-Astoria's Starlight Roof opened May 18th for its summer season.

LIONEL HAMPTON broke a Saturday night attendance record at Savoy Ballroom, New York, with 3,900 admissions May 2nd.

JIM MCCARTHY and bandmen, after two blowouts on their bus, arrived in New York from Rochester, May 15th, at 7:30, in time for their performance of the "How'm I Doin'?" broadcast. However, they had to miss the rehearsal, scheduled for 4 P. M.

Quaker Quickies

RUSS MORGAN had a week at the Earle Theatre, Philadelphia, beginning May 29th.

LANG THOMPSON'S orchestra one-nighted it at the Aragon Ballroom, Pittsburgh, May 5th.

Jersey Jamboree

JOHNNY (SCAT) DAVIS will open at Sea Girl Inn, New Jersey, June 27th.

RAY MCKINLEY will begin his week at Million-Dollar Pier, Atlantic City, June 27th.

SADOR JENETT (violin), **WALTER SCHILL** (cello) and **BRUNO PELLEGRINI** (piano) have been playing concert music at the Swiss Yodel Tavern, Irvington, New Jersey, for the past year. The pianist adds variety to the Trio with the "Solovox" and the cellist plays bass when popular tunes are requested. The people have enjoyed the concert music to such

an extent that a few months ago an extra evening was selected for a "Special Concert," on which occasion the Trio was augmented. The evening's program included selections from shows, operas and operettas, waltzes, overtures and other light classical pieces. Three "special concerts" which they have given since then have proven most successful.

Southward Swing

GRIFF WILLIAMS was held over until May 23rd at Totem Pole, Auburndale, Massachusetts, following which he played a two-weeker at Beverly Hills Country Club, Newport, Kentucky, beginning May 29th.

The **McFARLAND TWINS** and their orchestra opened an engagement at the Cavalier Hotel, Virginia Beach, May 16th.

RICHARD HIMBER'S monther at Hotel Chase, St. Louis, ended June 14th.

BARRY WINTON opened at Roosevelt Hotel, New Orleans, last month. After his date there he will return to Congress Hotel, Chicago.

Chicago Chit-Chat

HENRY KING and his orchestra opened a short time ago in the Marine Dining Room of the Edgewater Beach Hotel, Chicago.

SHEP FIELDS will start a four-weeker at Edgewater Beach Hotel, Chicago, July 24th. His date at Edison Hotel, New York, ended May 24th.

SKINNAY ENNIS will strike up at Palmer House, Chicago, June 25th.

TOMMY TUCKER'S date at the Palmer House will follow Ennis's.

BOB CHESTER and his orchestra took over the Panther Room of Hotel Sherman, May 6th.

GLEN GRAY went into Hotel Sherman, Chicago, June 3rd. Following are those who will succeed him there:

GLENN MILLER: July 7-16.

DUKE ELLINGTON: July 17th for a four-week date.

CHARLIE SPIVAK: August 14th for a month.

ALVINO REY: November 6th for four weeks. Rey, by the by, will strike up at Hotel Astor, New York, June 30th. Since June 5th he has been playing at Frank Dailey's Meadowbrook, New Jersey. He has enlarged his band from 13 to 17 by taking on some reed and brass men.

MICHAEL LORING and his men were at the 805 Club in May.

LAWRENCE WELK early in May was playing his seventh return engagement at the Trianon Ballroom.

FREDDY NAGEL returned to the Trianon Ballroom for a second run May 26th, opening a five-week visit.

STUFF SMITH has been booked for an additional four weeks at Garrick Stage Bar.

Mid-West Maelstrom

COL. MANNY PRAGER ended his month at Hotel Schroeder, Milwaukee, June 8th.

CLAUDE THORNHILL, swing maestro at Trianon Ballroom in Terre Haute, Indiana (his home town), April 14th, broke the attendance record.

TONY PASTOR began May 12th at New Moon, Vincennes, Indiana.

Far West Fanfare

KEN WATKINS is scheduled to move into Arizona from Detroit.

OZZIE NELSON and **HARRIET HILLIARD** are scheduled for Omaha, June 17th; Kansas City, June 24th, and Minneapolis, June 31st.

TED WEEMS will pick up three weeks at Lakeside Park, Denver, beginning July 17th.

Hollywood Hilarity

HARRY JAMES' orchestra at this writing (June 1st) is still at the Hollywood Palladium, his options having been lifted.

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RUDOLPH FRIML, JR., is making things hum at Florentine Gardens.

FREDDY MARTIN recommended the six-night policy at Coconut Grove at the Ambassador Hotel, May 22nd.

MIKE RILEY continues filling his long-term contract at Radio Room.

New England Nabobs

LEO REISMAN'S band went into the Ritz-Carlton Roof, Boston, for seven weeks, beginning May 8th. It is his first stand in this, his home town, in fifteen years.

CHARLIE BARNET made it four full houses during a one-day stand in April at Loew's Court Square Theatre, Springfield, Massachusetts.

"FATS" WALLER and his orchestra played there May 13th, and

MITCHELL AYRES came in May 20th. Ayres, by the by, broke every record during his stay at New Pelham Heath Inn, Bronx, Long Island.



MITCHELL AYRES

Los Angelites

XAVIER CUGAT arrived in Hollywood May 4th for picture work and to take a week at the Los Angeles Orpheum, beginning May 6th.

PAUL WHITEMAN followed Xavier Cugat at the Orpheum Theatre May 13th.

LEON MOJICA is doing fine at this writing at Casino Gardens, Ocean Park, California.

LOUIS ARMSTRONG moved into the Orpheum following his Casa Manana (Culver City) date.

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JAN SAVITT followed Louis Armstrong at the Culver City spot.

TED LEWIS headed East after his week at the Orpheum.

ELLA FITZGERALD is next on the list at the Trianon, South Gate.

Coastwise Capers

JIMMIE LUNCEFORD, from the 1st through the 9th of June, played successively at Sweets Ballroom, Oakland, California; and at Orpheum Theatre, Los Angeles. Then on June 10th he began a four-weeker at the Trianon Ballroom Cafe, Southgate, California.

ANSON WEEKS went into Sherman's Cafe, San Diego, California, May 21st.

HENRY BUSSE casts anchor at the Palomar, Seattle, the week of June 15th.

Touring Teams

CHARLIE AGNEW completed a 27-week run at Sherman's Cafe, San Diego, California, May 19th. Thereafter his schedule covered Salt Lake City, May 21st; Boulder, Colorado, May 23rd, and St. Louis, Missouri, and Forest Park Highlands, May 31st for two weeks.

ORRIN TUCKER is playing a series of theatres.

BOBBY BYRNE started on a theatre tour with the Andrews Sisters, June 1st.

ART KASSEL on May 23rd began a week at Coney Island, Cincinnati, and on June 1st, two weeks at Lake Club, Springfield, Illinois. Peabody Hotel, Memphis, will get him June 19th for two weeks.

They're in the Service Now

ARTIE SHAW, now a Seaman First Class, will wind up as conductor of a ship's band.

EDDY DUCHIN, after finishing his date in the Empire Room of the Palmer House, will be assigned to some branch of the service which will allow him to play his piano for the benefit of the soldiers. He expects a definite assignment no later than June 24th.

Stage Shows

THAT there is a silver lining even in empty gasoline cans becomes apparent to theatrical managers when they realize that city folks, barred from country roads, turn to the home town theatres for their fun. It is prophesied that this summer's grosses will keep a steady upward trend, and that vaudeville especially will be favored as the amusement exacting least labored concentration.

The two-a-day vaudeville boom is already assuming monumental proportions, with New York, Chicago, Hollywood and Los Angeles taking the lead. "Priorities of 1942," "Keep 'Em Laughing," "Headliners of 1942," and Earl Carroll's "Vanities" (lengthened to two and a half hours) are just a few of the shows which are putting vaudeville back on the map. Another show, "Big Time," is to open shortly on the Coast, the acts including Morton Downey and Judy Canova. Coast cities



GIL STRATTON, JR., ROSEMARY LANE and JACK JORDAN in "Best Foot Forward"

rebooking vaudeville are San Diego, Oakland, Sacramento, Stockton, San Jose, Monterey, Marysville, Ukiah, Eureka and Klamath Falls, all of California. Portland (Oregon), Seattle, Tacoma, Vancouver, Victoria and Spokane are also circuiting stage shows. The rush is on to find enough headliners to insure 52 weeks of vaudeville per year.

Lack of preparation, stale talent and too much ballhoo have been the bugaboos of vaudeville in the past. Let us hope this time it will be different! Tossing five or six-act bills together is no mere twist of the wrist. It requires talent, and for this the whole United States is being combed. Kansas City, Denver, Salt Lake City, Ogden, Colorado Springs, Pueblo and El Paso are all figuring on vaudeville. How will they get it? One answer, without a doubt, is more and better top-flight bands, since these ensembles boast entertainment value and drawing power which is consistent and dependable.

TOP-FLIGHT GROSSES New York

THE Strand had two weeks of Abe Lyman's band and three of Jimmy Dorsey's, between the dates April 24th and May 28th. The first two weeks, when Lyman was presiding, the grosses added up to \$41,500 and \$28,500. The following three weeks, with Dorsey in command, \$59,000, \$51,000 and \$47,000 were the totals. At the Paramount in the same five weeks Tommy Dorsey was in for one, Thornhill for two, and Woody Herman for two. The ratings were \$44,000 (Dorsey), \$44,000 and \$34,000 (Thornhill) and \$60,000 and \$51,000 (Herman).

Stage shows at Radio City and the Roxy meanwhile upped receipts, the former to \$71,000, \$72,000, \$88,000, \$72,000 and \$90,000, the latter, to \$30,000, \$67,500, \$56,000, \$49,000 and \$42,000.

Newark

AT the Adams the weeks ending April 30th and May 7th the add-ups were \$14,000 and \$18,500, with Richard Humber and Glen Gray, respectively, getting the credit.

Boston

JOHNNY (SCAT) DAVIS counted up \$20,500 the week ending May 7th at the Boston.

Providence

DOC WHEELER, Les Brown, Benny Goodman, "Fats" Waller and "Daughters of Uncle Sam" were successively at the helm at the Metropolitan Theatre, the weeks ending April 30th, May 7th, 14th, 21st and 28th. The totals were \$8,000, \$6,000, \$7,000, \$6,000 and \$6,000.

Philadelphia

DICK STABLE'S orchestra at the Earle is to be credited with the good \$18,500 brought in the week ending April 30th. The weeks ending May 14th and 21st and 28th Les Brown, Lionel Hampton and Glen Gray realized receipts, respectively, of \$15,000, \$22,000 and \$21,000.

Pittsburgh

SATISFACTORY receipts were culled at the Stanley the week ending May 7th, the \$16,500 being largely credited to Alvin Rey's ministrations. The following week, when Dick Stabile was maestro, the gross was \$14,000. Benny Goodman's band the week ending May 21st accounted for a fine \$22,500, and Gene Krupa's, the week after that, \$20,000.

Washington

A ROUSING \$22,000 was the total at the Capitol the week ending May 21st. The reason? Alvin Rey's band was on the stage.

Baltimore

RAY KINNEY rang up \$15,500 at the Hippodrome for the week ending May 14th.

Buffalo

OVER \$17,000 was the healthy gross counted at the 20th Century the week ending April 30th, practically all of which was credited to Maestro of the Week, Benny Goodman. Two weeks later, when Guy Lombardo shone over the horizon, \$20,000 was counted. Charlie Barnet's orchestra accounted for \$12,000 the week ending May 21st.

Detroit

GENE KRUPA on the stage at the Michigan zoomed receipts to an astral \$44,000 the week ending April 30th.

Cleveland

RAY KINNEY, "Fats" Waller and Gene Krupa were the three band leaders who held the spotlight at the Palace the weeks ending April 30th, May 7th and May 21st, with respective grosses of \$20,000, \$16,000 and \$21,000.

Chicago

THE splendid \$38,400 swept in by Wayne King's band at the Chicago, the week ending April 30th, was bettered the next week by Gene Krupa when \$42,100 was the rating. On his second week Krupa came through with \$35,500. Jan Garber held forth at the Oriental the week ending May 7th, with a total of \$20,100. The week ending May 28th Chico Marx was there colning a bright \$20,000.

Kansas City

IN his first appearance at the Tower in about five years, Jan Garber etched out \$10,000 the week ending April 30th, a good figure for this house.

Omaha

A NICE \$16,500 was nicked off the week ending May 7th by Henry Busse at

the Orpheum. For the week ending May 21st, when Wayne King presided, the total was \$14,200.

Seattle

LOUIS ARMSTRONG'S band at the Palomar won a great \$9,400 for the house the week ending May 21st. The following week Al Donahue's orchestra brought in a tremendous \$10,000.

Los Angeles

TED LEWIS' band was a magnet for the big \$19,500 drawn in at the Orpheum the week ending April 30th. The three following weeks, with Louis Armstrong, Xavier Cugat and Paul Whiteman successively at the helm, the totals were \$12,500, \$13,500 and \$12,000.

San Francisco

A SMASH \$21,700 at the Golden Gate was recorded by Paul Whiteman there the week ending April 30th. Two weeks later Al Donahue's orchestra rounded out \$20,500.

LEGITIMATE GROSSES New York

TOTALS along the Great White Way these days make up in bulk what the thoroughfare itself lacks in brilliance. In the weeks ending April 25th, May 2nd, 9th, 16th and 23rd "Best Foot Forward" was credited with \$18,000, \$18,000, \$17,500, \$17,500 and \$17,000; "Lady in the Dark," with \$21,000, \$19,000, \$18,000, \$18,500 and \$20,000; "Let's Face It," with \$31,500, \$30,000, \$29,500, \$29,500 and \$30,000; "Sons o' Fun," with \$37,000, \$35,000,



DANNY KAYE, BENNY BAKER and JACK WILLIAMS in "Let's Face It"

\$31,000, \$31,000 and \$31,000; "Porgy and Bess," with \$21,000, \$19,000, \$18,000, \$17,000 and \$17,500, and "Priorities of 1942," with \$23,000, \$22,000, \$22,000, \$22,000 and \$20,000.

"Keep 'Em Laughing," starting April 24th, got \$21,000, \$20,000, \$20,000 and \$15,000 in its first four weeks. "Harlem Cavalcade" grossed \$6,000 and \$5,000 the two weeks ending May 23rd.

Boston

"CLAUDIA" at the Wilbur, on the strength of its excellent reputation in the New York run, chalked up high from the start. The grosses for the weeks ending April 25th, May 2nd, May 9th, May 16th and May 23rd were \$12,500, \$14,000, \$12,500, \$12,000 and \$14,000. "Without Love", Hepburn-Nugent starrer, was tops from its first night in town. Its final week (ending April 25th) hit \$25,000. In the same week "Blossom Time" at the Shubert made \$13,000, the following week \$11,000. Good trade was reported by "The Corn Is Green" at the Colonial, with \$18,000 and \$17,500 the weeks ending May 9th and May 16th respectively. However, the week ending May 23rd recorded a bad break, with total \$6,000 for four performances. "All's Fair" at the Shubert during the weeks ending May 16th and 23rd made \$17,000 and \$17,500.

New Haven

A FOUR-PERFORMANCE sell-out was the result of Katharine Hepburn's "Without Love", three-day stand at the Shubert the week ending May 2nd, with

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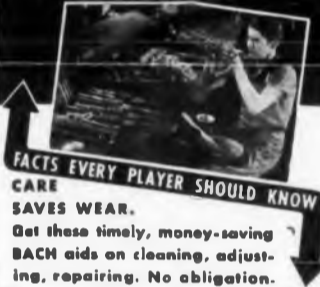
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a gross of \$13,500. "Blossom Time", with four performances the next week, pulled \$3,700.

Philadelphia

FOUR good weeks were recorded for both "Arsenic and Old Lace" and "My Sister Eileen" in the span from April 20th through May 16th. The former (at the Walnut) rang up successively \$18,000, \$17,500, \$16,000 and \$15,400, and the latter (at the Locust) \$9,000, \$7,200, \$8,000 and \$9,500. "Panama Hattie" closed May 2nd with grosses in its last two weeks \$19,700 and \$16,000.

Pittsburgh

ETHEL BARRYMORE in "The Corn Is Green" brought \$18,000 to the Nixon the week ending May 2nd. "High Kickers" wound up the following week to the rather disappointing tune of \$14,500. Katharine Hepburn's "Without Love" drew top grosses of the season the week ending May 16th, namely \$25,000. "My Sister Eileen" brought in \$7,500 the week ending May 23rd.

Washington

THE farewell seven days of "Hellzapoppin'", at the National Theatre, the week ending April 25th, clocked up \$19,000. The following week George Jessel's "High Kickers" touched \$20,000 in eight performances. The week after that Jane Cowl rolled up \$12,000 with "Punch and Julia." "Arsenic and Old Lace" recorded a splendid gross, \$21,000, the week ending May 23rd.

Baltimore

THE annual visit of the Columbia Opera Company chalked up \$9,300 at the Maryland the week ending April 25th. The same week "High Kickers" at Ford's wound up with \$16,500. The theatre had "Hellzapoppin'" the following week, building up to \$16,000. At Ford's the week ending May 9th "Punch and Julia" finished with \$5,000.

Buffalo

EARL CARROLL'S "Vanities" at the Erlanger closed the season with six shows and a defense workers' morning matinee the week ending May 9th, drawing altogether \$6,000.

Detroit

"WATCH on the Rhine" rang up \$22,000, the week ending April 25th at the Cass, playing at near capacity. The same week, "My Sister Eileen" at the Shubert-Lafayette closed its final week with \$8,100. "George Washington Slept Here" opening the following week at the same theatre brought in a scant \$5,000, which was increased to \$6,000 the week ending May 9th. "Claudia" at the Cass the week ending May 2nd came through with \$17,000 in nine performances. The two subsequent weeks of "Claudia" nicked off \$9,000 and \$7,000. Edward Everett Horton in "Springtime for Henry" began an indefinite stay at the Shubert-Lafayette, with \$10,000 for the first week ending May 16th.

Cleveland

KATHARINE HEPBURN'S vehicle, "Without Love," swept in \$21,000 in eight performances, the week ending May 9th.

Cincinnati

KATHARINE HEPBURN'S "Without Love" dropped the curtain on the legitimate season the week ending May 23rd with \$23,000 grossed.

Milwaukee

"WATCH on the Rhine" came into town the week ending May 9th and got \$12,500 on a four-day engagement. The legitimate season closed with Maurice Evans and Judith Anderson in "Macbeth", the week ending May 16th, with a gross of \$12,000.

Kansas City

THREE performances of Helen Hayes' "Candle in the Wind" brought a gratifying \$11,000 to the Municipal Auditorium, the week ending May 9th. Incidentally, "Candle in the Wind" tucked away \$25,000 in a week of mid-Western one-nighters, ending May 16th at Cedar Rapids. The other cities were Sioux City, Des Moines and Davenport.

St. Louis

PRIZE take of the season was recorded by "Macbeth", which won \$23,000 in eight performances at the American, the week ending April 25th. The following week when "Watch on the Rhine" was there \$18,000 was the gross. St. Louis' 1941-42 legitimate season was the best since 1929 with an estimated gross of \$334,100 for 22 weeks.

Chicago

MID-MAY came to Chicago with a promise of six shows, instead of the usual fade-out, one by one, of all of them. One of the most welcome additions to the town's schedule is "Headliners of 1942", a two-day vaudeville show which took over the Grand Opera House about June 10th. The talent consists of Joe E. Lewis, Bert Lahr, Bert Wheeler, Romo Vincent, Frances Faye, Raye and Naldi, Lynn, Royce and Vanya, Biltmorettes, Peg-Leg



VINCENT PRICE and JUDITH EVELYN in "Angel Street"

Bates and Paul Sydell and Spotty. A real winner in the town is "Good Night Ladies", which is doing turn-away business. "Macbeth" was a tremendous success in its fortnight at the Erlanger.

Grosses for "Angel Street" the weeks ending April 25th, May 2nd and May 9th were \$6,500, \$7,000 and \$7,500. "Blithe Spirit" in the five-week stretch from April 19th through May 23rd brought in \$9,500, \$10,000, \$10,000, \$10,000 and \$9,000. "Good Night Ladies" did very well indeed in the same period of time with \$17,000, \$17,000, \$17,000, \$16,500 and \$17,000 recorded. "Macbeth's" fortnight ending May 9th brought in \$20,000 and \$22,000. "High Kickers", the weeks ending May 16th and May 23rd, added up to \$14,000 and \$15,000. "Watch on the Rhine" the same two weeks rated \$17,000 and \$19,000. "My Sister Eileen", in its first week ending May 23rd, brought in \$8,500.

St. Paul

THE Twin Cities had Maurice Evans and Judith Anderson in "Macbeth" the week ending May 16th. Three nights and a matinee drew a gross of \$13,300.

Hollywood

"LIFE with Father" at the Music Box pursued its even tenor, with grosses of \$14,500, \$14,000, \$12,500, \$12,000 and \$12,000 the weeks ending April 25th, May 2nd, May 9th, May 16th and May 23rd. "Vagabond King" hit \$31,000 at the Philharmonic Auditorium, the week ending May 16th. "Bittersweet" the following week clipped off \$30,000. This, by the by, is the fifth annual season of Civic Light Opera in this city.

San Francisco

THIS city's version of "Life with Father" also hit a healthy pace the weeks ending April 25th, May 2nd, 9th and 16th, with grosses successively of \$18,600, \$15,000, \$15,000 and \$16,000. "My Sister Eileen" during the weeks ending April 25th, May 2nd and May 9th, the last three of its eleven-week run, took in \$11,000, \$8,000 and \$7,000. "Bitter Sweet", replacing it at the Curran the week ending May 16th, drew a neat \$23,000.

Toronto

ETHEL BARRYMORE'S "The Corn Is Green" at the Royal Alexandra grossed \$15,400 the week ending April 25th. The following week Earl Carroll's "Vanities" brought in a very good \$15,200.



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War Bond Benefit

THE Mitchell, South Dakota, Municipal Band, composed entirely of members of Local 773, did its part in putting over a monster War Bond and Stamp Benefit recently. The program was put on in the Mitchell Corn Palace building; every merchant donated something to sell; every person entering the building including the band and entertainers bought a stamp or bond. The result was an almost unbelievable sale of \$55,000.00 in War Bonds and Stamps. This is certainly a grand report from the thriving South Dakota metropolis. Congratulations to the Band, who did so much to make the affair a success.

Member of Local 5 Honored

CAMP LEE, Va., May 2.—A member of the American Federation of Musicians was promoted from the rank of captain to major. He is Major Emerson A. Ballmer, director of the Quartermaster Replacement Training Center's Band here. Major Ballmer hails from Detroit where he was a member of the Detroit local of the A. F. of M. He was director of bands and orchestras at the Southeastern High School there.

Annual Banquet

LOCAL 333, Eureka, Calif., held its annual banquet on Monday evening, April 13th. Seventy-one members including wives attended. A full course Italian dinner was served; no speeches were permitted. Following the dinner, dancing was the order until midnight. Sol Nygard was chairman of the committee which arranged the celebration.

B Sharp Meditation

*Life is quite like a clarinet;
Her music hath appeal,
Despite that we so sweetly blow
At times she's bound to squeal—
Her whims we do not comprehend
Because we know we're good!
"It must be that the reed is poor—
They make 'em of green wood."*

*Like "clarions of wisdom", thus
Indulgently we talk
And oft we know not what we're doing
Until we hear the squeak—
At times like these, it's rather wise
To act like deaf and mute
Just pass along a smile—and then—
Start in to study . . . fute (?)*

—OTTO E. STANDHARDT,
Local 148, Atlanta, Ga.

Hey Rube, Inc.

TULSA, Oklahoma, is rightfully proud of its organization, Hey Rube, Inc., whose activities are confined to giving performances, the profits from which are turned over to the Civilian Defense, Navy Relief,

Army Mothers, Veterans of Foreign Wars and other like organizations. "Hey Rube" has given two affairs, at which all the talent was paid. The first, on April 18th, was a Civilian Defense show headed by the Breakfast Club with Don McNeill, Jack Baker, Nancy Martin, Evelyn Lynne, and The Escorts and Betty. A profit of \$4,007.16 was turned over to the Civilian Defense Committee. The second show on May 10th was headed by Bob Wills' Parade of Western Stars. It was extremely profitable, and the money was turned over to the Veterans of Foreign Wars Service Barracks.

Local 94, as a member of the committee, is to be congratulated on its constructive assistance in this fine enterprise.

Manitowoc Local Pays Tribute To Honorary Members

LOCAL 195, Manitowoc, Wisconsin, paid special tribute to its honorary members on Sunday, May 3rd. Inasmuch as Manitowoc is an aluminum city, aluminum cards printed in blue were presented to the members who had been in good standing in the local for twenty-five years or more. Volmer Dahlstrand, president of the Wisconsin State Musicians' Association and president of Local 8, made the presentation speech and gave the cards to the members. Following the ceremonies, lunch and refreshments were served to the assemblage.

The annual ball of the Local will be held on Friday, June 26th.

Connecticut State Conference

THE Connecticut State Conference held its Spring meeting in New London, Conn., on Sunday, May 10th. Twelve locals were represented by thirty-four delegates. Traveling Representative Keene was a guest.

All locals reported an increase in business, although those on the coastline are anticipating some decrease as a result of the dimout order of the United States Government. The Form B Contract came in for a great deal of discussion, and the absolute necessity for its strict enforcement was explained.

The Federation was represented by National Secretary Fred W. Birnbach. In his address he explained the status of enlisted men, the efforts necessary to continue the WPA Music Projects, the co-operation between the Federation and the Federal Government in the emergency, the development of the radio situation and the reasons for the adoption of Form B. Just prior to the close of the meeting a resolution was adopted commending the efforts of President Petrillo during the two years of his administration.

New Jersey State Conference

THE New Jersey State Conference held its May meeting in Atlantic City on

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See Hayden Shepard Article on Pedagogy Page

May 17, 1942. President Louis Paige called the meeting to order at 2:00 P. M. and it was found there were twelve locals represented by thirty-five delegates. It was the consensus of opinion that gas rationing had affected the attendance seriously.

All locals reported good business conditions, but they were nevertheless apprehensive of the effect of the gas rationing upon the employment situation. A resolution to change the number of meetings from three to two per year and a resolution to change the method of financing to permit the smaller locals to act as host were discussed and laid over for final action at the next meeting.

The Federation was represented by Leo Cluesmann of the President's office, who, after extending the personal greetings of President Petrillo, spoke on the Social Security problem, the Form B contracts, the WPA situation and the successful conclusion of a number of controversies involving radio stations.

The meeting adjourned at 4:45 P. M., following which the delegates were entertained by the Atlantic City Local at a fine dinner at the Penn-Atlantic Hotel.

Conference of Pennsylvania and Delaware Locals

THE twenty-eighth annual meeting of the Conference of Pennsylvania and Delaware Locals at Chester, Pennsylvania, was called to order in the Ohev Shalom Synagogue Center at 8:30 P. M. on Saturday, May 16th, by President A. Rex Riccardi. This marked the first time the conference had extended its meeting to two days and, considering the difficulties of transportation due to the gasoline restrictions and the shortage of hotel rooms, the opening session was well attended.

President Riccardi made a brief address of welcome and announced that the Saturday night meeting was called for the purpose of setting up some of the committees so they would have ample time to perform their duties, and yet attend both the sessions on Sunday. The late Bert Henderson attended as the representative of the National office.

Brother Riccardi announced the appointment of James A. LeFevre of Local 311, Wilmington, as chairman of the Finance Committee, and Marcellus Conti of Local 82, Beaver Falls, as chairman of the Committee on Reports of Locals.

President Riccardi called on Brother Bob Morris who described some of the activities of Chester in the war industries, the shortage of skilled workmen and the housing shortage. His remarks were well received by the delegates who saw evidence on every hand of the mushroom growth of the shipbuilding and other industries and the teeming hustle and rustle of a city in the center of the war-time production.

At 10:00 P. M. the meeting was adjourned and turned over to the Entertainment Committee of the host Locals 484 and 311 of Chester and Wilmington who did a magnificent job of wining and dining the delegates and their wives.

The meeting resumed at 10:30 A. M. on Sunday when President Riccardi added to his words of welcome of the previous night for those who had just arrived. The enthusiasm of the meeting was dampened by the news that Brother Bert Henderson had been stricken with a heart attack earlier in the day and had been removed to a local hospital. The delegates were assured that Bert was receiving the finest medical attention and Brother Clay Reigle was staying at the hospital with him to minister to his needs, pending the arrival in Chester of Mrs. Henderson and daughter, Mrs. Sweeney.

President Riccardi explained that due to the serious illness of the late President Frank L. Diefenderfer during most of the year and due to the legislature not having been in session, the officers had had a comparatively quiet year in conference activities.

Secretary Wilkins read a number of communications received and proceeded with his annual report. He reviewed the Griff Williams Social Security case which the Federation had lost in the United States Circuit Court of Appeals in Chicago, and which is being appealed to the United States Supreme Court. Some of the far-reaching effects of the influence of this case in the lives of all our members were mentioned.

The secretary reported having attended the dedication of the Ralph Feldser Memorial in Reservoir Park, Harrisburg, on May 21, 1941.

The secretary reported having attended the "Labor in the War" Conference, sponsored by various federal agencies and universities and held in Pittsburgh on February 21 and 22, 1942.

A report was made of the United Labor meeting in Pittsburgh, at which Labor, through their representative William Green, president of the A. F. of L., and Phil Murray, president of the CIO, pledged their devotion to the U. S. A., its war effort and a cessation of strikes for the duration of the war. It was to be hoped that this meeting would be the

beginning of a reuniting of the divided house of Labor.

The secretary asked the meeting to purchase a duplicating machine to facilitate the mailing of special notices to the members at such times when printing establishments are not open.

He also outlined the valuable work done by the Pennsylvania Federation of Labor and made his annual appeal to the locals to affiliate themselves with that organization.

The secretary concluded his report in announcing plans to have a conference luncheon at the A. F. of M. convention in Dallas.

President Riccardi called upon Treasurer O. Oscar Dell for his report and this was followed by the report of the Finance Committee and the Committee on the Reports of Locals, a summary of questionnaires sent to the member locals and returned with detailed information of the condition of their locals and the problems facing them.

At the request of the Altoona Local 564, the members discussed the problems created by the low scale set by the A. F. of M. for Tab Shows. It was recommended to the delegates present that the matter be brought up at the coming A. F. of M. convention.

President Riccardi reported his activities in behalf of the Conference regarding the new State Booking License Law and its effect on our members. The delegates expressed their approval of his timely actions in clarifying the interpretations of the law as it applies to professional musicians.

President Riccardi led a discussion of the problems created by the war and requests for free music. Noteworthy among the many ways of handling the situation was the plan worked out in Allentown where the four brass bands had their leaders form a committee appointed by the mayor. All requests for free music for patriotic affairs must clear through that committee and the bands take turns playing so no hardship is worked on any one group.

Other locals reported their contributions to the war effort and President Riccardi mentioned the West Coast Teamsters' Union mass blood donation to the Red Cross and the Impression it created on the general public.

The meeting adjourned to the Masonic Hall for luncheon at 12:30. One hundred and sixty-six members and guests assembled in the banquet hall for what was to have been a luncheon but was in reality a sumptuous banquet.

After luncheon, President Riccardi presented Lieutenant Frank Coburn, U. S. N., a member of Local 892, who had been detailed at our request to address us regarding the musician's part in the war. He paid very flattering tribute to the part our members are playing in providing music for patriotic affairs. He cautioned those present of the need for tight lips in suppressing war news that might be of value to the enemy and asked us to have no part in spreading rumors. He ended his remarks with an expression of his faith in ultimate victory for our armed forces.

Lieutenant Coburn was followed by the Reverend Hiram Bennett, dean of the Cathedral of St. John of Wilmington, Delaware, whose address was interspersed with jovial tidbits that delighted his audience.

President Riccardi presented the Honorable Adle S. Rush, representative from Delaware County to the State Assembly and sponsor of our ill-fated High School Band Bill in the last session of the Legislature. He gave a history of the Delaware valley and Chester and outlined some of its present war industries. President Riccardi, acting for the conference, presented Mr. Rush with a pen and pencil set in appreciation of his services to our members.

President Riccardi introduced Mr. Allen Quirk, State Supervisor of WPA Music Projects, and Mr. Clay Reigle, traveling representative of the A. F. of M. Mr. Reigle reported that he had just left Mr. Bert Henderson at the hospital and Bert was gravely ill and in great pain. The doctors said he would probably be confined to the hospital for some time. He touched on some subjects Bert Henderson had expected to mention in his anticipated address but Reigle was so overcome at the plight of our stricken friend that he had to retire.

President J. Wharton Gootee of Chester Local 484 and President James A. LeFevre of Wilmington Local 311 who have been our hosts were called upon to receive the applause of their grateful guests and Chairman Keel of the Entertainment Committee announced plans for the entertainment of the guests of the conference during the afternoon.

President Riccardi adjourned the luncheon and the delegates returned to the meeting hall for the afternoon session which was called to order at 3:00 P. M.

The first order of business was the reading by the secretary of a report of the State Music Project of the WPA, submitted by State Supervisor Allan Quirk

who was in attendance as a delegate from his home Local 515 of Pottsville. President Riccardi gave a report of his activities as a member of the A. F. of M. Committee on WPA. This was followed by an appeal to the locals in whose jurisdictions music projects exist, to try to have their music units play for patriotic affairs only, so as to tie the WPA in with the war effort.

President Riccardi then called upon the meeting to pay tribute to our deceased former president, Frank L. Diefenderfer, who had succumbed to a lingering illness on February 19, 1942. He briefly outlined Frank's career and devotion to our conference and requested the meeting to stand in silent tribute. He then called upon Chairman George Snyder of the Memorial Committee who presented a resolution of sorrow and sympathy with the recommendation that copies be sent to Mrs. Frank Diefenderfer and Mrs. John Stevens.

The next order of business was the election of a president to fill the unexpired term of Frank L. Diefenderfer. A controversy arose as to whether the vice-president should automatically become president until the next regular bi-annual election or until the next conference meeting. It was decided to go into an election for the unexpired term, and A. Rex Riccardi was unanimously elected president. This was followed by the unanimous election of J. Wharton Gootee as vice-president.

The secretary was instructed to write a revision of the constitution and by-laws to clarify the meaning of certain paragraphs.

President Riccardi called upon Chairman Mueller of the Location Committee who announced that the York Local 472 had asked for the conference in 1943. The delegation from York took the floor to extend a cordial invitation to those present to attend the meeting in their city next year.

The Committee on Courtesies was next called upon and Chairman Doc Mason read a prepared resolution extolling the Chester and Wilmington locals for their very fine job as conference hosts and gratefully acknowledged the work of the various members of both locals who had worked untiringly to make the meeting and the entertainment the success that all present so enthusiastically agreed it had been.

The conference adjourned at 6:00 P. M. to meet in York in May, 1943, or, if government restrictions forbid travel, in the May following the end of the war.

JOBIE WHITE

Jobie White, president of Local 360, Renton-Auburn, Washington, and delegate to the 1939 Kansas City convention, died in Renton on Wednesday, April 8, 1942.

Mr. White was born in England and migrated to Washington in 1889. He was a charter member of the old Newcastle Local which was organized in 1914 and later transferred to Renton. It was largely through his efforts that Local 360 successfully carried through the depression years when there was little interest evidenced by the general membership.

Funeral services were held on Saturday, April 11th, Locals 76, Seattle; 585, Enumclaw, and 117, Tacoma, sent delegations.

ANSON BAUER

Anson Bauer, charter member and one of the nine men who organized Local 337, Appleton, Wisconsin, in 1933, passed away on Thursday, April 30, 1942. While Mr. Bauer was a fine trombone player, to him music was an avocation. He had been an honorary life member of the local since 1937.

Further details are not available at this time.

RANKFORD G. HOLLEY

Rankford G. Holley, vice-president of Local 587, Milwaukee, Wisconsin, and delegate to a number of conventions of the Federation, died recently in Milwaukee, Wisconsin.

Further details are not available at the time of this writing.

WALTER HAZELHURST

Walter Hazelhurst, for the past twenty-five years business agent of Local 143, Worcester, Massachusetts, and delegate to more than twenty conventions of the American Federation of Musicians, died in that city on May 13th.

Brother Hazelhurst was a clarinetist and during his earlier years traveled with circuses, road shows and played at New England summer resorts. He was born in Spencer, Massachusetts, the son of the late Joseph Hazelhurst who was a shoe

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worker in the Prouty Shoe Shops. Young Walter followed this trade for several years but decided that shoemaking was not for him, and he joined the Spencer Band as clarinetist.

In 1901, shortly after the Worcester Local was formed, Hazelhurst came to Worcester and secured an engagement as clarinetist in the Plaza Theatre Orchestra, a unit of the Poli Circuit. Edward P. Crosbie, president of the Local, decided that an organization campaign was necessary and he chose the newcomer, Walter Hazelhurst, as his assistant. For several years they carried on the campaign with the result that Worcester became one of the best organized locals in the Federation.

In 1917 Hazelhurst was elected full-time business agent, and from that time until his death he devoted all his efforts in the interest of the professional musician. He was state officer for Massachusetts and saw constant service in the New England area under assignments from the President's office. To the younger members of the local he was like a father. When obligating new members in the local, he always took particular pains to give them advice which would assist them in becoming model union members. He was a member of the executive board of the Worcester Area of the Boy Scouts of America.

Walter had suffered from a heart ailment for the past several years but had been able to attend to his duties until early in March. He took a turn for the worse on May 12th and passed away while eating breakfast on Wednesday, May 13th.

Funeral services were held at the Graham Funeral Home on Friday, May 15th. Thomas F. Gamble, First Assistant to President Petrillo, represented the Federation. Delegations from Boston, Providence, Springfield and Fitchburg attended. Interment was in Pine Grove Cemetery, Spencer. Survivors include two brothers, Francis C. Hazelhurst of Worcester and Joseph J. Hazelhurst of Spencer, and a sister, Mrs. Nellie E. Smith of Northboro, Massachusetts.

EMANUEL FEUERMANN

Emanuel Feuermann, one of the world's great cellists and a member of Local 802, died suddenly at the Park East Hospital, New York City, on May 25th at the age of 39. Death was due to complications which developed after a minor operation.

Mr. Feuermann, as a child prodigy, made his debut in Austria at the age of seven. At the age of eleven he appeared with the Vienna Symphony Orchestra under the direction of Felix Weingartner. In 1917 he was appointed teacher in the Cologne Conservatory, where he remained for six years. In 1929 he taught at the Berlin Hochschule where he remained until the Nazi regime came into power.

(Continued on Page Twenty)

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

NOT so many years ago, before radio receiving sets were in general use throughout the hinterlands of America, the accepted manner of bringing culture to small cities and towns was through means of Chautauqua circuit programs during the summer months. At one time during this halcyon period I was comparatively ignorant that such a movement existed until startled into awareness by a musician friend, a famous 'cellist who had experienced the rigors and excitements of a Chautauqua tour and wished to see how someone else might react to its torments and character-building excitement. In much the same way had occurred my first terrific encounter with a scenic (so-called) railway.

My 'cello-playing friend was a blond Dutchman with the adventurous nature of an Arctic explorer and would be ready, as I knew from past experience, to take on almost anything from a Beethoven sonata to a late supper of salmon sandwiches and English walnuts. So my idea of what the future held for me if I undertook this tour was amorphous, to say the least. He made no effort to influence me but suggested that I might find a fund of interesting experience and meet a variety of character and rural eccentricity such as flourished

freely in smaller localities and such as I might not soon have opportunity to confront or observe at close hand again. After listening to my friend for a week or two, we set out for Chicago where I was put through some simple paces as an accompanist and soloist of filler-in propensities. It was now hinted to me that solo playing by the pianist was of necessity curtailed by the fact that the pianos on these tours were often in a sad state of disrepair and at their worst could only be used sketchily as background for the 'cellist or singer. My curiosity was slightly whetted even while an ominous cloud, about the size of a cat's paw, cast a smudge of shadow on my nose. It was decided also that our territory would cover towns in Pennsylvania, West Virginia, Ohio and Maryland. This seemed to me a generous stretch of country to cover in a little over two months, but as it was undiscovered to me with the exception of the larger cities, I looked forward to viewing this personally unexplored terrain.

These preliminaries took place in September and it was not until the following June that our entertainment unit met, *en route*, in Pittsburgh. We comprised, besides 'cellist and pianist, a tenor and an ex-judge from Boston who delivered speeches on questions of national affairs. I was reminded that our party would spend each day in a different place as the programs were changed daily and we were just one of seven entertainment groups that followed each other with clock-like regularity. We opened that afternoon, appeared again in the evening and stayed the night in a neat little hotel whose owner, Mrs. Butt, had rather startlingly named her modest hostelry Butt Inn.

One could quickly sense what these concert and theatrical performances by the various groups of the Chautauqua circuit must mean in the lives of people who made up the usually large-sized audiences at our matinee and evening shows. As a general rule the performances were given in large tents which necessitated tent-boys whose job it was to see that tents were set up and taken down on schedule. Also traveling with the circuit were several superintendents whose work included general supervision of morale and morals. The tent-boys were all college students chosen for fitness of character and appearance and the superintendents were often of ecclesiastical persuasion, pleasant enough but bordering usually on the grim side. I remember one night I was invited to go for a ride (not in the sense of the later racketeering era) by some of the young bloods of the town. Having enjoyed the ride after the hot day had waned, we were crossing a small bridge on our way home when the open car turned over and spilled us all out without hurting anyone. Arriving at the place where the troupe was spending the night I found the superintendent waiting up to make sure that all the men under his supervision were in the house before he himself retired for the night.

POPI GOES THE LEGATO!

The audiences at our concerts were composed of varying levels of music appreciators from mothers with babes-in-arms to young boys and girls who usually sat at the back of the tent and whose high spirits often caused unexpected diversion. I remember one night when the girls were noisier than usual and were indulging in bottles of pop to counteract the hot night. The 'cellist and I were playing something that required at least a relative degree of quiet for its proper appreciation. Not receiving this, my friend, who had been accustomed to playing before symphony audiences who gave every attention during one of his solos, put his 'cello aside and rose to a flashing and imposing height and informed the frivolous young women, "Ladies, this is NOT a pop concert." Which I thought was a most accurate pun. It seemed that whenever V. the 'cellist, desired to play a quiet, poetic piece, which demanded silence on the part of the audience, noises descended on us from all sides. For instance on the evening when he was giving a delicate performance of Schumann's "Träumerei", babies began crying, a train rattled by and let out a terrific blast on the whistle as it passed, and the seasonal harvest fly was sawing away in the trees as though excited by music such as he had never heard before. Again the 'cello was thrust aside as my exasperated friend rose to meet the occasion vocally. "Ladies", he remonstrated to the mothers with ululant children in a voice of pain and sadness, "this is impossible! With the children crying, the trains blowing and the bugs clamoring in the trees, I am not able to play." Sitting down again, he waited until sufficient quiet had been restored to enable the music to be heard.

Then there was the time I was confronted with a piano from which the pedals had been removed. We were not able to discover what had become of these extremities but I have always wondered if it might not have been that some exasperated piano-teacher, whose nerves had been too far stretched while listening to careless pupils trying to cover up wrong notes with a too-free use of blurring pedal, had gone berserk and torn the offending members for all time from that helpless piano. Anyone who has tried to crawl over piano keys seeking in vain to produce the slightest legato tone without using the pedal to help do it will realize what a trial of nerves and temper that can be. The speaker of the evening was in the habit of playing "America" at the close of his talk and it was amusing to witness his amazement as he moved his foot around the space usually occupied by the pedals and then looked down only to discover that there were none. He announced loudly to the audience what was missing and wanted to be informed as to how I had found it possible to perform under the circumstances. As it was the only piano available, one had to play it or call off the evening's entertainment.

'CELLO, PINT SIZE

Another time, through some error in transfer, the 'cellist's instrument and all his music were left on one train while we changed to another. This was not discovered until too late to remedy for at least twenty-four hours. So an SOS was sent out through the town to find out whether or not such an instrument as a violoncello existed anywhere within the environs of the village. Finally, a small sized instrument was located and as that was evidently the only 'cello available our tall and stately artist must make shift with it as best he could. But during this search no one had given a thought about the lost music, until we began now to realize that an instrument was but half the battle. Asked if I could play the accompaniments from memory I replied that I had not thought of such a contingency but was willing to try. Fortunately, the pieces had stuck in my mind clearly so that the only discrepancy in the performance was the difference in size between the 'cellist and his instrument. This might have become an amusing sight had it not been for the aplomb and dignity of V. whose artistry could have easily encountered and vanquished a much greater obstacle. After that experience I found that my own stock of popularity had advanced about 50 per cent with my co-travelers.

Throughout the tour the 'cellist and I kept the musical standard of performance as relatively high as possible under trying circumstances. The singer, I'm sorry to say, gave the audience every hackneyed tenor solo that was ever heard, from "Mother Machree" to "La donna è mobile" and this made the rest of us so weary as the hot summer wore on that we began to play tricks on him. As a final number we usually joined the tenor solo with piano and 'cello and there we maliciously did our best to

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"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

MUSICAL QUIZ

(Answers on Page Thirty-two)

- In which American cities are the following famous schools of music located?

(a) The Curtis Institute of Music	(c) The Juilliard School
(b) The Eastman School of Music	(d) The Peabody Conservatory
- Who are the composers of the following modern American operas?

(a) Four Saints in Three Acts	(d) The King's Henchman
(b) Amelia Goes to the Ball	(e) The Scarlet Letter
(c) The Emperor Jones	
- From which symphony is the following taken?
- What do the following signify?

(a) <i>ad libitum</i>	(f) <i>pesante</i>
(b) <i>alla breve</i>	(g) <i>sautillé</i>
(c) <i>come sopra</i>	(h) <i>simili</i>
(d) <i>divisi</i>	(i) <i>tenuto</i>
(e) <i>all'ottava</i>	
- Which nation has a peculiar right to claim as its own the

(a) crwth	(c) bagpipe
(b) harp	(d) lur

throw him off balance by introducing terrific tremolo effects and *crescendos* of such power that instead of a simple song like "Happy Days Gone By" you would have sworn that you were regaled with an imitation of Italian opera at its most melodramatic. We tried to make the singer believe that it enhanced his voice but he appeared skeptical as to that.

I don't suppose that I shall ever again see as much of small-town life in America as I did that hot summer. Frequently we were able to drive by automobile from one town to the next and the expanse of beautiful country spread before our eyes was something not easily forgotten. Especially so in Ohio. Here there was a lush fertility expressed in the landscape that was voluptuously beautiful, and this sense of prodigality carried to the Ohio River region. Not long before our sojourn there the river had overflowed its banks and one could get some idea of the height of water at flood-tide by the marks just under the ceiling in the lobby of the imposing hotel where we spent the night in one of the larger towns. Helpless exasperation must express one's feelings at the thought of being at the mercy of such a powerful force of water.

The townspeople during our entire tour were invariably hospitable and appreciative of our efforts to entertain them and I shall always look back at that time as a most enjoyable excursion.

BOOKS OF THE DAY

By HOPE STODDARD

A WITNESS TREE, by Robert Frost. 91 pages. Henry Holt and Company. \$2.00.

The first volume Robert Frost has published in six years, "A Witness Tree" is the book of a poet who dares the pain of thought and a thinker who dares the pain of beauty. To describe the book one would have to express, in some strange verbal form, what a speed camera expresses photographically, to hold back the breathless rush of thought and feeling, that is, and diagnose in that single flick the elements of inspiration. No description has stamina enough to stay such rampant creativity and yet keep the substance viable. Not a phrase but would fall far short of the thing itself.

We might speak of simple subjects made stuff for poetry; of the compact thrice compacted; of the curtain drawn back suddenly on phases of life which—through their commonplaceness, their inevitability—have long been overlooked by poet and proseman alike: of the American idiom and tradition made lyric. But descriptions we cannot give. The poet has left no space for amplification. Each verse alone can describe itself.

The musician, unused to artistic expression save through tones, will find here as strange a set of new experiences as will ever be vouchsafed him. The soundless music of thought assumes form and metre. Rid of the dust of drudgery, words become new and strange, as though for the first time uttered by human tongue. And, if a Schubert happens to glance at, for instance, the one beginning, "Oh, stormy, stormy world", another immortal marriage of tone and verse may be solemnized.

It has been almost twenty years since the reviewer, on reading Robert Frost's "Birches", caught her breath at the realization that poets still roam this earth. Perhaps this review will be some slight return for this score of years made, if not unvaryingly luminous—life being what it is—at least lucid, by the discovery.

MUSIC COMES TO AMERICA, by David Ewen. 319 pages. Thomas Y. Crowell Company. \$3.00.

It is one thing to sense the recent development in musical comprehension in America—a growth to be compared only to the flowering of art in the Renaissance—to recall the time, only fifteen years ago, when most people could not even pronounce the word "Beethoven", much less hum themes from his symphonies, when those confessing a love for "classical" music put themselves as much apart as if they were students of Sanscrit or experts in calculus, when music teachers were thought of as long-haired misfits, unable to cope with the exigencies of ordinary living, and, having recalled those days, to compare them with the present era of lively musical awareness. It is one thing, we repeat, to sense such development. It is another to objectify it, to see it, even while one lives within it, from the spectators' viewpoint, and finally to set it down in black and white.

David Ewen in the present volume not only achieves this but also makes the growth comprehensible by describing the years of persistent, if indiscernible, subgrowth, deep rootings into our soil of the first seeds of culture. He describes humorously and sympathetically the early years when the "artistic" was confused with the "bizarre" (during the performance of "The Fireman's Quadrille" men in firemen's uniforms rushed on the stage with a hose spouting actual water . . . a toy locomotive ran on tracks across the platform for "The Railroad Gallop"); the ensuing decades of soloist worship, when ladies' societies "oh'd" and "ah'd" *ad infinitum* over Gottschalk's pallor and Lind's impeccability; and the era of orchestral and operatic competition, Thomas *versus* Damrosch, Hammerstein *versus* Conried. He points out that the whole tendency of this all-but-pioneer people was to lay emphasis on accessories of music rather than on music itself.

In speaking of the triumphant present, with music at last signifying to Americans an Art which is also each one's own

aesthetic experience, the author remarks on our new regard for homegrown composition, our enjoyment of concerts for their musical content rather than for their "big name" value, and our sincere desire to know more of the phenomenon which helps make life desirable not only in a possible future but in the difficult here and now.

It is a sensible, clear-eyed book, one that never gushes (we have had too much of that) and never unduly glorifies. Our aesthetic shortcomings are set down for citizens to face or shrug off, according to their state of cultural maturity.

ALL-AMERICAN SQUARE DANCES, by "Allemande" Al Muller. 48 pages. Paul-Pioneer Music Corporation. 50 cents.

Those of us who have found ourselves—during summer outings for instance—tumbled into a melee of joshing, jiggling couples, stomping on a broad barn floor, with straw bulging from lofts left and right and mild-faced cows in the deeper recesses breathing remonstrative "moos", have had to confess a bewilderment at the seeming inevitableness of always ending up—after repeated scurryings into the surrounding human welter—at the side of our original partners. How it came about was a puzzle indeed, since all we did was to go where we were gently shoved or to "pass over" at the beck of any Tom, Dick or Harry who seemed "in the know". The "caller", to us, was only a part of the orchestra, a sort of interlocutor giving a touch of drama to the scene.

Now we see, on absorbing "All-American Square Dances", that, far from being a bit of flotsam and jetsam in the main current of a mob scene, we were a very definite item in the pattern of a formalized dance, were serving, however inadequately, to bring each "set" to its logical conclusion. Our impression of being in a rough-and-tumble was caused only by the plethora of city visitors like ourselves who would certainly have scrambled the pattern but for sheer hypnotism on the part of the localities.

Sensing this, we can sense, too, how infinitely more enjoyable it will be the next time we attend a square dance to anticipate each movement, to be able to meet hand-clasp with hand-clasp, glance with glance, movement with movement. Al Muller's work teaches such items in so conclusive a manner that the most inexperienced can step through the quadrille, the lancers, square dances and reels, properly equipped in dress (see item on costumes), in manners (see item on etiquette) and in dancing skill. In short, here's full information for the most faint-hearted for dancing—or even "calling"—any one of these "sets" in barn, clubhouse or home. The music goes with it—forty-four old favorites with the calls for each.

MUSIC FOR FUN, by Sigmund Spaeth. 259 pages. Blue Ribbon Books. \$1.00.

The public is now being inveigled into a love of music with "short-cuts", as a cat is coaxed into the house with a saucer of milk. In other words, this book, and many others of the same order, are telling folks that music is delightful stuff (Here, take a sip!), convenient to come by, pleasurable to swallow and easy to digest. In fact it seeps right into the pores without any effort at all. Just a toy drum, a mouth organ, or eight wineglasses (filled at different levels) and—presto! you are enjoying music!

This sort of thing is all very well indeed and we are quite in agreement with an endeavor to make music seem both handy and hilarious, but someone (don't all rush at once!) should in the midst of all this joviality give a hint of that unpleasant truth that nothing of value is obtained, no high appreciation developed, without real effort, and, in the case of music, systematic, driving effort. This does not mean a desultory strumming and tinkling at assorted musical saws, pin fiddles, ocarinas and what not. It does mean an honest effort to know what music is all about through intensive training along accepted lines.

A book such as this is bait for the uninitiate and unaware; it is good instruction for mothers in directing the first steps of their babies along paths musical; it is even entertainment for those who like to view in retrospect various episodes of their musical development. It has, moreover, an interesting dictionary of "Common Swing Terms", a chronological chart of birth-and-death dates of famous composers and an excellent "America's Musical Problem" bit which places a finger exactly on the place that hurts. All that it lacks is the dictum—and what publisher will be brave enough to print it!—that the one way to achievement is the hard way.

Symphonic Recordings Review

By HARRISON WALL JOHNSON

During the absence of Dick Wolfe the Symphonic Recordings Review column will be conducted by Harrison Wall Johnson, noted pianist, writer and critic.

—THE EDITOR.

HANSON, HOWARD. The Lament for Beowulf, Op. 25. Victor Red Seal Album DM-889. Three 12-inch records, six sides, played by the Eastman-Rochester Symphony Orchestra and the Eastman School Choir conducted by Howard Hanson. Dr. Hanson has burrowed far into the past in search of this epic inspiration from a Northland saga. Almost unknown to audiences, it was given initial hearing in 1926 at the University of Michigan May Festival. The prevailing mood is generally one of sombreness and breadth of scope but the composer has successfully sidestepped a static quality that might easily have clogged the sense of forward motion in so richly woven a musical fabric. The choral work comes through with fine effect, especially the women's voices, as evidenced on the third record side. The forces of orchestra and chorus are well joined and contrasted and the piece is a decided addition to the ranks of recorded works of this type. Recording and performance are finely achieved. On the sixth side of the set is a Prologue from Dance Suite by Spencer Norton, a well-played, rhythmically entertaining contrast to the Hanson composition.

BRAMMS. Intermezzi and Rhapsodies. Artur Schnabel, pianist. Victor Red Seal Album M-893. Four 12-inch records, eight sides. Intermezzi, Op. 117, No. 1; Op. 117, No. 2; Op. 118, No. 2; Op. 118, No. 6; Op. 119, No. 7; Op. 119, No. 3; Rhapsody Op. 119, No. 4; Rhapsody in B Minor, Op. 79, No. 1. The playing of these Brahms pieces gives evidence of a well-balanced phase of Mr. Rubinstein's pianism. No suspicion of technical glibness mars the introspective moods of this intimate music. Even the two Rhapsodies give voice to the composer's turgid ironies with no untoward high-gearing. That is not to say that excitement is eliminated. The playing throughout is clearly articulated and tonally appealing.

Symphony No. 4 in F Minor, Tchaikovsky. Victor Red Seal Album M-880. Five 12-inch records, 10 sides, played by the NBC Symphony Orchestra under the leadership of Leopold Stokowski. One of the most frequently played and recorded of the four famous Tchaikovsky symphonies. There seems no reason at present for this release as there are several already on the market. However, Stokowski always has admirers who look forward with eagerness for each new recording of their idol. In this case they may find disappointment in store, for this is not one of the maestro's most distinguished recordings. Tempi are violated at the start and when we look for grandeur in the Fate motive we find only hurry and bustle and often throughout the symphony during *forte* passages, the resultant tonal mass leaves us in the midst of a musical jungle. At times a solo instrument will stand out with beauty of tone but these instances are too few to be satisfying. In the pizzicato of the third movement there is an effect of loss of unison when the strings should shoot their stinging arrows with absolute precision. The final movement is hammer-and-tongs and the end is so fast that it becomes impossible to hear or follow clearly. The recording is fair.

Symphony in G Major for Organ, Leo Sowerby. Victor Red Seal Album DM-894. Four 12-inch records, eight sides. Played by E. Power Biggs, playing the organ in the Memorial Church, Harvard University. In this work for organ Mr. Sowerby's admirers, who know him in the vein of "Comes Autumn Time" and "Irish Washerwoman", will find him exploring much greater depths and moving in larger spaces than they may have thought possible. This "Symphony" is built on tremendous scope and takes close listening to even partially grasp. It is an imposing work in three movements and four record sides are devoted to the opening, sonata-form movement. The playing is expert and the recording of the organ tone is as fine as any I have heard heretofore.

Suite in A Minor for Flute and Strings, Telemann. Victor Red Seal Album DM-890. Two 12-inch records, four sides. Played by the Philadelphia Orchestra under the leadership of Eugene Ormandy; William Kincaid, flutist. An unusually fine example of the classic suite for flute and orchestra by an 18th century rival of the great Johann Sebastian Bach, and bearing a direct relationship to the latter composer's suite for the same combination in B Minor. Beautifully planned and executed, in fact, music of the highest order. The performance and recording are ex-



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pert and Mr. Kincaid's flute can uphold the epithet "magical".

"L'Elisir D'Amore", Act II: "Una furtiva lagrima", Donizetti. Victor Red Seal Record 8112. "Rigoletto", Act II: Recit., "Ella mi fu rapita!" and Aria, "Parmi veder le lagrime", Verdi. Victor Red Seal Record. Sung by Enrico Caruso, tenor. Re-issues of two favorite arias by the great Italian tenor. The Donizetti aria is the better known of the two as a vehicle for Caruso's voice. The orchestra is the Victor Symphony.

"Toi Seule" (Tchaikovsky, Op. 57, No. 6) and "Que Devient Les Roses" (Gaston Paulin, Op. 110). Red Seal Record 8158. Sung by Grace Moore, soprano. Two contrasting songs that suit Madame Moore's voice with uneven success. The Tchaikovsky song fares least well, for in it the voice sounds somewhat shrill and is covered by the orchestra. In the Paulin selection, however, tonal and acoustical exigencies are far more pleasing and the song gets across to the listener. Wilfred Pelletier conducts the Victor Symphony Orchestra.

Overture to an Italian Comedy, Arthur Benjamin. Victor Red Seal Record 8157. Two sides. Played by the Chicago Symphony Orchestra under the leadership of Frederick Stock. A brilliantly colored piece of orchestral scoring full of rollicking high spirits and sustained gaiety played in fine performance by the Chicago musicians. First rate recording.

Suite for Orchestra, Corelli. Victor Red Seal Record 8111. Transcribed by Hans Kindler who conducts the National Symphony Orchestra. Another delightful example of the classic suite, in three movements. The opening Sarabande is played with sustained and expressive stateliness while the Giga and Badinerie give vent to a vital yet delicate rhythmic activity. Throughout, the playing is noteworthy for balance and tonal charm. Recording is of first rank.

"All the Things You Are," from "Very Warm for May" (Kern & Hammerstein), and "The Song Is You," from "Music in the Air" (Kern & Hammerstein), sung by John Charles Thomas, baritone, with the Victor Concert Orchestra, led by Frank Tours. Victor Red Seal Record 8110. Mr. Thomas' voice displays its well-known smoothness of delivery and tonal beauty. The songs might have had slightly less seriousness of projection and seemed still more in keeping with their musical genre. Excellent recording.

"Into the Night" (Clara Edwards), and "A Spirit Flower" (Campbell-Tipton), sung by Gladys Swarthout, mezzo-soprano, with Victor Symphony Orchestra, conducted by Wilfred Pelletier. Victor Red Seal Record 1001. Miss Swarthout's pleasant voice is heard to advantage in these two songs, although there is some lack of vitality that makes them sound more like lullaby music. "The Spirit Flower" comes off best, and it is good to hear once again this favorite of twenty years ago. The accompaniments are smoothly played.

"Russian Soldier's Song" (arranged by N. Vasilieff) and "Song of the Dance" (E. Donevsky), sung by the Siberian Singers, Nicholas Vasilieff, director. Victor Red Seal Record 1000. Russian male choir, singing some of their native music in forthright, sturdy fashion.

Ukrainian Folk Songs (arranged by Antin Rudnitsky), sung by Maria Sokil, with piano accompaniments by Antin Rudnitsky. Asch Recordings, 117 West Forty-sixth Street, New York City. Album of three 10-inch recordings. Eight settings of Ukrainian Folk Songs, sung by Maria Sokil, Ukrainian soprano, in interesting manner. The songs are of varied mood and have been given superb accompaniments by Antin Rudnitsky, who is Madame Sokil's husband, and evidently a composer of parts, himself. A welcome addition to folk-song recording.

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*The peace of nations cannot be secured
without arms, nor arms without pay, nor
pay without taxes.* —TACITUS.

BERT HENDERSON

MERE words are inadequate with which to pay tribute to this great Federation man.

Bert was interested in the musicians' union from the time he began playing piano in a dance band in Toronto. Shortly after he joined the local, he was made assistant Secretary of Local 149. He served for a brief time as Vice-President and was then elected President of the Local. He attended his first convention at St. Louis in 1923, and in 1927 was elected Canadian Executive Officer. For the past eleven years he served as Assistant to the International President.

Bert was beloved by all. He was a conscientious worker who gave unstintingly of his time and energy to help the organized musicians. He was interested in the entire membership from the humblest to the greatest. No problem of a member or local was too small to receive his earnest consideration, none was too great for him to tackle. He was eminently fair, honest, sincere, and indefatigable.

As a colleague and friend he left nothing to be desired. He was one of the veritable pillars of the Federation.

Although he was taken from our midst, he will live in our memories forever.

The Citizen-Soldier

ON Army Day our President dignified the people of this nation with the title of "Citizen-Soldiers." Total war is democratic warfare, for it touches the way of life of every man, woman and child. The battlefield is not only in the clash of armed men, but in our air-open cities, in our unsleeping factories, on our farms. Total war calls for total mobilization. That means not only the mobilization of fighting power, but of working power. It is a challenge for the moral enlistment of each and every one of us until Victory is achieved.

A citizen-soldier is not the regimented slave of a dictator, but the proud inheritor of those sturdy pioneers who banded together voluntarily for the protection of their homes and families.

A citizen-soldier is one who puts patriotism before personal desires, who will give the same selfless devotion to the work for victory as the soldier, sailor or marine gives to the fight for victory.

A citizen-soldier is one who can put aside pride to work where he can be of most service, at the task at which he is most proficient, accepting with equal willingness, a post of command or a position of service.

A citizen-soldier is one who will cooperate with his fellow-workers or with those in command, putting aside personal prejudice or deep-rooted resentment, or misunderstandings, in order to work shoulder to shoulder with them for the ultimate preservation of the ideals of all.

A citizen-soldier is one who is self-controlled, who can guard both his tongue and his thoughts, who will neither give out information which would help the enemy, nor pass on the planted poison of hatred toward any racial, national or religious group, by which the enemy hopes to destroy our national unity.

A citizen-soldier is one who coordinates his or her energies whether it be in workshop, on the farm or in the home, in an uncomplaining, cheerful and neighborly all-out effort to make this a united nation, the United States of America.

We are all "Citizen-Soldiers." It is up to each and every one of us to live up to the honor paid us. If we fail, our court-martial will be before that strictest bar of all—our own conscience. If we win, we will have kept that most important thing of all—self-respect.

The Supreme Test

IN a recent speech before the American Society of Newspaper Editors, Donald M. Nelson made these thought-provoking remarks: "Our free institutions are meeting their supreme test.

"Our enemies say that free institutions are inefficient; therefore they have abolished them. They say free labor cannot serve a war economy efficiently; so they have destroyed free labor and made every worker a slave. They say free industry cannot be as useful in a war economy as state-controlled industry; so they have put all industry under tight controls and made of every industrialist a servant. And they say that a free press is a hindrance to a nation which is fighting for its life; so they have destroyed the free press and made of every editor a lackey.

"It is up to us to prove that they are wrong—by showing that our free institutions, our free labor, our free industry and our free press, give us more strength than they can muster through all their controls. We shall prove it in the way of free men, by . . . showing that free men driven by their own loyalty and determination are better than slaves driven by their master's lash."

The free institutions of this country must meet this supreme test or perish. There is no middle ground. No one who knows the history of this nation doubts they will meet it. There have been delay and waste. There has been stupidity in government and industry and in labor. But these are little things, lost in the picture of American achievement.

All our freedoms depend on one another. Without freedom in industry we could not have freedom of labor. Without freedom of the press we could not have free, representative government. Dictatorship, by its very nature, must be all-encompassing. It must destroy all freedoms—for all freedoms are its enemy.

We will win this war in the way of free men. And while we are winning it, we must make sure that when the war is over we will have a world in which men may still speak their minds, still do the work they want, still operate their own businesses. That is the kind of world we are fighting for, a world in which every man, no matter what his origin, is free to go as far as his abilities can take him.

Synthetic Rubber

THE effect of Axis victories in the Far East is the loss of our rubber supply. In 1940 this country imported 650,000 tons, and almost every pound of it came from countries now blocked off by the Japs. For 25 years chemists have been developing a rubber substitute. But production of the product was not pushed so long as there was an abundance of cheaper natural rubber. Now the cost question has gone out the window. The United States must have rubber to win the war. Hence the present pressure on industry to produce a substantial quantity of a rubber substitute. Prior to December 7 plans were under way for producing 10,000 tons per annum of a synthetic rubber out of petroleum. Subsequently the government raised its sights to 40,000 tons, a goal expected to be realized some time in 1943. Now the program is being further enlarged to 400,000 tons.

It is said that it will take a year and a half to get plants erected and in full operation. In the meantime the government has enough reserve rubber stocks to cover war needs and a little more. Owners of automobiles must take unusual care to make their present supply of tires last to the ultimate mile.

For Whom Are We Fighting?

By RUTH TAYLOR

THREE months ago, the pessimists were those who said "This will be a long war." Today that is the slogan of the optimists. The pessimists say, "You know we can lose this war."

Make no mistake about it—the altruists to the contrary, we are today fighting for survival, for our own lives and those of our families, for our own possessions, for the right to work where and at what we choose, and for the preservation of our own way of life.

This time we are not fighting to make the world safe for democracy. We are fighting for the right of democracy to live. We are not fighting some one else's war. Whoever fights our enemies, fights with us at the moment. We are not obligated to accept what they think or believe. We are fighting on our own as they are fighting on their own. Where we have a common bond of faith in the sanctity of the individual, as in the case of the British, we can fight as one. But what we are fighting for is our own lives and the right to live those lives as individuals, equal under the laws we make ourselves.

The enemy boasts of the unified action of their people as against the disorganized action of the democracies. We must prove that cooperative action, free men working together, each in the place in which he can best serve, is stronger than unification under duress.

In a War of Survival we cannot afford the luxury of fighting among ourselves. There must be no hatred, no continual sniping attacks on one group or another. The enemy wants to disrupt us—and the spearhead of their attack is prejudice. They focus the attention of our people on minor points of disagreement, playing down those basic principles upon which we are all agreed. They hope by so doing to split the nation and bring down defeat upon us.

We must fight as Americans—for America, and for ourselves. We must keep ever before us those great lines of Stephen Vincent Benet. "I am American. I intend to stay an American. I will do my best to wipe from my heart hate, rancor, and political prejudice. I will sustain my government. And, through good days or bad, I will try to serve my country."

The Federation Convention

BY the time the June issue of THE INTERNATIONAL MUSICIAN reaches the membership, the 1942 Convention will have become history.

The Convention of the American Federation of Musicians is its Congress. Every local is entitled to representation, and through the system of checks and balances provided by its founders it is impossible for any small group of locals to control a convention. No labor union is more democratic. Legislation adopted by our conventions is the result of compromise to meet the conditions of all locals from the smallest to the largest.

Members should bear this in mind when observing new legislation that has been adopted by your Congress for the best interests of the entire Federation. The democratic system is the American system, and the American Federation of Musicians is an example of the best workings of such democracy.

Your Store

EVERY day or so, we Americans make a shopping trip. We may go to an independent store or a chain store, a department store or a super-market. We may want food or clothes or hardware or furniture. Whatever the circumstances, the store we patronize is one of the marvels of the Twentieth Century.

Perhaps you live hundreds or thousands of miles from the great producing centers of the country. But your store, or a store within easy driving distance, offers you the same goods, at the same prices, as are offered in the biggest cities. And it provides you with just about the same kind of service.

Nowhere else on earth has retailing been developed to the degree of service, economy and efficiency which is commonplace in the United States. Nowhere else on earth does retailing cater so well to so many different kinds of consumer tastes. That is one of the reasons why the American standard of living is the envy and wonder of the world.

War demands will produce changes in our stores. Some goods will disappear, others will grow scarce and costly. And so today modern retailing is pushing suitable substitutes, and educating the public to buy more wisely. Modern merchandisers are rendering you and your family a service that really deserves the adjective "vital."

What Fire Can Do

WHAT fire can do was spectacularly demonstrated in New York harbor when the gigantic liner Normandie burned and rolled over on her side in 40 feet of water. This super-ship, which represented an investment of some \$60,000,000, was being converted for use by the United States Navy. Whether she is a total loss is not yet known. At best, many months and a tremendous expenditure of money, labor and materials will be required to refloat and repair her. And the vast damage was done in a few brief hours.

There is a lesson in this for all America. Few communities possess military assets of great value. But all communities owe it to the country to fight fire to a standstill as a direct aid to the war effort. Throughout the country, even the smallest factories and machine shops are being given arms orders of one kind or another. A plant may make, as an example, only a certain type of screw for a gun—but if that plant is destroyed by fire the assembling of the finished weapon may be delayed for weeks or months. War production demands the cooperation of all, from the smallest to the largest. Each plant is part of a gigantic chain. If one link, no matter how seemingly minor, is broken, a waste of precious time is the inevitable result.

In times such as these, we cannot leave the control of fire to "the other fellow"—we can't even leave it to the organized fire-fighting groups. We must all help. We can help by doing everything in our power to make our own property safe from fire. And we can help by joining in civil defense organizations, which are putting fire prevention high on their list of objectives. Fire is the ever-present ally of this nation's enemies.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

TO A YOUNG PIANIST

And these two hands that have within their grasp
The wizardry to speed a winged note,
Must hold a rifle now with rigid clasp
And learn to loose the death-cry from its throat:
How strange that he, whose fingers loved to sing
The old and treasured songs set down by pen,
That thrilled to speak of love, and life, and spring
Must silence now the songs of other men!

He smiles, "It is my country's voice I hear,
The land that gave me dreams and made them live,
And when she calls in anguish and in fear
I'll answer with the best I have to give.
What tho' my hands grow stiff and lose their skill
As long as freedom's music echoes still!"

—Louise in Chicago Tribune.

By the rivers gently flowing,
Illinois, Illinois;
O'er thy prairies verdant growing,
Illinois, Illinois;
Comes an echo on the breeze,
Rustling through the leafy trees,
And its mellow tones are these—
Illinois, Illinois!

IN such picturesque setting, in the hospitable city of Decatur, the Illinois State Conference convened on April 26th. Aurora, Belleville, Bendi, Bloomington, Cairo, Carterville, Champaign,



Chauncey Weaver

Chicago, Collinsville, Coal City, Danville, Decatur, East St. Louis, Edwardsville, Farmington, Jacksonsville, Joliet, Kankakee, Lamont, Mattoon, Murphysboro, Pekin, Peoria, Streator, Springfield, Waukegan, and Lincoln, represented by forty-five delegates composed the gathering.

President Percy Snow and Secretary G. W. Pritchard, both of Local 284, Waukegan, were in their accustomed places.

President Clarence C. Selp of the Decatur Local sounded the initial note of welcome and then introduced the well known Federation veteran, Charles P. Housum, who called attention to the fact that the current year completed a half century of organized existence for the Decatur Local. In 1899 Local 67 severed relationship with the National League of Musicians and became affiliated with the American Federation of Musicians as Local 89. Brother Housum was the last secretary of the old National League and still holds the old charter list and the original records. He is the only member left having held continuous membership in both locals down to date.

Deep interest in Federation matters was evidenced by delegate reports from the different locals, the problems arising here and there and the pointed questions asked. These were healthy symptoms. The stress of the times has quickened the energies, and while there are many critical situations to meet, there was an atmosphere of hopefulness that the current storms would be weathered and better days lie ahead. However, the conference took a firm stand upon the everlasting problem of "free music", and adopted a set of resolutions which embodied the following:

Resolved, That the practice of the musical profession being the vocation through which musicians derive compensation for the support of themselves and families, and the means with which to purchase bonds and stamps, and to respond to all other demands being constantly made upon them, the Illinois Conference of the American Federation of Musicians protests the rising tide of community insistence that "free music" be accorded the manifold functions and enterprises regarded as essential to the promotion of a cause, and to the end that musicians be given a status in harmony with all other craftsmen, workers, and general employees who receive pay for services rendered.

One of the most illuminating features of the session was the report of Delegate H. D. Mount of Springfield, that 172 municipal bands have come into existence under the new state band law.

Following a bountiful repast tendered by the entertaining local came the election of officers. President Snow and Secretary Pritchard were retained as worthy and capable officials and the following were named as executive board members: William Schmidt of East St. Louis, A. J. Shimanek of Kankakee, Charles Nicholls of Lamont, Clarence Selp of Decatur, and E. C. Washer of Champaign.

The fall conference session will be entertained by Local 27 of Joliet.

The Wisconsin State Conference of the American Federation of Musicians takes membership welfare seriously. It believes in the cause. Its notaries do not hesitate to assemble twice a year if incidental emergencies warrant it. This explains why nineteen local units sent eighty-two delegates to take part in the deliberations of the conference which convened at Wisconsin Rapids on May 3.

By the way, Wisconsin Rapids has a very strong liking for convocations of this nature—the one described herein being the third held in that city within a period of six years.

The conference was held in the hospitable Witter Hotel. From all parts of the state they came—undeterred by crowded trains or long automobile drives. Outside visitors were Edward Ringius of St. Paul, Local 30; Stanley Ballard, Minneapolis, Local 73; Claude E. Pickett, Des Moines, Local 75; Traveling Representative W. B. Hooper of Elkhart, and the writer.

The conference is thoroughly organized for business sessions; the work is kept well in hand; there is no confusion.

President V. Dahlstrand of Milwaukee, and Secretary W. Clayton Dow of Racine, are old hands at the job and keep things moving.

The locals represented were Manitowoc, Racine, Milwaukee, Monroe, Eau Claire, Beloit, New London, Green Bay, Wausau, Waukesha, Antigo, Fond du Lac, Stevens Point, Watertown, Abbottsford, La Crosse, Kenosha, Sheboygan and Madison.

Each local was represented by delegates who knew their own home problems and each one presented a clean-cut analysis of the home situation. Traveling bands, dance bands, hill-billy bands, and municipal bands all passed in critical review. Battle is being waged in behalf of a municipal band bill, and the usual poly-foxing in legislative halls is in evidence. But the issue is being handled intelligently by the musicians, and there is reason to believe that victory is not so very far away.

The conference session was opened with an invocation by Rev. James Madison Johnson of the Episcopal Church; John Krohn of the Central Labor Union, brought greetings from organized labor as a whole; and Secretary Martin Lipke presented the gathering with "the key to the city". (More about that key anon.) The conference delegates and visitors were tendered a fine dinner at the Episcopal Guild Hall—being led from the convention hall to the feast by the splendid city band under the leadership of E. A. Lambert.

During the dinner hour, Lorrle and Allie Sackett sang one duet after another in a fascinating style which caused many to wonder why Major Edward Bowes had not included them in his talent constellation before now. Jack Muehlstein, baritone, accompanied on piano by Mrs. Gertrude Kellogg, local member, ably added to the entertainment program.

The conference session closed at 6:00 P. M. President Dahlstrand, Vice-President E. H. Sorenson, Secretary Dow and Treasurer C. H. Schoeckert, were official holdovers, until the next meeting.

The evening hours were devoted to the mazy dance—inspiration being afforded by Frank Wilde's Troubadours.

The next conference session will be held in Milwaukee, October 4th.

Would you be hale and hearty?
Then eat Wisconsin cheese!
Joy-tang for any party;
Your palate it will please.

Tales of the Wisconsin Woods

Wrote Shakespeare once upon a time:

You may as well forbid the mountain-pines,
To way their high tops and make no noise,
When they are fretted with the gusts of Heaven.

—"Merchant of Venice",
Act IV, Scene 1.

And this our life, exempt from public haunt,
Finds tongues in trees,

—"As You Like It",
Act II, Scene 1.

This is the story of a wooden key. When Secretary Martin Lipke welcomed the conference to Wisconsin Rapids, he signaled the cordiality of home city feeling by the presentation of a mammoth wooden key, symbolized as the instrumentality which should open the city's portals and usher the visitors within. The key was of massive construction and stimulated an interesting line of reflection. It was made out of the wood taken from a Wisconsin pine.

THE MOST TALKED ABOUT MUSICAL INNOVATION IN YEARS!

TUNE-DEX

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TUNE-DEX, INC., 1619 Broadway, New York City, N. Y.

The tree was once a stately monarch in Badger State woodland. For long years it defied the wind and the storm. In its swaying branches the crows built their nests. Upon those fir-lined limbs summer and winter winds played their sostenuto and diapason strains. From out that symphony of woodland sound long since came the phrase, "the murmur of the lonesome pine!"

One day that pine tree fell. Was it the shattering of a lightning stroke, or the woodsman's axe—which laid that monarch low? That mystery we cannot fathom.

We have already referred to Secretary Martin Lipke. For years he has been a slide trombone player. Probably little did he dream of the task which those right-hand to-and-fro slip-horn oscillations would some day bring him. But the fullness of time brought a piece of that pine tree into conjunction with Lipke's hand. That trombone right-hand had paved the way for the wood artificer and it was Lipke's skill which moulded the chunk of woodland pine into the beautiful key which welcomed the recent Wisconsin conference and which as token of city pride and hospitality will doubtless welcome other visitors in days to come.

How strange, yet interesting the pattern sometimes woven on the loom of life!

We notice the following going the rounds of the press, accredited to James J. Davis, but without further identification as to whom the author may be:

If industrial leaders generally realized the psychology of music—its influence and its effect upon the workers—the music period would have its definite place in every day's activities. For the real secret of success in any business is contented, satisfied, willing workers—and music regularly brought into the daily life is the greatest and most effective influence in creating such helpers.

We have an idea that the writer may be United States Senator James J. Davis of Pennsylvania. Whether senator or constable—the paragraph is impregnated with rich food for serious thought.

In the picturesque city of Marquette the Upper Michigan Peninsula Federationists held their conference on Sunday, May 17th. Those who have never chanced to visit that section have missed something mightily worthwhile. When Nature dons her Spring-time garb up there she reveals an entrancing picture of fairy-land. There are vistas of the "forest primeval"; sections of hunter and fisher paradise; skies which can smile or weep as the mood of the hour seems to suggest, and a people whose hospitality is as natural as the atmosphere which they breathe.

The question might be asked, Why two conferences in the same state? Nature has already answered the query. Lake Michigan is a formidable barrier to speedy transportation between the sundered sections. The Upper Peninsula has a quarter of a million population. Circumstances justify the existence of the conference which is already functioning in a vigorous and intelligent fashion.

Three locals, Escanaba, Iron Mountain and Marquette, comprised the conference above mentioned but they were represented by twenty delegates who knew exactly what they were there for. Their problems exemplified kinship with those which confront all other Federation locals. The traveling dance band, the varied types of taxation, free music, interpretation of the laws—all furnished themes for animated discussion. Everything said and done reflected loyalty to the dominant cause.

The Upper Peninsula Conference is offered by President Gordon A. Lawry of Marquette, Vice-President Charles Biola of Iron Mountain, Secretary-Treasurer Harry Greenleaf of Marquette, and Carroll Dauck of Escanaba.

Marquette Local 218 arose to the occasion of conference entertainment in a fine

way. The business sessions were held in the Roberts Sylvan Sanctuary, where a Birdland Symphony Orchestra is ever playing and from the beauties of which the visitors were reluctant to leave. The climax was an all-you-can-eat banquet at the Cinderella Hall, also located in beautiful rural environment, and which was later addressed by President James Perino of Iron Mountain, Traveling Representative Henry Pfizenmeyer and the writer. Local Treasurer Glen Wilson served as toastmaster.

Local 218 has a membership of eighty and is officered by President Robert MacDonald, Vice-President James Belland, Secretary Gordon Lawry, Treasurer Glen Wilson.

During the summer season the beautiful parks resound with the music of a band of forty-five pieces under the direction of Martin Johnson.

The conference expressed its appreciation of the entertainment courtesies extended by Mrs. Roberts and her son Horace.

Announcement of the passing of John B. Quick, for several years secretary of Local 586 of Phoenix, Arizona, brings a pang of deep personal sorrow, and revives many memories of the long ago. John was a Des Moines boy. Full of the musical urge it was the drum which appealed to his boyish fancy. He speedily demonstrated that he had made the proper selection. We remember keenly his formal entry into the orchestra pit of the Berchel Theatre. He performed like a professional from the very start. He made a hit with the leaders of traveling musical shows. Every one liked him. About 1920 the "go farther west" fever caught him and to Phoenix he went—securing immediately a position with the Rialto Theatre. From there he went to the new Orpheum where he remained until sound pictures eliminated the theatre orchestra. He was not the kind to remain idle and soon organized "Quick's Drum Shop" which later developed into "Quick's Music Store and Drum Shop". On April 26th a special meeting of the local had been called. On that same morning John was scheduled to register for selective army service and told the local he might be late. When after a long wait he failed to appear a committee was sent to investigate. At his place of business his lifeless form was discovered—a half-written letter in his typewriter indicating what he was doing when the final summons came. John died at the age of forty-seven years, seven months and twelve days. He was a member of Otley Lodge, F. & A. M., of Perry, Iowa, and of Pyramid No. 1, Ancient Order of Scots. His wife, Rose, survives him. Final rites were conducted by Reverend Carlen Heydon, in which the American Legion also had a part. Time will not obliterate the memory of John's chubbiness and smiling face and the fine felicity with which he performed his work. Many Des Moines musicians will recall his local career and deeply regret that the end should come when life seemed fair and so full of promise.

"On the Banks of the Wabash", not so very far away, to wit: Within the cultured atmosphere of Purdue University at Lafayette, Indiana, the Hoosier Conference of the American Federation of Musicians held convocation on Sunday, May 24. Twelve locals represented by twenty-seven delegates participated. The dozen locals comprising the list were: Indianapolis, Anderson, Marion, Fort Wayne, Kokomo, Lafayette, Hammond, Elkhart, Warsaw, South Bend, Bremen, and Muncie.

President L. B. Elmore of Lafayette presided; Abe Hammerschlag of Indianapolis was the official scribe, and Fay Bloss of Bremen, was the financial monitor.

Problems, similar to those in other jurisdictions, occupied the delegates' attention. Interpretation of the Social Se-

curity laws; how to hold the traveling bands within the limits of their jurisdictional status, how to force recalcitrant secretaries to answer correspondence, how to maintain harmonious relationship with high school band organizations, how to prevent ordinary patience from taking on the hectic hue of human exasperation when compelled to wait for judicial interpretations of the state income tax law were a few of the nuts awaiting the crack of well-directed hammers.

The debates were of a high order, and positions assumed were well defended.

At the noon hour all delegates and visitors were guests of Local 162 at a well relished dinner served in one of the university dining halls—after which all were taken to the beautiful Music Temple which is included within the university circle.

President Percy Snow and Treasurer Stockstill of Local 284, Waukegan, Illinois, were guests of the conference.

Executive Officer Chauncey A. Weaver was present under commission from President James C. Petrillo.

Hugh J. Gormley of Indianapolis, general representative of the American Federation of Labor, delivered a thoughtful address on the critical problems confronting his organization.

The Lafayette local exercised the part of entertaining host in perfect fashion. It has a membership of 150. It has just completed arrangements for a series of twenty summer band concerts for a band of thirty pieces. The local official roster is as follows: President, Glen Wright; vice-president, Charles Beisel; secretary-treasurer, L. B. Elmore; business agent, R. R. Printy; sergeant-at-arms, William Shrigley.

The conference was brought to a formal conclusion by the election of the officers above first named, together with an executive committee composed of H. James Flack of Fort Wayne, C. R. Covington, and E. C. Souders of Muncie.

Executive Officer Weaver conferred the obligation. Muncie was accorded the next conference and the conference was terminated by handshaking and farewells.

*Those friends thou hast,
And their adoption tried,
Grapple them to thy soul
With hoops of steel.*

—"Hamlet", Act I, Scene 3.

Elsewhere in this issue of the INTERNATIONAL MUSICIAN appears announcement of the sudden call which came to Brother G. Bert Henderson, Assistant to President James C. Petrillo, while attending the Pennsylvania State Conference at Chester on May 17th.

How we shall miss him! Our acquaint-

ance began back in the days when he was president of Local 149 in Toronto—in the long past Dave Carey days. Bert was a fine character. Coupled with integrity of purpose was a high order of executive ability. His efficiency, displayed in his home local, attracted the attention of former President Joseph N. Weber and he was added to the headquarters staff in New York. The change in official administration did not change Bert's status. President Petrillo retained him and we have heard the latter express warm appreciation of Bert's ability. Bert knew how to meet people; he could solve intricate problems; he could secure results. We saw him last at the April meeting of the National Executive Board and thought he never looked better. He fell by the wayside in the performance of duty. His passing will sadden the hearts of multitudes. Our place is among those who deeply mourn.

Another Federation veteran has dropped out of the ranks. Our long-time and loyal friend, Walter Hazelhurst, was stricken with heart trouble on the morning of Wednesday, May 13th. He had been very ill for the past three months. He had been a member of Local 143, Worcester, Mass., since 1901. He was a clarinet player, had been a theatre musician, and had traveled extensively, but his notable work was as the business agent of his home local. From the success he had in that capacity we would say he was the ideal business representative of a musician's union. He could look ahead; he knew how to handle current situations; his counsel was valued by labor interests generally. He was president of the New England Conference from 1923 to 1927. We are unable to recall when we first met Walter—it was at a national convention—since which time he has invariably appeared as a delegate. He served on important convention committees. He did not rush into the arena of debate, but when he did feel called upon to speak he knew the merits of the controversy and speedily demonstrated his mastery of the subject. Elsewhere in this issue will appear a more detailed biographical record. We have been deeply touched by his going hence, for his many manifestations of good-will have helped to enrich the years of service we have sought to render. Our sympathy to Worcester Local 143 and his sorrowing relatives and friends.

What is so rare as a day in June?
Nothing; Nature, when it is in tune,
Resounds with music so fine and grand;
Fills all the sky and the sea and land—
With Heaven and Earth in sweet commune;
Young lovers feel it is time to mate;
Embark their craft on the sea of fate,
Then something happens the scene to mar—
Young men are called to the field of war!

SING THE NATIONAL CAMPAIGN SONG
REMEMBER PEARL HARBOR BUY WAR BONDS

Until That Rising Sun Is Down

By FRANKIE KELLY, ROSCOE BARNHART & NEALE WRIGHTMAN
The Campaign Song of a Nation at War

Orchestrations, 50c Full Band, 75c

NEALE WRIGHTMAN PUBLISHERS

30 West Washington Street

Chicago, Illinois

Technique of MODERN DRUMMING

by CHARLES BESSETTE

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

FOURTH RUDIMENT—NINE-STROKE ROLL



Charles Bessette

Indiscriminately with a snap. Such an ending should be made only when called for in the notation. When the music does not call for the single stroke roll, none should be made. The performer should simply stop rolling without a single stroke. (Incidentally, since one roll relates so closely to another, the advisability of saving all of these articles for reference becomes apparent.)

THE nine-stroke roll is really nothing more than an adaptation of the five-stroke roll. It is played from hand to hand the same as the five, and, like all rolls, should be practiced slowly at first and gradually closed. It is advisable in closing a roll (as shown in the illustration) to quicken the sixteenth notes without changing the tempo. After considerable dexterity has been gained in the nine-stroke roll it should be practiced as is illustrated below under the heading, "As Applied to Music".

In orchestral and band drumming the attack is important. All rolls commencing upon an accented pulse should be attacked with an accent in the exact time-place in the measure. The effect described may be compared to the cornetist's attack. (The cornetist makes a tongue attack and sustains the tone in continuity throughout the indicated length.)

Until a good roll attack is developed the drummer is apt to anticipate the pulse, and those who do not anticipate are likely to develop a characterless attack. The end of a roll is also important. Too many drummers end all rolls

FINGERING



As Played On The Record



As Applied To Music



Bobby Christian, Chicago, is house drummer at N. B. C. and a most capable fellow, a fine musician and an excellent vibraphone player. He has also made some nice arrangements.

Tommy Thomas is drumming at the State Lake Theatre, Chicago. He is an excellent authority on all drums and percussion instruments, has studied with some of the finest teachers and was a recent pupil of Arthur Layfield who gave him advanced training in the fundamentals of tympani playing.

Lou Singer is another pupil of Arthur Layfield who has studied quite extensively on tympani; he is also a fine vibraphone player and excellent drummer. In his spare time he is associated with the present writer in the latter's teaching study at Rockefeller Center, New York.

THE TRUMPET FORUM by Hayden Shepard



Hayden Shepard

A READER'S query regarding the correct position of the fingers when playing the trumpet suggests that the subject of fingering and the position of the fingers might prove of interest. Trumpet playing, unlike a good many other instruments, the manipulation of which depends largely on the strength and position of the fingers, requires practically no strength at all. Agility only is necessary. Therefore whether or not a player employs the tips of his fingers or keeps them flat is relatively unimportant as the arch, so vital for strength, is not required. However, from the standpoint of appearance having the fingers arched and playing on the tips presents a much neater picture.

It has been pointed out repeatedly in these columns that the trumpet is primarily a lip instrument, meaning of course that the pitches are controlled by the contracting and relaxing of the muscles in the face and lips. The valves serve only to increase the length of the tubing so that the various overtones of a given length may be played. Obviously, what difficulty such acquirement entails will be found when fingerings involving the third valve are employed. However, this should not prove too great a stumbling-block, since the third finger does not have to be used in conjunction with the little finger. It is the combination of the last two fingers which causes the difficulty on instruments employing four or five fingers instead of three. If you are one who considers fingering on the trumpet a major difficulty, by all means get to work on it, for it is perhaps the easiest technical difficulty to overcome. Practice of scales, both major and minor, in various forms, is of most benefit, since the playing of them employs practically all of the cross fingerings and awkward combinations. However, for those of you who have more than average difficulty I would heartily recommend Herbert Clarke's "Technical Studies for the Cornet, Second Series". In this book will be found intricate and interesting cross-finger exercises.

MUSICIANS IN THE SERVICE

The attitude of some of my pupils about entering the military service of our country has recently caused me some concern. They fear that this period will put a serious check upon their musical career, as they seem to think that, once in the service, they will never have an opportunity of touching their instrument again until the war is over. This is entirely untrue. Music in the army plays a very important role, not only for military drills and rituals but for entertainment and morale as well. The popularity of the modern dance band has naturally increased the number of young men who have taken up music as a profession and the band in any of the branches of the service is a desirable unit. Because of this increased number of good musicians competition is keen. This does not mean, however, that you have to be one of the world's greatest performers to rate a position in a band. Aside from the benefits to be derived from life in the service, it is highly probable that the experience gained in playing in a military band will prove to be of inestimable value.

PEDAGOGICS

GUITAR STYLISTS ...

By CHAUNCEY C. LEE

PART II

A STUDY of broken chords and arpeggios will show the value of the guitar as a background instrument not strictly confined to rhythm, but many beautiful solo effects can also be obtained with the finger style guitar. The examples which follow are also from the Waltz Study by Giannelli.

It is impossible to play them as written with a plectrum. In "A" the first note in each group in the upper voice and the bass note A must be struck simultaneously to get the desired effect. By giving them a slightly detached sound, it can be played with a plectrum but the effect is destroyed. "B" shows the unbroken tremolo which requires a simultaneous attack of the first tremolo note with the bass note.

Another form of the tremolo is shown in the next example taken from Tarrega's "Recuerdos de la Alhambra":

In this form, the tremolo is not continuous, but the note struck with the thumb must be evenly separated from the first note of the tremolo group or the effect will be jumpy. This tremolo can be played with a plectrum but never with the smoothness attained with the fingers.

The simultaneous attack of two or more notes on adjacent or widely separated strings always gives a different effect from that produced when the notes are played separately:

Most guitar chords, even with the fingers, are played as in "B". The notes are played one after the other, from the lowest to the highest, but with sufficient speed to produce the effect of being struck together. But for effect, there are times when the chord must not be arpeggiated but struck solidly. This is impossible with a plectrum.

I have heard guitar players who have developed a technique whereby they employ the use of certain fingers together with the plectrum in order to produce the effect. This is an admirable accomplishment, but there is always a difference in the timbre of the tone produced by the plectrum and the tone produced by the fingers.

The following example is from an arrangement of "Moonlight on the Ganges":

In order to bring out the duet between the 6th and 4th strings, they must be played as indicated. Also, the two last chords in the second measure must be struck solidly. Open formations such as this progression of ninth chords are always effective. Many times, the entire idea is changed if a closed formation is used. For example: the C major 7th chord, in the 5th measure, will not have the same effect if voiced any other way.

These examples have been taken from solo arrangements meant to be played on the guitar alone and might be called specialized examples. But I think they serve to illustrate a style of guitar playing that can be used to great advantage by the modern orchestra.

I wish to repeat that this is not a recommendation for anything like a switch from the Rhythmic plectrum guitar to the melodic finger style guitar. Such a change would result in a definite loss to the orchestra. But, with the advantages of electrical amplification in mind, it is an attempt to show that there is a place for the well-trained finger style guitarist in the modern dance band.

VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

A monthly column devoted to the newest developments in the technique of the instrument. Questions and contributions from the reader are invited. A notebook on Modern Violin Technique can be collected by clipping each of these articles as they appear.



Sol Babitz

Dear Mr. Babitz:

I am one of your readers who appreciates very much your articles. Would you give me some advice in teaching intermediate and beginning pupils?

1. What other studies can you recommend instead of Kayser 38 (studies of which I am tired), a substitute for the studies in the 1-3 positions.

2. What concert pieces could you recommend for easy advanced pupils in the higher positions (Viotti No. 23 is too hard and the Singelee Opera Fantasies too easy)—concert pieces parallel with Kreutzer?

I would appreciate your advice on these questions.

Very sincerely yours,

FRED BERNDT.

Chicago, Illinois.

I HAVE decided to answer the above letter in the form of an article because it represents a tendency in pedagogy which should be encouraged, namely, the wish to get away from the "same old stuff". One should get away from

many of the old composers not merely because one is "tired of it" but because they are an obstacle in the progress of the violin. Today many teachers are holding back their pupils by making them play music which should have been thrown on the rubbish heap years ago.

The history back of this probably runs as follows: "My teacher made me go through this. Now I will make my pupil do the same." Much time and effort could be saved if the teacher asked himself, "Did I get anything useful from this music?"

Every generation has its great and mediocre composers. During their lifetimes the mediocre composers are very often admired more than they deserve to be, especially if they have written grateful music, suited to the instrument and guaranteed to get applause from an audience. But these composers are sooner or later found out and their music discarded. Unfortunately much of this music is at this point turned over to the pupils who, alas, do not know any better. Their musical taste is harmed by this stuff, their progress is retarded and student recitals become nightmares.

I do not believe that any compromise should be made with bad music; and at the risk of seeming too radical I will make a list of some of the composers of etudes, concertos and so forth who I believe should be thrown out of the modern teaching schedule: Accolay, Alard, Beriot, Bruch, David, Gade, Dancal, Kayser, Mollique, Playel, Fiorillo, Rode, Viotti, Wieniawski, Spohr, Sietz and Viextempa.

Experience has shown me that the following studies, carefully worked out, are an adequate substitute for all those mentioned above:

Schradeck: Sections I, II and III.

Sevcik: Opus 1, Parts 3 and 4; Opus 8.

Kreutzer: 42 Studies.

Flesch: Scale System (Hrimaly Scales for less advanced players)

Paganini: Caprices.

As a substitute for the 1-7 position etudes as well as all of the corny "concert pieces" listed above, I recommend the much neglected chamber music of the classical period: sonatas, trios, quartets and so forth, written by such composers as Corelli, Vivaldi, Tartini, Handel, Haydn, Mozart, Beethoven, Bach, Schumann, Mendelssohn, Schubert, Brahms and Debussy. It is unfortunate that I cannot recommend any music of living composers, almost all of which has been published in Europe and is now unavailable here.

I realize, of course, that my sweeping recommendations may mean that the teachers themselves will have to "discover" the sonatas of Mozart, for example, before they can start teaching them to others. However, that is the only solution I have for those who would like to teach something different.

As to teaching beginners, that is a subject which is still something of a mystery and a source of controversy. I would appreciate letters from readers who have had experience in this field. Perhaps some material could be gathered in this way to give a comprehensive report on this subject in the near future.

The Technique of the French Horn

By LORENZO SANSONE

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

THE PIANISSIMO



LORENZO SANSONE

PRODUCING the pianissimo (a very soft sound) on the French Horn is something of an achievement. No matter how well schooled the hornist or how great care is given to practicing, if the instrument is not air-tight, it is impossible to realize this beautiful effect.

A knowledge of these important facts is essential: valves, slides, joints. Do any of these leak? If so, it is impossible to play softly. In order to determine if your instrument is air-tight, secure the services of a good instrument maker who should be able to give you this information. If this is not possible, you can determine this by attaching one end of a rubber hose of the proper size, over the mouthleader pipe, in place of your mouthpiece. Then connect the other end of the hose to a water faucet, turn on the water, a luke warm mixture. Holding the bell up straight, depress the valves, allow the water to fill the instrument gradually, turn off the water when the level reaches a few inches from the inside top of the bell.

If the water drips from any place a repair at that place is necessary. The least little leak will not only interfere with the very soft playing, but it is the cause of some defective notes in the horn register. If the valves leak badly, plating the rotors will help some. Here the best job is only temporary. Just recently, I had an experience which should be of interest to others. One of my instrument makers assembled one of my horns and before it was finished I tried it, finding everything O.K. One note, the high B, was unusually brilliant and in tune. This horn was then finished and cleaned up, after which I tried this horn again and found, much to my surprise, this high B was now defective. Rechecking the instrument, I found on the ring of the second crook a very tiny hole like the size of a pin point,

where the solder came loose from the last scraping on this joint. This was again soldered, and the defective note disappeared.

Many hornists have asked me why, when playing a *diminuendo*, the sound usually stops before the *pianissimo* is reached? The real reason here is due to the instrument not being air-tight. On the other hand, if the instrument is air-tight and this difficulty remains, then the intonation is the next step to be considered.

During my entire career, most of my time was devoted to very hard practicing, with the thought that this would help me overcome some of the above difficulties. But time, mature thought, studying the art of French Horn building first-hand in all its phases, and playing and experimenting with every make French Horn, has shown how much time I wasted on my former practice as well as on needless worrying.

Then I did not like to change horns. During my 40 years' playing, I did not use more than four instruments. I even shunned playing on someone else's instrument. This was not right. Everyone should see, hear and play instruments of other makes, to determine the personal difference between them.

To date, there is no such thing as a perfect instrument. Certainly the three-valve instrument is the least perfect of them all. In my next article, I will tell why it is necessary to add more valves to three-valved instruments.

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

G. BERT HENDERSON DIES AT CHESTER CONFERENCE

(Continued from Page One)

was always approachable. He made us feel that we personally meant something to him. There was harmony in his character. His pleasant, sympathetic understanding of the value of other people made Bert Henderson a likable and a beloved friend.

"Bert Henderson was a devout man; He was not offensively ostentatious in his religious life, but he made an impression of goodness; he was a good man. He knew how to find light even in the shadows of life, when sorrow, tragedy, and problems crowded upon him. He knew how to find comfort in the secret place of an inner sanctuary.

"Therefore, even in the midst of our shadows—we are thankful to have known a man who was a friend of man, a man who was loved by his fellowmen, a man who knew how to live an inner life of devotion that was exemplified in harmonious goodness.

"To the bereaved family let me say also that there is comfort even in the shadows of life if we look far enough and intently enough. For there we may see that even the shadows are of God and that—he that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty."

Music in the chapel was provided by Roland Todd, organist, who was a life-long friend of Brother Henderson, and the Toronto Conservatory String Quartet. Honorary pallbearers were James C. Petrillo, President of the A. F. of M. of New York City; Thomas Gamble, Edward Canavan and Leo Cluesmann, assistants to the President, New York City; Harry E. Brenton, Treasurer of the A. F. of M., Boston, Mass.; W. M. Murdoch, Toronto; Henry A. Friedman, New York City; William J. Sweetman, Brantford, Ontario; George H. Wilkins, Pittsburh, Pa.; Raymond J. Meurer, Windsor, Ontario; Henry Pfizenmayer, Cleveland, Ohio; Edward Charette, Montreal; J. H. Addison, Hamilton, Ontario; E. W. Horner, London, Ontario, and Herbert Straub, Detroit, Mich. Active pallbearers were Clay Reigle, Pottsville, Pa.; George Clancy, Detroit, Mich.; Stuart P. Dunlop, Montreal; George Gibbs, Boston, Mass.; Don Romanelli and R. N. Cornfield, Toronto.

At the Promenade Concert on Thursday evening, May 21, Andre Kostelanetz played "Abide With Me," as a tribute to Bert Henderson, who had done so much for the musicians of Toronto. Floral tributes were received from many friends and associates of Mr. Henderson in Toronto, from all International officers of the A. F. of M., from the International Executive Board, and from locals all over the United States and Canada. Not only were his friends and associates among the Federation represented. Many of the business men with whom he came in contact during the course of Federation work also paid tribute. Scores of telegrams and letters were received.

Brother Henderson is survived by his widow, the former Mabel Bertha Newman of Kingston, Ontario, and a daughter, Mrs. W. R. Sweeney of Jackson Heights, L. I., N. Y.

Here, There and Everywhere

(Continued from Page Thirteen)

He then returned to Vienna where he continued his concert and teaching career.

His debut in America took place on January 2, 1935, when he played the Haydn D major concerto with the New York Philharmonic Orchestra under the direction of Bruno Walter. He returned to this country again in 1936 and 1938, and then decided to make his home in America.

Of Mr. Feuermann's artistry Olin Downes once wrote in the *New York Times*:

"Difficulties do not exist for Mr. Feuermann, even difficulties that would give celebrated virtuosi pause. It would be hard to imagine a cleaner and more substantial technique, which can place every

resource of the instrument at the interpreter's command. And there is, of course, more than technique. There is a big tone, finely sustained in singing passages, and warm. There is palpable sincerity, earnestness and musicianship attained as the result of exacting study."

In another place Mr. Downes wrote: "There are few cellists known to the public of this country who have Mr. Feuermann's complete authority and virtuosity in performance."

Funeral services were held at the Universal Chapel, Lexington Avenue, New York, on Thursday, May 28th. Funeral orations were delivered by Olin Downes and Georg Szell. Fellow-artists who played were Erica Morini, violin; Artur Schnabel, piano; Albert Hirsh, piano, and a string quartet. Surviving are his widow, the former Eva Reifenberg, a four-year-old daughter, Monica, and a brother, Romberg Feuermann.

PERCY EDWARD DANE

Percy Edward Dane, former president, vice-president and board member of Local 94, Tulsa, Oklahoma, and delegate to the 1933 convention, died at the Wesley Hospital, Oklahoma City, on May 9, 1942, at the age of 53. Brother Dane joined Local 94 by transferring from Local 112, Joplin, Missouri. He was also a member of Local 375, Oklahoma City. He had been a member of the Oklahoma State WPA Symphony Orchestra for the past three years.

Funeral services were held in Tulsa. Surviving are his wife and two children.

Treasurer's Report

FINES PAID DURING MAY, 1942

Table listing names and fine amounts: Alexander, Mike \$15.00; Barker, Harry 50.00; Black, Wendell Arthur 15.00; Britto, William 15.00; Bernstein, Jerry 3.25; Bulger, Eddie 4.13; Beau, Wally 10.00; Bindon, Fred 2.00; Barkard, George Cass 5.00; Bell, Nick 1.14; Collin, Victor 20.00; Carey, Bob 4.13; Cavilier, Don 14.25; Cortez, Alma Berta 10.00; Campbell, Elmer Lee 10.00; Cappadonia, Arthur 5.00; Coker, Harry 10.00; Caruso, Jos 25.00; Crouch, LeRoy 1.90; Cleesattle, Norman 10.00; Collins, Ray 5.00; Clark, George 2.00; Duckworth, Horace 30.00; Delfie, Anthony .81; Eidschun, Emil 10.00; Evans, Virgil 15.81; Elliott, Melvin 10.00; Fisher, Sy 10.00; Frank, Ivan 15.00; Faunteroy, Lester 10.00; Plantaca, Phil, Jr. 5.00; Poor, Milton 10.00; Grainger, William 10.00; Garrison, Arvin 10.00; Gernandt, Robert J. 25.00; Garrison, Arnie L. 10.00; Greenberg, Felix 10.00; Glick, Bertram S. 25.00; Hampl, L. F. 25.00; Hudson, Glenn 15.00; Hatch, Simenon 2.00; Ippollito, Francis 20.00; Imperatore, Albert 46; Imperatore, Bernard .85; Jones, Barbara 25.00; Jenkins, George 25.00; Jones, Harry 1.07; Jones, Douglas C. 20.00; Jagger, Samuel 5.00; Jackson, Dewey 10.00; Kesner, Richard 5.00; Keys, Van 9.44; Kirsch, Arnold 10.00; Kalowski, Anthony 4.15; King, Calvin 2.00; Lee, El Roy 5.00; Lewis, Phil 1.97; Moulton, Warren 25.00; Morgan, George 10.00; Malazo, Jos 5.00; Marcone, Mario 10.00; Mauk, Edwin 10.18; Murphy, Pete 3.25; Miller, Bernard 25.00; Mims, Otis 2.00; McConnell, Ed G. 10.00; McGill, Richard 2.00; McGee, Helen (Penelman) 100.00; McCoy, Arnold 15.00; McGee, Nova Lee 10.00; McCartney, Jas. Maxwell 15.57; McGuire, George 10.00; Nance, Ishman 25.00; Orange, John H. 15.00; Posey, Louis E. 10.00; Palmer, Singleton 5.00; Palmer, Robert 15.00; Parker, Ray H. 5.00

Table listing names and amounts: Palmquist, Jimmy 25.00; Port, Donald 10.00; Perry, King 11.90; Paynter, Garland 10.00; Picciotto, Anthony 25.00; Resnick, Milton 10.00; Rosenthal, Dave 5.00; Reedy, Benny 44.54; Rowland, Arthur 21; Raunitschke, Alfred 5.00; Rice, Paul 5.00; Sternberg, Sternie 10.00; Schmitt, Melvin T. 5.00; Salo, Ilmari 5.00; Shaffer, Robert 3.25; Sparrow, John 2.00; Tagliavero, Nicholas 15.00; Thompson, Elvaz 10.00; Thompson, William 1.07; Terry, J. Frank 50.04; Tren, Sylvester 21; Van Duzer, R. O. 50.00; Ward, William Billy 10.00; Williams, Irvin 25.00; Warren, Albert 15.00; Wilson, Jimmie 25.00; Woods, Irving 25.00; Youmans, Troy A. 5.00; Zeigler, Marlin 10.00; Zilber, John 10.00; Total \$1,376.21

CLAIMS PAID DURING MAY, 1942

Table listing names and claim amounts: Allen, Stuart \$10.00; Armenia, Doll 24.25; Akkar Temple Bodies 10.00; Ali, Pardu .60; Alexander, Van 25.00; Andre, Mildred 10.00; Barnett, Charlie 92.60; Berigan, Bunny 50.00; Berry, Howard E. 7.00; Bundy, Rudy 8.55; Byrne, Bobby 459.51; Gilman, Clarence 36.75; Chavez, Eduardo 200.00; Cosgrove, Wm. R. 10.00; Coy, Gene 15.00; Casey, Robert 10.00; Cook, Herb 5.00; Candelio, Joe 30.00; Denny, Jack 68.72; Embassy Club and Gene Zaif 25.00; Fay, Ralph 5.00; Fitzpatrick, Eddie 20.00; Friml, Rudolf, Jr. 10.00; Gordon, Gray 6.33; Gordon Agency, Inc. 225.00; Gernandt, Robert J. 3.00; Henderson, Fletcher 90.52; Hutto & Lapin 90.00; Hawkins, Coleman 30.00; Herbeck, Ray 21.30; Hopkins, Claude 154.17; Hubans, Kermit 10.00; Hudson, Dean 2.61; Hudson, Will 10.00; Jenkins, Buddy 5.50; Johnson, Wm. C. 25.91; Johnson, Hershel 25.00; Jones, Isham 200.00; Kraus, L. A. 20.00; Kraetke, Richard 51.41; King, Henry 34; Lyman, Abe 274.00; Lyman, Abe 54.80; Luther, Larry 25.00; Lund, Lester P. 6.00; Laxton, Bob 15.00; Mooney, Art 30.00; Margulis, Charles 34; Mosley, Homer R. 100.00; McConkey, Mack 5.00; McGrane, Don 4.00; Omega Xi Fraternity 25.00; Pearl, Ray 27.97; Phillips, Russell 6.00; Ravazza, Carl 104.26; Rapp, Barney 53.23; Sherp, Jack 10.00; Sissel, Noble 19.00; Shand, Terry 12.90; Sissel, Rollo 8.25; Tafarella, Santi 1.00; Van Duzer, R. O. 6.00; Viera, Pete 125.00; Walker, Robert 10.00; Total \$3,378.75

Respectfully submitted, HARRY E. BRENTON, Financial Secretary-Treasurer.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

Table listing local numbers and names: Atlantic City, N. J., Local No. 661—Albert Ayazov, Robert L. Brown, Ralph Buckley, Benjamin Cohen, Ralph Czaruss, Jesse Desin, Harry Dobkin, Sidney Eisenberg, Herman Fidler, Nathan Freedman, Albert Freeman, Fred Frye, Charles Gaspari, Angelo Gaudiosi, Merle Gold, William Albert Gold, A. C. Gabel, Joseph Gonsdeter, Jesse Gunther, Wilbur Hamilton, Art Heikman, Bernard Losenthal, Harry Mark, Sisto Martino, Benjamin F. Moran, Anthony Noble, Samuel Portner, Harold Roberts, Peter Sansone, Victor Schumann, Ferdinand Spiehl, Joseph Stern, Thomas Strouwen, Jack Swedlow, Joseph Terlizzi, William Thompson, William Tracy, David Trace, Merrill Vallone, John Varallo, H. Brelitt, Wis., Local No. 183—Matt Zistek, Jack Rawson, Carol Hallman, Thelma Sutherland, Lyman Purdy, Myrtle Dilly, Harrietta Hunter, Bernie Pool, Howard Hodges, Jane Holt, Faye Klespe, Art Hensch, Helen Wright, Bob Stewart, Theodore Knoll, Vernon Hinger, Fred Loylake, John Nobby, Frank Rudolph, Bill Flister, Joe Grand, Bob Ehrlich, Derek Johnson; Birmingham, N. Y., Local No. 380—Irwan O'Brien, Harry Palmer, Leonard Panaro, Jerry Penna, Andrew Puflich, Russell Richmond, George Shields, Harry Wilson, Helen Woodworth; Bakersfield, Cal., Local No. 263—Kenneth Sanders, Heine Danks; Dallas, Texas, Local No. 147—William D. Long, Jimmie McManis, T. Paces, Don Albert, George L. Kean; Eureka, Cal., Local No. 333—Charles L. Arnold, Don Byers, Edwin T. Brown, Quentin L. Carlson, Charles Eriksson, Cyril Gilbert, Betty Gilbert, El Gare, John K. Dixon, Charles Jardine, Ben Johnson, Jack Luffer, Al Luther, Emil Myers, J. T. McInnes, Byron McDonald, Wayne McDonald, Kay Price, Joseph Radd, Mel Sartin, Ira B. Sawyer; El Paso, Texas, Local No. 466—Harvey Gauda, Jack S. Biv; Easton, Pa., Local No. 379—Francell Ackford, Anthony DiMartino, Harry Eshlin, Charles Fessler, Thomas F. Howard, Douglas Jarvis, Leonard V. Keller, G. Donald McPherson, Claude V. Meyer, William L. Owen, Howard Schaubberger, Guard B. Stahl, Robert B. Snyder, Herbert S. Smith, Harry J. Wolf, Stewart J. Whesler, Martin Russel D.; Grand Forks, N. D., Local No. 485—Marlin Lindroff, Jack Winsley, Edwin Sather, George Jirkovic, Russell Madeline, James Sullivan, Robert Kerns, Ed. W. Dingman, Othell Blackstad; Glasgow, Mont., Local No. 244—Chester W. Griffin, Arsl E. Ertter, Roy E. (Bud) Hillman, Oliver W. Kjos, Roy H. Helms; Houston, Texas, Local No. 65—O. B. Johnson, Ernie Labadie, Arthur Rubin, Virgil Reed, Bob McGeheidy; Hartford, Conn., Local No. 400—James Frank; Indianapolis, Ind., Local No. 2—Merrill W. Lawson, Jr.; Jesse Starkes, Paul Ditzendrofer, Ray C. Funk, Edward Graef, Edmund Leane, James McAuley, Charles Rene, Jr.; Hubert Rehmeler, Thomas A. Rice, Raymond Lee Risher, Herbert Singer, Charles C. Wilson; LaCrosse, Wis., Local No. 201—Kinston Wetschker, Oscar Reedy, Ernest Gaetke, Robert Rebus, Beatrice Taidie Williams, Fred Levedoski, Albert Levedoski, Carl Panke, Art Steenber; Lima, Ohio, Local No. 320—Byron Vincencik; Missoula, Mont., Local No. 498—Cecil C. Pine, Elaine A. Taylor, Charles White; Minneapolis, Minn., Local No. 73—Harold O. Becker, Virginia Christensen, Mike H. Cuevas, Ruth Dehn;

Table listing names and amounts: William Dietrich, Arnold Erickson, Joseph F. Kirske, Clifford A. LaMer, Frank Reich, Jr., Lotmar H. Wolff, George V. Westlie; Mahanoy City, Pa., Local No. 170—Leonard Anderson, William C. Becker, Charles Brown, Daniel Bayless, John Coughlin, Oliver Draper, Wally Doucal, Wesley Foxed, Adolph Horan, William Pangotts, Harry Steek, Frank Todd, Roy Wolfert; Milwaukee, Wis., Local No. 8—Carl Shernak; Macomb, Ill., Local No. 330—Ronald Ehling, Tommy Tibwell, Gladys Eiting; New Haven, Conn., Local No. 234—Joseph L. Cossidente, Edward Cooper, Arthur Dicho, Edward G. Friedberg, Jr., E. Campbell Goole, Dr. Lawrence Jaffe, John Kuzawa, Henry D. Kleman, John E. Kallisen, Robert Irlin, Edward Ruel, David W. Ryan, Edward M. Ryan, Maurice Battista, Alfredo DiMaggio, Ralph DiMaggio, Charles M. Garty, John McMahon, Harold Sonderfeld, Thomas Scully, Milton Zimmerman; Niagara Falls, Ont., Local No. 298—J. Brown, S. Cherrie, E. Nelson, William Thatcher, James Hirl, H. McAndrews, H. Phelan, E. Linker, J. Flaherty, John Newport, R. J., Local No. 529—Joe Levin, Peter Gace, Tony Peor, Louis Sasso, Joe Shumons, Lloyd Wilkerson, William Sousa, Eric Henry, Charles Livesey, John Korcey, George DeM. Condon, Lawrence Cullen, Herbert Smeal; New Rochelle, N. Y., Local No. 420—Howard Mahler, Edwin Fowler; Port Townsend, Wash., Local No. 517—Fulton C. Robinson; Pittsburgh, Pa., Local No. 60—Paul Antonucci, Perrine Caplan, Robert Catzone, Dewayne C. Conson, Frank Durs, William John Evans, Jr.; William Joseph Farrell, Henry Krushinski, Audrey E. Kurtz, Paul E. Lund, Lee S. Lovland, Sam Marsh, Clifford A. Mautsch, Joe Menham, Phil E. Orper, James H. Reed, H. J. Joseph Bismers, Jules David Seiler, Henry Squitieri, Helen M. Thomas, Anthony Von Dorschuk; Reading, Cal., Local No. 113—Bob Barkus, Alvaro Cleland, Gertrude Graf, Violet McFarlane, James McDonald, Carl Ooley, Hazel Ooley, Frank Rodman, Otto H. Reichardt, Bill Williams, Almont S. John; St. Paul, Minn., Local No. 30—Adolphus J. Alsbrook, Jr.; Robert H. (Bob) Smith;

EXPULSIONS

Table listing local numbers and names: Detroit, Mich., Local No. 5—Willbur A. Rader, Merwin Reed, Jr.; Antonio A. Rojas, Edward J. Teal, Eric, Harry Sabagan, Henry A. Saunders, Anthony Schmidt, Edward J. Seewald, Boyd Senter, Peter Serafino, Donald N. Shapiro, Abraham Shirlin, Willie Shorter, Christian C. Smith, Clyde M. Stanley, Edward Sherman, Raymond Skl, John Taylor, Fred G. Thomas, Robert C. Thibault, Louise M. Warnock, Ernest Warrington, Stanley White, William Wilkins, Chester D. Williams, May Wilson, Stanley Wyszomierski, Morris H. Alana, Madew A. Anstett, Harold Barnett, Robert C. Baroni, Albert Mackay, Michael Bistrizky, Norman A. Blackburn, Roy (Ballard) Bollore, Eric J. Boien, Jack Brooks, Esther Calone, John Cantwell, Alan E. Carthers, Theophil (Hilly) Castiel, Paul Clark, William T. Conway, Robert T. Cummings, John (Nettle) Dammyer, Emmon (Bud) Davis, William (Buddy) Dodge, Leonard I. Dzhik, George White French, Wallace Gall, Elizabeth (Betty) Gardner, Arnold Gillespie, Angelo Giomannick, Harry Kramer, Don J. King, William H. Letts, Louie C. Logan, Alex. (Al) Macree, Gordon William Marbeck, James E. Matthews, James E. Moore, Walter J. Moran, Reinhard (Dave) Reinhard Muller, John Mullins, Thelma Nieves, Wilbur (Dark) Perkins, Louis (Lesly) Podlanski, Morin J. Prechtel, John; Davenport, Iowa, Local No. 67—Victor Carlson; Los Angeles, Cal., Local No. 47—Don Ramon (Don Ramo) Druz, Frank J. Slater; New York, N. Y., Local No. 802—Ernest Paucke, Louis Zizman; Salt Lake City, Utah, Local No. 104—It. Osea Bromberg, Sherman Washburn, Howard Hoberman; Seattle, Wash., Local No. 76—Gladie Connor, Al Turner; Uniontown, Pa., Local No. 596—Syl Collett;

REINSTATEMENTS

Table listing local numbers and names: Atlantic City, N. J., Local No. 661—Henry Cohen; Boston, Mass., Local No. 9—Alvin Reed, Russell E. Adams, Leon Freedman, John E. Hogan, T. William Mc Gann, Don A. Polvere, Sidney Rosen (Sid Ross), Joseph Ryan, Edward J. Strucmani, Alessandro Nerioli, Saul Rosenman, James Ahrens, E. Coleman Hirsman, John A. Conroy, Donald Livingston, Gus Mizogosa, Philip Palmer, Louis Pasceur, Rubin Starr, S. Woodbury Currier, P. M. Arico, Oliver H. Dowd, Reuben Oufsky, Edward J. Carter, Ruth M. Curtis, Jacob S. Philzall, James P. Foley, Eugene Y. Kelly, Max Krasner, Joseph L. Krasner, Richard A. Rosen, Perry Rubin, Alexander Tikeck, Jack M. Tibbbaum, Charles R. Wolke, Armand E. Richard, Arthur R. Wharton, Joseph Heller, John E. Hiltner, Leo Menard; Buffalo, N. Y., Local No. 533—Howard Heibel, Floyd Mellas, Elvise Livingston, Herbert Diemer; Buffalo, N. Y., Local 43—Matthew Geard; Bakersfield, Cal., Local No. 263—Tom Murphy; Beaver Falls, Pa., Local No. 82—Carl Grott, Albert M. Kromsch, Ralph Friedlander; Bloomington, Ill., Local No. 102—Lyle Smith; Cleveland, Ohio, Local No. 4—Edmund Dembowski, Rudolph Higo, Charles (Duke) Polansky, Max E. Woodbury; Chicago, Ill., Local No. 10—Howard Reed, Richard M. Hayman, Leon Alan Kaplan, Samuel Johnson, No. 24 Harry Hynka, Bob Zwick, Vincent B. Neff, Elmer Blain, Harry Simonson, Gerald M. Macka, Vincent Pizzano, John E. Kambana, Earl Nutter, Albert (Al) Krasner, Robert Steffen, Hanson, William Schiller, Neil H. Bartley, Milton Yamer, Al Katz, Joseph R. Khrin, Dominick Aeri, Edward Szczepanski, Donald Heymann, Sidney Konitz, Donald L. Davis, Genevieve Kaboth, Ted King, Franziska Francis (Muzys), Stanley Friedman, Emanuel Quarstein, Andrzej Orzechowski, Kenneth C. Mats, Stuart Molony, Stephen First, Michael P. Sherman, Walter Diak, Vincent J. Berzell (Jim Reed), Anna R. Cox, Robert Ramos, George W. Hamilton, John Gensler, Goldman Hirsch, Harold Schuler; Chicago, Ill., Local No. 208—Horace Matison, Milton Walker, William A. Williams; Davenport, Iowa, Local No. 67—Walter Anthony, Donald M. Ellis; Detroit, Mich., Local No. 5—Julius Bandy, Merrill (Carpie) Carter, William E. Klyby, Jr.; Richard Horan, Hamman Meadows, Kirk Spitz, Theodore (Ted) Zwolinski; Dayton, Ohio, Local No. 101—Jack Houghton, Lee Rottler, Joe Dellatoll, Stanley Dunkleberger; El Paso, Texas, Local No. 466—Al G. Buchanan, Harry B. Brooks, Allan G. Fally, James E. Faust, James F. Sullivan, Wilburn (Pete) Thornberry; Fort Wayne, Ind., Local No. 58—Earl Maze, Edward Will; Hammond, Ind., Local No. 203—Stanley Russell, James A. O'Donnell, George Sufana, Bonnie Atcher; Houston, Texas, Local No. 65—H. M. Alfred, Sterling Dallas; Indianapolis, Ind., Local No. 3—Kenneth Arnold, William P. Swain; Iowa City, Iowa, Local No. 450—Henry Burrell; Los Angeles, Cal., Local No. 47—Albert Dager, Glenn M. Peters; Miami, Fla., Local No. 655—Leo Pisk, Albert Gale, Jack Hillinger, Vernon Hoff, Herbert Keith, George Kuech, J. M. Perez, Larry Traubling, Irving Zick; Montreal, Quebec, Cana., Local No. 406—Jacob Metzler, Marie Zhumerman, R. A. Leompie, Irving Schultz, Ernest Racette; Macomb, Ill., Local No. 330—Leo Mulhany, Freding Clowry, Arthur Heaver; Milwaukee, Wis., Local No. 8—Carl Buchholz, Anthony N. Amo, Martin Mizla, Walter Mizla; Marquette, Mich., Local No. 210—Mylon MacDonald; Minneapolis, Minn., Local No. 73—Emil T. Werlen; New Haven, Conn., Local No. 234—Henry H. Busak, James DeMaio; Newark, N. J., Local No. 16—Clement Zucker, Sid Kane (Kansky), Paul Lipman, Joseph Zaki; New York, N. Y., Local No. 802—Arthur Bonder, J. J. Laskin, Donaldson, Eddie Condon, Jesse K. Carillo, Eduardo Chavez, Vincent Chiquimani, Bobby Day, Charles G. Garreau, John Gidger, George A. Hanson, Edward L. Inke, Frederick J. Jenson, John P. Johnson, Leo M. Jorfer, Philip Katz, Henry Krivas, Bernard Lomendahl, Anello Martuscelli, Sam Mey, Jean Paul Mead, Abe H. Norris, Thomas E. Orzer, Jacob W. Pater, Gay B. Rains, Milton Resnick, David Riviera, Irving Rosen, George Sussars, Irving Schoneck, John Shandlin, Joseph Sherman, Arthur Shirley, Neil Shumetti, Theodore T. Sichelar, Marlon Stanford, Earl Sylvester, Chris J. Tardillo, Lita Trossant, Antonio J. Vera, Zoltan Zant; Pittsburgh, Pa., Local No. 65—Vincent J. Barzell, Charles P. Egan; Philadelphia, Pa., Local No. 77—Henry N. Calson, Herman Dorfman, Edward Matzi, Joel Spector; Portland, Ore., Local No. 99—M. S. Stafford, Ted Shoring, William D. Lohr; Redding, Cal., Local No. 113—Rudby Watrude; Seattle, Wash., Local No. 76—Rusy Graham; Stratford, Ontario, Can., Local No. 418—E. Barlow, C. Small, G. Brunsdiller, D. Crawford; Spokane, Wash., Local No. 805—Kenneth Starlin, Ruth Thomas, Jack Whitney, Hank Boatman, Harold Langenhil, San Antonio, Texas, Local No. 23—Mario Manduhay, Joanne Perry, Charles Kama; Springfield, Ill., Local No. 675—William Chapman, Melvin Chapman, John Green, James Marshall; Santa Rosa, Cal., Local No. 292—Vinyl Brown; St. Cloud, Minn., Local No. 536—Larry Dargl, William Meyer, Don Jensen; Toronto, Ontario, Can., Local No. 149—John Arthur, Gerald Bales, Howard E. Barnes, Ralph Binkhorn, A. L. Crossley, James Davidson, Joseph DeCourcey, Fred Diet (transfer), Billie Mae Dinsmore, Edgar Dowell, Harold Duckworth, Miss C. Eales, Don Gilson, T. Jack, John Johnson, Percy Moreland, Alan A. (Bingo) Muir, Tommy Renzell, Charles T. Sichelar, Jack Slatter, Miss M. Spergel, Gilbert Watson; Vallejo, Cal., Local No. 367—William Clow;

» » TRADE TALK « «

The opinions expressed in this column are necessarily those of the 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.

Robbins Music Corporation may well assume leadership in the educational music field next semester as a result of the large number of new and important items it is preparing for publication by September.

Following the Music Educators' National Conference, in Milwaukee, Jack Robbins outlined an ambitious publishing program, which will include the release of seven major items: "Paul Yoder Arranging Method for School Bands," "The Big 3 Band Book," "Robbins' Choral Collection of Patriotic Songs for Mixed Voices—S. A. T. B.," "Our America," a patriotic operetta by D. Savino and Mary Carolyn Davies; "The Big Little Song Book," for community singing; "Strings Moderne," a series of violin and cello solos, both with piano accompaniments, and "The Two Americas," written by D. Savino, for baritone solo, with mixed chorus and orchestra.

"Paul Yoder Arranging Method for School Bands" promises to take an important place in modern music, inasmuch as advanced band styles and performances have made most available band arranging methods outmoded. Yoder is recognized among educators as an expert arranger of light band music, and his book will offer many studies never before available in book form.



JACK ROBBINS

"The Big 3 Band Book" will be the first band collection arranged by three leading band authorities: Paul Yoder, Dave Bennett and Erik Leidzen. It will contain 15 popular standard favorites, including "Alice Blue Gown," in fox-trot tempo, "Hawaiian War Chant," "Temptation," "When I Grow Too Old to Dream," "Siboney," "Cosi, Cosa," "I Want My Mama," "The Thrill of a New Romance," "I'll See You in My Dreams," "Blue Moon," "We're Off to See the Wizard," "March of the Mannikins," "Yankee Doodle Polka," "The Rogue Song" and "In a Little Spanish Town."

"Robbins' Choral Collection of Patriotic Songs for Mixed Voices—S. A. T. B." will be composed of eleven widely sung patriotic songs, arranged by Hugo Frey. The contents will contain "Anchors Aweigh," "Marching Along Together," "The American's Creed," "My Own America," "Me and My Uncle Sam," "Over There," "K-K-K-Katy," "Pledge to the Flag," "I Hear America Singing," "Our Forever United States" and "America, the Beautiful."

D. Savino, music editor for Robbins Music Corporation, is creating a new instrumental series called "Strings Moderne," comprising outstanding popular American classics transcribed in modern dress for violin (with piano accompaniment) and cello (with piano accompaniment). The "Strings Moderne" series will include "Blue Moon," "Deep Purple," "Rose Room," "Rio Rita," "Alice Blue Gown," "Stairway to the Stars," "Siboney" and "When I Grow Too Old to Dream."

The operetta, "Our America," written by D. Savino and Mary Carolyn Davies; the pocket-size song book, "The Big Little Song Book," and the cantata, "The Two Americas," are now being completed.

Jack Robbins has formed an Advisory Board for his educational department,

consisting of D. Savino, Hugo Frey, William Schoenfeld, William Schulz, Geoffrey O'Hara and Charles Cooke, to engage in research to determine the music needs and the changing trends in educational music and, most important, to make available new material, especially to music educators.

Robbins Music Corporation is also preparing several thematic booklets which will be of interest to music educators. Among these is a piano thematic catalogue of modern American music, listing excerpts from outstanding piano compositions. The vocal thematic catalogue now in preparation will offer musical excerpts of popular concert songs featured by such stars as Nelson Eddy, Lily Pons, Grace Moore, Lawrence Tibbett, Igor Gorin and others. Robbins' choral thematic catalogue will include excerpts of arrangements for various vocal groups and its band and orchestra thematic catalogue will likewise contain excerpts from the scores of compositions by distinguished American composers. These will be available to music educators upon request.

PRESIDENT'S REPORT

(Continued from Page One)

TELEGRAM TO PRESIDENT ROOSEVELT

"His Excellency, Franklin Delano Roosevelt, President of the United States, White House, Washington, D. C.

My Dear Mr. President:

On this day, the American Federation of Musicians has instructed its entire membership of 138,000 musicians to play "The Star-Spangled Banner" at the beginning and at the conclusion of all programs of symphony concerts, park concerts, hotel, dance, theatre engagements, Hollywood studios, radio engagements, and so forth. I give you this information because I am sure you will be very happy to know of our action.

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

We received the following reply dated July 11th:

"Dear Mr. Petrillo:

Please accept the President's thanks for your telegram of July 10th. He greatly appreciates your message advising him that the American Federation of Musicians has instructed its entire membership to play "The Star-Spangled Banner" at the beginning and at the conclusion of all programs of symphony concerts, park concerts, hotel, dance, theatre engagements, Hollywood studios, radio engagements, and the like. He was delighted to learn of the Federation's action.

Very sincerely yours,
STEPHEN EARLY,
Secretary to the President."

WPA

Following appeared in the July issue of the International Musician:

On June 27, 1941, a radio program was co-sponsored by the WPA Music Project and the American Federation of Musicians, broadcast over the NBC network. I quote you below a report on same:

W. P. A.-A. F. M. SPONSOR A SPECIAL BROADCAST

Symphony Orchestra, Mischa Elman, Howard O. Hunter and President James C. Petrillo Broadcast National Program.

On Friday evening, June 27th, a special program arranged by Howard O. Hunter, Washington WPA Administrator, and James C. Petrillo, President of the A. F. of M., was broadcast over the Blue Network of the National Broadcasting Company from 10:00 to 10:30 P. M., Eastern Daylight Saving Time.

Those participating in the musical portion of the program were the New York City WPA Symphony Orchestra of 110 musicians, John Barnet, conductor; the New York City WPA Chorus; Mischa Elman, world-famed violinist; Mr. Hunter and President Petrillo.

Mischa Elman, the eminent violinist, donated his services as his contribution to the Federation in its efforts to do everything possible to have the WPA musical units continue without reduction or interruption.

The program follows:

1. American Spirit March — Buglioni Orchestra and WPA Chorus
2. Procession of the Sardars Ippolitov-Ivanov

Announcer: Because we realize the importance of music to America today, we have asked Mr. James C. Petrillo, President of the American Federation of Musicians, and Mr. Howard O. Hunter, Commissioner of the WPA, to discuss the contribution of music to national defense and what the Federal Government is doing to bring music not only to our armed forces but to all the people.

Mr. Petrillo is spokesman for more than 120,000 professional musicians throughout the country, and Mr. Hunter, through the nationwide WPA Music Program, administers the employment of thousands of needy musicians who are bringing music to the people as a public service.

Mr. Petrillo: I am glad to say a word about the importance of music in national defense. Music is important to us at all times.

And it is most emphatically important at a time when a united and confident spirit is needed among our people—as it is needed today. Music gives us courage; it builds morale.

The military forces of every nation recognize the importance of music. That is why our Army is now organizing a large number of new band units all over the country, to assist in the training of troops.

But it is not our soldiers alone who need

BUY WAR BONDS

BUY WAR BONDS

KEEP 'EM FLYIN'!

KEEP 'EM MARCHIN'!

KEEP 'EM PLAYIN'!

KEEP ON WORKING

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Franklin Delano Roosevelt

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Music for the Sailor

Music for the Marine

Music for the War-Worker

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relief rolls. We found, too, that our communities wanted their services. And so we set up our WPA music program.

Mr. Petrillo: Yes, you have had a good many musicians on the WPA from first to last.

Mr. Hunter: At the depth of the depression we had nearly 15,000. Right now we have over 7,000. In many towns and cities we have had orchestras, including a number of fine symphony orchestras. We have had chamber music groups, and choral groups. And in many rural communities where there was no music instruction in the public schools, we have had WPA music-teaching projects. I am glad to say that rural schools have begun to take over these music teachers and pay them out of regular school funds. And I am glad to say, also, that some of our WPA musicians have been engaged by some of the best symphony orchestras in the country.

Mr. Petrillo: And every job counts, Mr. Hunter. I agree with you, however—there are not enough new jobs for musicians to solve our problem—especially for older musicians. The public can help this situation by recognizing the importance of music at a time like this and encouraging and supporting concerts. Your WPA music projects are still the only opportunity that many of them have to use their training. And there is another thing, Mr. Hunter—the WPA has done a great service for American composers in presenting their works to the public.

Mr. Hunter: Yes, our music project has made a point of doing that. We feel that the American people should have a chance to know American music. The works of more than 2,200 American composers have been presented on our programs.

Mr. Petrillo: I think it can be justly said, Mr. Hunter, that the WPA deserves a great deal of the credit for the new birth of music that is now going on in this country.

Mr. Hunter: We have been very glad to have a share in it. The talent was there. And the public demand for good music was there. We have only brought the two together. That is usually done by private enterprise. We had to meet an emergency situation.

Mr. Petrillo: America could not let her musicians starve!

Mr. Hunter: It was the American people, acting through Congress, who decided to provide public work for our needy unemployed—whether they were manual laborers or musicians, factory workers or white-collar workers. It was our American communities that recognized the usefulness of all these workers, and cooperated with us in setting them at community tasks. We are glad to see these

music. Our whole civilian population needs music just as much. And we need not only soul-stirring music—we need also what might be called soul-resting music. We need music that relieves our worries, music that gives us inward peace and comfort. We need this music to renew our strength and courage for our daily tasks. To put it simply, we need not only marching tunes, but symphonies. We need what is sometimes called good music, and sometimes called classical music.

It is "good" music, for it does something for us that the tunes of the hour cannot do for us. It is "classical" because it has served its purpose generation after generation. This kind of music which has inspired people throughout the years is needed more than ever today. And your WPA Music Program, Mr. Hunter, has proved beyond a doubt that the people as a whole appreciate good music. Your WPA concerts and choral performances have been heard and enjoyed by many millions. You have helped to maintain and increase the taste for good music all over the country.

Mr. Hunter: Thank you, Mr. Petrillo. And all those on our WPA music projects will appreciate your tribute to their work. Our primary aim, of course, has been to provide useful employment to needy people who are unable to get private jobs. And, as you well know, Mr. Petrillo, the unemployed include a great many musicians.

Mr. Petrillo: That is all too true, Mr. Hunter. It has for years been one of the great and distressing problems of our American Federation of Musicians.

Mr. Hunter: Everyone knows, Mr. Petrillo, how your great union has worked for the good of musicians—for better conditions of employment and better standards of pay. Your task has been made all the harder by the fact that thousands of musicians were out of work.

Mr. Petrillo: Yes, and this was particularly true of our older musicians, Mr. Hunter. The young ones can learn more easily the new tricks—they can adapt themselves to the musical fashions of the moment.

But our older musicians, Mr. Hunter—they are good musicians. It is hard to see them thrown on the scrap-heap.

Mr. Hunter: I know, Mr. Petrillo, how hard your organization has struggled to take care of your older members. But their unemployment was a part of the whole unemployment problem—which has been too large for any organization or community to cope with unaided. The Federal Government had to step in and help our communities to provide work for the unemployed. And in almost every community we found musicians on the

workers get private jobs again. We hope that private employment will increase for every group on the WPA. But we realize, as you do, Mr. Petrillo, that new job opportunities are not opening up very fast for the musicians. And we believe that the services of those remaining in the WPA are needed in many ways in our national defense program.

Mr. Petrillo: Everywhere that music is played to lift the spirit of the people, it fits into the national defense program, Mr. Hunter. And the harder people have to work, the more music they need during their hours of leisure.

Mr. Hunter: Exactly. In towns where defense work is going on, our music units are in constant demand. They give concerts at defense plants, either at noon or after the day's work is done.

WPA music units also give public concerts in the parks and recreation centers in hundreds of communities. And music leaders from our projects direct community singing.

Mr. Petrillo: I think we should all have more community music, Mr. Hunter. If the communities demand more music, they will get more music—and more musicians will get jobs, eh?

Mr. Hunter: I certainly hope new job opportunities will open up for musicians as the American people recognize more and more the need for music in their community life. I should like to see the day when our communities set up their own civic music organizations, so that musicians can be taken off the WPA rolls. In the meantime I am glad our projects are being found useful to national defense. The Army and Navy are asking for more music today—and getting it, Mr. Petrillo.

Within recent months, the WPA has had an increasing number of requests for the use of local WPA music units at nearby training centers for draftees, to supplement the regular military and naval bands. And the Army itself is doubling the present number of official bands.

Mr. Petrillo: I suppose that in spite of the fact that the military forces are organizing their own bands as fast as possible, those already organized cannot serve all the needs of our expanding Army and Navy.

Mr. Hunter: No. Nearly half of the 7,000 musicians on the WPA at present are giving part-time service each week at military and naval posts and at induction centers. Concert orchestras, string ensembles, and choral groups are proving popular with the soldiers and sailors, too; and WPA dance units supplement the regular bands for camp dances. WPA music instructors have been added to the recreation staffs at camps. Such services are being given at more than 100 military centers. And these WPA music units are carrying on their usual program of music for the people of their own cities and towns.

Mr. Petrillo: I should like to urge the public—and the sponsors of your projects back in the communities—to get behind the WPA music program and insist upon its continuation.

Mr. Hunter: I have just ordered the Music Project to be continued.

Mr. Petrillo: That's fine, Howard!

3. Prelude to Act III of "La Traviata" by Mr. Mischa Elman
- (a) Bach's Air for the G String in Wilhelm's arrangement for Solo Violin and Orchestra
4. Russian Sailors' Dance from "The Red Robin"

Announcer: You have just heard a program, "Music and Defense," featuring music by the New York WPA Symphony Orchestra, with Mischa Elman as soloist, and other units of the WPA Music Project, and bringing you a discussion by Mr. James C. Petrillo, President of the American Federation of Musicians, and Mr. Howard O. Hunter, Works Project Commissioner, on "Music and Defense."

Further Report On WPA

Several months ago I called a meeting in my office of the WPA Committee, consisting of Harry Steeper, chairman, Jersey City, N. J.; A. Rex Riccardi, Philadelphia, Pa.; Jacob Rosenberg, New York, N. Y., and Vincent Castronovo, Providence, R. I. This meeting was held for the purpose of establishing a definite policy as to how to approach the WPA situation in the event a campaign to dispense with the entire project was inaugurated in the near future by some Congressmen or Senators. At this meeting it was decided that the WPA Committee hold another meeting. Meantime, the committee decided to go to Washington, D. C., to gather whatever information was available regarding the outcome of the WPA Music Project. After receiving the required information, the committee appeared before the International Executive Board last January, in Miami, at which time they made a comprehensive report to the Board. After quite some discussion in the matter, the committee recommended passage of the following motion, in which the Board unanimously concurred:

"The Committee recommends that President Petrillo keep in close touch with Mr. Hunter as this will enable him to know what steps will be necessary to perpetuate the music project."

Four weeks later I contacted Mr. Hunter, WPA Administrator, in Washington, advising him that the American Federation of Musicians was ready and willing to serve in any capacity, wherever needed, in continuing the WPA Project. He said he was very glad to hear from me, and stated further that if it appeared the WPA project was in danger of being discontinued, he would call on the Federation for whatever assistance it might be able to offer. In the middle of March Mr. Hunter's office called me, asking if I would meet with Mr. Hunter in Washington, D. C. I answered that I would be pleased to do so, and a meeting was accordingly arranged for March 18th. At that time it appeared that a campaign was afoot in Congress to dispense with the entire WPA project—hence this meeting. Present at this meeting were Mr. Hunter, a few of his departmental heads, and myself. I assure the delegates that the desire to continue the WPA Music Project was strongly expressed by all those present.

Upon my return to New York I immediately requested Executive Officer Parks to go to Washington for the purpose of lobbying.

On April 3rd the following communication was sent to all locals of the Federation in the United States:

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS IN THE UNITED STATES

Dear Sir and Brother:

There is a movement on foot by certain Senators and Congressmen to discontinue the WPA Music Project on the ground that they want to eliminate all appropriations that are not essential to the war program. You know as well as I that the WPA Music Project is becoming more and more a part of the war program.

I urgently request every local to wire their Congressmen and Senators, asking their support to continue the WPA Music Project, this to be done as soon as possible because hearings on the appropriation for this project will take place some time around April 15, 1942. The Federation is in constant touch with the proper authorities in Washington and Executive Officer J. W. Parks who is now in Washington will remain there to constantly look after the interests of the Federation in this matter, and the WPA Committee of the Federation as well as Brother Parks will appear before the Appropriation Committee.

Fraternally yours,

JAMES C. PETRILLO.

P.S.: If there has been any favorable publicity in your jurisdiction on WPA bands, kindly forward same to the President's office.

LETTER TO THE PRESIDENT OF THE UNITED STATES ON WPA

Hon. Franklin Delano Roosevelt, President of the United States, Washington, D. C.

My dear Mr. President:

I write by the press, that some Senators and Congressmen are doing their utmost to get rid of the WPA projects. Of course you understand that there is a WPA Music Project in which at one time there were approximately 16,000 musicians. It is my understanding now that we have 7,000 musicians on this project. These men are doing very good work for the government. They play for the selling of defense bonds, service men's centers, army camps, etc. They are also playing over the radio for the different war programs and many other functions connected with the United States government.

On April 1st I received a communication from Nelson A. Rockefeller, coordinator of Inter-American Affairs wherein he asked permission to record programs that are played by union musicians over radio broadcasts. These records to be sent to Latin America. This permission has been granted. The point I would like to make is that Mr. Rockefeller states in his letter that if the government had to pay for these programs, it would cost \$1,000,000.00. This permission we have granted to the government without any compensation whatsoever.

Permission has been granted to all our name bands and orchestras which travel around the country to play gratis to entertain the soldiers and sailors in any place where they are called upon to do so and this they are doing generously.

Our members have been working gratis for raising of money for the Navy and Army Relief, for the Russian Relief, Red Cross, etc., etc.

We are cooperating 100 per cent with the Treasury Department in permitting them to make records of radio studio bands without receiving any compensation from the government. We are also cooperating in every way in the selling of defense bonds without any compensation, whereby they can record and dub recordings, these recordings to be distributed to the different radio stations in the United States. We have also donated to the Treasury Department live talent without any compensation.

The United States Department of Agriculture inaugurated ten dramatic radio programs for the Soil Conservation and National Defense. We granted their request to record this music so that it can be sent to other stations without any compensation.

We are cooperating 100 per cent with the Department of Justice in many of their foreign language radio programs.

Mr. President, the above does not start to tell the story of what the American Federation of Musicians is doing to help our government, which runs into the millions of dollars without any cost to the government, and the American Federation of Musicians is very proud to go on record in doing this service for our government.

In conclusion, let me say that in the last war, the government of the United States employed many union hands at a scale of \$12.00 per day, per man. These men were used for parades, ballrooming and the selling of Liberty Bonds. This day represented \$84.00 per week over seven days. Today, we have the WPA bands doing the same work and whatever other work they are called upon to do for approximately \$24.00 per week, per man. I can truthfully say that for every penny the government pays for WPA musicians, in return it receives \$3.00 to \$4.00 in service. It is my firm conviction that the WPA musicians today are essential to the war efforts of this country and when you stated in your press conference that there are not enough bands playing in America today, you are absolutely correct. The government should not stop the WPA Music Project, but rather increase it.

Respectfully and sincerely yours,

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

On April 14th I summoned Executive Officer Parks and the WPA Committee to attend a meeting in my office to further discuss the entire WPA matter. Jacob Rosenberg was not in attendance at the meeting, due to illness. It was agreed at this meeting that the committee, as well as Brother Parks, appear before the Appropriations Committee in Congress. I am unable at this writing to report on what the final results will be, inasmuch as it is necessary for the President's report to go to press. However, at our next Convention in June, the delegates will be fully advised of complete details in the matter by the WPA Committee.

The following explanation was printed in the April issue of the International Musician and gives the entire story:

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

Failure to Reach New Agreement Results in Executive Board Action.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SIXTH: Local unions of both organizations are free to enter into local trade agreements of their own, subject to the approval of the General Executive Boards of their respective national organizations. Such local agreements shall in no way be construed as contrary to

this national agreement, even though some of the provisions therein may run contrary to same, and the parties agree to hold their locals strictly to the carrying out of such local agreements.

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

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

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

Dear Sir and Brother:

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

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

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

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

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

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

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

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

Fraternally yours,

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

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

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

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

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

THEATRES

Ritz, Blytheville, Ark.
 Roxy, Blytheville, Ark.
 Wiggins, Paris, Ark.
 Tucson Drive-In, Tucson, Ariz.
 Yuma, Yuma, Ariz.
 Lyric, Yuma, Ariz.
 Lyric, Hamilton, Ont., Canada.
 Granada, Hamilton, Ont., Canada.
 Imperial, Montreal, P. Q., Canada.
 Princess, Montreal, P. Q., Canada.
 Palace, Montreal, P. Q., Canada.
 Capitol, Montreal, P. Q., Canada.
 Little, Ottawa, Ont., Canada.
 Granada, St. Catherine, Ont., Canada.
 Capitol, Saskatoon, Sask., Canada.
 Daylight, Saskatoon, Sask., Canada.
 Beacon, Winnipeg, Man., Canada.
 Garlick, Winnipeg, Man., Canada.
 Bialto, Winnipeg, Man., Canada.
 Brawley (7), Brantford, Ont., Canada.
 Filmart (349), Carmel, Calif.
 Corona (657), Corona, Calif.
 Strand (805), Dinuba, Calif.
 State (333), Fort Bragg, Calif.
 State (Fortuna), Fortuna, Calif.
 Strand (711), Gilroy, Calif.
 National (State), Marysville, Calif.
 Liberty, Marysville, Calif.
 Lyric, Modesto, Calif.
 State, Modesto, Calif.
 Princess, Modesto, Calif.
 Strand, Modesto, Calif.
 State (333), Ukiah, Calif.
 Liberty, Hartford, Conn.
 Crown, Hartford, Conn.
 Princess, Hartford, Conn.
 Rivoli, Hartford, Conn.
 Webster, Hartford, Conn.
 Proven Pictures, Hartford, Conn.
 Astor, Hartford, Conn.
 Strand, Winsted, Conn.
 Everett (331), Middletown, Del.
 Capitol, Frankford, Ill.
 Grand, Lincoln, Ill.
 Lincoln, Lincoln, Ill.
 Riviera (67), Rock Island, Ill.
 Mutual, Indianapolis, Ind.
 State, Hutchinson, Kan.
 Iris, Hutchinson, Kan.
 Belford (149), Independence, Kan.
 Ritz (811), Winfield, Kan.
 State, Baltimore, Md.
 New (311), Elkton, Md.
 Union, Attleboro, Mass.
 Casino, Boston, Mass.
 Tremont, Boston, Mass.
 Strand, Fitchburg, Mass.
 Majestic, Fitchburg, Mass.
 Lafayette, Haverhill, Mass.
 Capitol, Lawrence, Mass.
 Gates, Lowell, Mass.
 Medford (9), Medford, Mass.
 Riverside, Medford, Mass.
 Somerville (9), Somerville, Mass.
 State (138), Stoughton, Mass.
 Century (811), Dowagiac, Mich.
 Crescent (252), Grand Haven, Mich.
 Savoy, Grand Rapids, Mich.
 Plaza, Lansing, Mich.
 Garden, Lansing, Mich.
 Opheum, Lansing, Mich.
 Arabian, Laurel, Miss.
 Strand, Laurel, Miss.
 Jean, Laurel, Miss.
 Avalon (811), Pass Christian, Miss.
 American (811), Charleston, Mo.
 Malone (811), Sikeston, Mo.
 Rex, Sikeston, Mo.
 Civic (112), Weir, Neb.
 Ozark (2), Webster Grove, Mo.
 Kearney Opera House (609), Kearney, Neb.
 Colonial, Nashua, N. H.
 Royal, Atlantic City, N. J.
 Lyric (204), Bound Brook, N. J.
 Ritz (373), Carteret, N. J.
 Gem (811), Frenchtown, N. J.
 Palace, Lakewood, N. J.
 Strand, Lakewood, N. J.
 Oxford (348), Little Falls, N. J.
 Palace (811), Netcong, N. J.
 Pompton Lakes (248), Pompton Lakes, N. J.
 Traco, Toms River, N. J.
 Roosevelt, Beacon, N. Y.
 Classic, Brooklyn, N. Y.
 Mapleton, Brooklyn, N. Y.
 Parkway, Brooklyn, N. Y.
 Avalon, Brooklyn, N. Y.
 Liberty, Brooklyn, N. Y.
 Bliss, Brooklyn, N. Y.
 Empress, Brooklyn, N. Y.
 Farragut, Brooklyn, N. Y.
 Kingsway, Brooklyn, N. Y.
 Maror, Brooklyn, N. Y.
 Mayfair, Brooklyn, N. Y.
 Marine, Brooklyn, N. Y.
 Merrick, Brooklyn, N. Y.
 Patio, Brooklyn, N. Y.
 Queens, Brooklyn, N. Y.
 Rialto, Brooklyn, N. Y.
 Sheepshead, Brooklyn, N. Y.
 Albemarle, Brooklyn, N. Y.
 Borough Hall, Brooklyn, N. Y.
 Eagle, Buffalo, N. Y.
 Community (215), Catskill, N. Y.
 Strand (157), Dolgeville, N. Y.
 State (134), Falconer, N. Y.
 Freeport (802), Freeport, N. Y.
 Grove, Freeport, N. Y.
 State, Glens Falls, N. Y.
 Goshen (809), Goshen, N. Y.
 Electric (163), Johnstown, N. Y.
 Red Barn (802), Locust Valley, N. Y.
 Mineola (802), Mineola, N. Y.
 Laconia, New York, N. Y.
 Peoples, New York, N. Y.
 Fantasy, Rockville Center, N. Y.
 Beacon, Fort Washington, N. Y.
 Huntington, Huntington, L. I.
 Opheum (215), Saugerties, N. Y.
 Bijou, Troy, N. Y.
 Moon (811), Henderson, N. C.
 Colonial, Winston-Salem, N. C.
 Hollywood, Winston-Salem, N. C.
 Princess, Fargo, N. D.
 Paramount, Fremont, Ohio.
 Lyric, Lima, Ohio.
 Majestic, Lima, Ohio.
 Putnam, Marietta, Ohio.
 Hippodrome, Marietta, Ohio.
 Ohio, Marion, Ohio.
 Fenray, Martins Ferry, Ohio.
 Liberty, Springfield, Ohio.
 Aztec, Enid, Okla.
 New Mecca, Enid, Okla.
 Criterion, Enid, Okla.
 Yale, Okmulgee, Okla.
 Orpheum, Okmulgee, Okla.
 Inca, Okmulgee, Okla.
 Third Avenue, Portland, Ore.
 Plaza (680), Bellefonte, Pa.
 State, Bellefonte, Pa.
 Colonial, Erie, Pa.
 Garden (515), Frackville, Pa.
 Victoria, Frackville, Pa.
 Girard (515), Girardville, Pa.
 Colonial (659), Palmerton, Pa.
 Palm, Palmerton, Pa.
 Town Hall, Philadelphia, Pa.
 Erlanger, Philadelphia, Pa.
 Pittsburgh Playhouse, Pittsburgh, Pa.
 Town (811), Columbia, S. C.
 Princess, Memphis, Tenn.
 DeMarr (74), LaMarque, Texas.
 Palace (811), Lubbock, Texas.
 Lindsay, Lubbock, Texas.
 American (811), Mexia, Texas.
 Roxy, Salt Lake City, Utah.
 Star, Salt Lake City, Utah.
 Colony (125), Portsmouth, Va.
 State, Portsmouth, Va.

Kearse, Charleston, W. Va.
 Capitol, Charleston, W. Va.
 Opera House, Clarksburg, W. Va.
 Robinson Grand, Clarksburg, W. Va.
 Lincoln (223), Holidaysville, W. Va.
 Strand, Holidaysville, W. Va.
 Palace, Huntington, W. Va.
 Manos (223), New Cumberland, W. Va.
 Manos (223), Weirton, W. Va.
 State, Weirton, W. Va.
 Palace (223), Wellsburg, W. Va.
 Strand, Wellsburg, W. Va.
 Home, Antigo, Wis.

RADIO STRIKES

St. Petersburg, Florida

In August our local union and Radio Station WTSP, a Mutual affiliate, were negotiating a new agreement. No agreement could be reached and the local requested the President's office for assistance. On August 15th, the following remote control bands were requested to discontinue services to the Mutual network. These bands were feeding Station WTSP through the network:

Chicago, Ill.: Rosados Orchestra, Black Hawk; Art Jarrett, Black Hawk; Jimmy Joy, Bismarck Hotel.
 Atlanta, Ga.: Ann DuPont, Hotel Grady.
 New York City: Will Bradley, Hotel Astor.

Auburndale (Boston), Mass.: Russ Morgan, Totem Pole Ball Room.

On the same day the bands discontinued feeding Station WTSP, an agreement was reached with the station which was satisfactory to the Local.

Louisville, Kentucky

Local had controversy with Station WGRC, Mutual affiliate. Local requested support of the President's office, and on September 12th the following remote control bands were ordered to discontinue feeding the station through the network:

Jacksonville, Fla.: Paul Burton, George Washington Hotel; Gene Gelesnik.
 New York, N. Y.: Blue Barron, Hotel Edison.

Chicago, Ill.: Lawrence Welk, Trianon; Dick Jurgens, WGN (sustaining); Art Jarrett, WGN (sustaining); Jimmy Joy, Bismarck Hotel.

Avondale, Mass.: Tommy Tucker, Totem Pole Ballroom.

Brooklyn, N. Y.: Shep Fields, Rainbow Shell, Manhattan Beach.

Newark, N. J.: Benny Goodman, Meadowbrook.

Immediately after this was done, the following post card was sent to all Mutual network stations, by the manager of Station WGRC:

APOLOGY AND REGRETS!

You have no MBS dance remotes because WGRC refused to hire six more union musicians at \$10,000 a year!

Sorry to inconvenience you, but this fight is yours! If Pettillo can force me to put on six men, how many will he force on you? Think it over locally!

One by one he tries to pick us off. All of us will continue to suffer by these network strikes if he gets away with it. WGRC is going to fight him!

We united against ASCAP. Urge your Congressmen to support new legislation to curb such union tactics. The best way out, says the Advice from Washington.

(Signed) S. A. CISLER,
 WGRC Manager.

On September 13th the following communication was sent by the manager of the station to the president of the Louisville local:

Mr. Edwin A. Lorenz, President,
 812 South Second Street,
 Louisville, Kentucky.

Dear Mr. Lorenz:

The following announcement is being made on WGRC four times each evening after 10 P. M. It is being made purely as a station answer to the AFM action in cancelling our regular Mutual network service.

"You are not hearing your usual parade of Mutual dance bands tonight because of the American Federation of Musicians. This organization, headed by James C. Pettillo, has cancelled all remote dance band programs over the entire Mutual Broadcasting System of 175 stations simply because WGRC refuses to bow to his union's demand that we add six additional, and unnecessary, musicians to our present staff.

"WGRC declines to add an additional \$10,000 in such annual costs on the terms demanded by the union and under threat. We have always used union musicians, and have always been willing to negotiate union requests in a normal manner. WGRC engineers are members of the Electrical Workers' Union. So we have no quarrel with unions as such. But we decline to add unnecessary musicians on their own terms simply because a union demands it or else."

"We believe the American radio industry must sooner or later face the attempted dictatorship of network and local station broadcasting by Pettillo and his associates, and WGRC is ready and willing to be the show-down ground and right now."

Since we consider the broadcasting of this specific announcement a duty to our listeners in view of your union's action, we are com-

plying with the Federal Communications Act and informing you that equal facilities are open at no charge to the American Federation of Musicians to state your side of the dispute.

Very truly yours,

S. A. CISLER,
 General Manager.

On September 16th the Mutual Broadcasting System was notified that if the matter was not settled by Thursday, September 18th, the Federation would have to call out all studio bands in New York, Chicago and Los Angeles, key stations of the Mutual network.

On September 18th the manager of Station WGRC flew to New York and attended meetings in my office September 18th and 19th, at which time the entire matter was settled in a manner satisfactory to the local.

New Orleans, Louisiana

Local could not come to an agreement with Station WSMB, a National affiliate. Local appealed to the President's office for assistance. On September 12th the following remote control bands were withdrawn from the National network:

Chicago, Ill.: Don Pedro, Rhumba Casino; Boyd Raeburn, Chez Paree; Carlos Molina, Rhumba Casino.

Los Angeles, Calif.: Gene Krupa, Palladium; Woody Herman, Palladium; Carl Ravazza, Biltmore; Neil Bondshu, Ciro's.

San Francisco, Calif.: Will Osborne, Palace Hotel; Bill Clifford, Sir Francis Drake Hotel.

New York, N. Y.: Vincent Lopez, Taft Hotel; Johnny Messner, McAlpin Hotel; Ozzie Caswell, Rainbow Room.

Elizabeth, N. J.: Michael Loring, Chatterbox, Mountainside, N. J.

Syracuse, N. Y.: Milt Hert, Syracuse Hotel.

This controversy was settled October 1st, satisfactory to the local.

Pittsburgh, Pennsylvania

Local and Stations WJAS, Columbia affiliate, and KQV, National affiliate, after negotiating for quite some time, were unable to come to an agreement. The Local requested the assistance of the President's office. On October 8th the following remote control bands were ordered to discontinue services on Columbia and National networks:

New York City (Columbia Network): Blue Barron, Edison Hotel; Benny Goodman, New Yorker Hotel; Vaughn Monroe, Commodore Hotel; Andy Kirk, Famous Door; Guy Lombardo, Roosevelt Hotel; Harry James, Lincoln Hotel; (National Network): Ray Kinney, Lexington Hotel.

New Rochelle, N. Y. (Columbia System): Claude Thornhill, Glen Island Casino.

Chicago, Ill.: Charles Spivak, Palladium Night Club.

It did not appear that any settlement was in sight, so on October 14th the President's office ordered studio bands of National and Columbia in New York City withdrawn; on October 15th the President's office ordered studio bands in Los Angeles and Chicago to cease feeding these networks. This is the first time we ever went so far as to withdraw regular studio bands playing sustaining programs on network radio stations. These studio bands are not remote controls out of hotels, cafes, etc.; they are regular studio musicians employed all year round. They are under contract to National Broadcasting Company and Columbia Broadcasting System. Their salaries were deducted by the employers when they were withdrawn. However, the treasury of the American Federation of Musicians reimbursed these musicians for their loss in wages, the total amount of which was \$5,098.53.

On October 17th all remote control bands and studio bands were ordered back on the air.

Some time later an agreement was reached between the local and Stations WJAS and KQV.

Local Radio Controversies adjusted Through Assistance of President's Office

Des Moines, Iowa, Station KRNT, affiliated with Columbia.

Des Moines, Iowa, Station KSO, affiliated with National and Mutual.

Los Angeles, Calif., Station KNX, Columbia key station.

Canton, Ohio, Station WHBC, affiliated with Mutual.

Lowell, Mass., Station WLLH, affiliated with Yankee Network.

Troy, N. Y., Station WTRY, affiliated with Blue Network.

Atlanta, Ga., Station WAGA, affiliated with National.

Atlanta, Ga., Station WSB, affiliated with National.

Chattanooga, Tenn., Station WAPO, affiliated with Red and Blue networks.

St. Louis, Mo., Station KXOK, affiliated with Blue Network.

St. Louis, Mo., Station KSD, affiliated with Red Network.

St. Louis, Mo., Station KMOX, affiliated with Columbia.

St. Louis, Mo., Station KWK, affiliated with Mutual and National.

Louisville, Ky., Station WHAS, affiliated with Columbia.

Manchester, N. H., Station WFEA, affiliated with National and Mutual.

Philadelphia, Pa., Station KYW, affiliated with National.

Fairmount, W. Va., Station WMMN, affiliated with Columbia.

Baltimore, Md., Station WCBM, affiliated with Blue Network.

Baltimore, Md., Station WCAO, affiliated with Columbia.

Baltimore, Md., Station WFBR, affiliated with Mutual.

Memphis, Tenn., Station WREC, affiliated with Mutual.

In Louisville, Kentucky, another controversy arose between the Local and Station WGRC. This was the second time within a few months that they could not reach an agreement. On March 16th the President's office ordered Los Angeles, Chicago and New York to withdraw all remote control bands from the Mutual network. In this strike the studio band was not withdrawn; only remote control bands were called out. We allowed the six musicians to continue working in the studio, in order that the men would not lose any of their pay.

On March 26th the controversy was adjusted to the mutual benefit of the station and the local.

The reason I instructed the Local to keep the studio band working was because I was of the belief that this station manager would be happy to have the Local withdraw the studio band for a week or two; the money the manager would save on the studio band, while out on strike, would apply to the increase of wages, thereby really not increasing his budget. Thus, the increase of wages would come out of the pockets of the studio band, inasmuch as they would be on strike for a week or two, and not receiving any pay during that time.

I would urge the Delegates to carefully read the following, regarding the Radio situation at Nashville, Tennessee:

This controversy existing between the Nashville Local and Station WSIX, a Mutual affiliate, was brought to the attention of the President's office. Brother Cooper, president of the Nashville Local, made an appointment to meet with me in Chicago. After hearing his explanation of the procedure followed by the local manager for the past two years, I immediately withdrew all remote control bands feeding this station.

The station had one organist employed on a weekly basis. I requested the Local to allow the organist to continue working for the time being. Mutual Broadcasting System, being very anxious to settle the matter, asked me if I would meet in Chicago with the station manager and a representative of the Nashville Local. I agreed to do so, and a meeting was held in my Chicago office. After several hours spent in negotiations between the Mutual representative, the manager of Station WSIX, the Nashville Local union representative and myself, we got nowhere. I realized then that this matter could not be settled without drastic action, and on

Wednesday, April 1, 1942, I requested the New York Local and the Chicago Local to withdraw their studio bands from the Mutual network. This included all commercial programs, sustaining programs, and whatever other music Mutual was feeding to this station. These men were to have been withdrawn at 8 o'clock that night. At 3:00 o'clock the same afternoon, the Mutual Broadcasting System advised me that they had dropped the offending station from their network, insofar as music was concerned. Of course there was nothing left for me to do but to rescind my order withdrawing the studio bands, and also to reinstate all the remote control bands on the Mutual network.

Now, the point I want to make here is, that National, Columbia and Mutual networks, during all our controversies since I have been your President, have repeatedly told me that they could not drop any affiliated station from their networks. Here is a particular instance in which this action WAS taken by Mutual, which proves conclusively that the networks CAN withdraw service from an affiliated station, if they think it advisable to do so. I am very happy that the Mutual Broadcasting System saw fit to take this action, because in order to stop a station on strike from receiving service from our musicians, stations that WERE fair to the American Federation of Musicians, were also being deprived of such service. I hope that in the future, National and Columbia will follow the same procedure that Mutual followed in this case; namely, that the station on strike will be the only station that will be affected by a strike order.

At the time this report was written, this particular station had not yet come to an agreement with the Nashville Local, and is therefore still off the network.

The following article appeared in the September issue of the International Musician:

APPOINTS BIDDLE AS ATTORNEY GENERAL

President Roosevelt Gives Prominent Pennsylvania Attorney High Post.

On August 25, 1941, President Roosevelt appointed Francis Biddle Attorney General of the United States.

At the last convention, a motion was unanimously passed that the convention go on record endorsing Francis Biddle for this office.

On June 16, 1941, the following telegram was sent to the President of the United States:

"His Excellency, Franklin D. Roosevelt, The President of the United States, The White House, Washington, D. C.

"The American Federation of Musicians in convention assembled and on behalf of its 138,000 members respectfully requests your kind consideration of Francis Biddle for Attorney General. I also make free to advise you that our entire organization, as it has ever been, fully endorses your policies and leadership, more especially in these serious times when the freedom of men must be safeguarded from brutal attempts to destroy same. We ardently hope that your activities to safeguard the civilization from utter destruction will be completely successful.

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

To this, the following answer was received:

THE WHITE HOUSE
Washington

"June 18, 1941.

"My dear Mr. Petrillo:

"Thank you in the President's behalf for your telegram of June 16th, recommending consideration of the name of Honorable Francis Biddle for appointment as Attorney General.

"The President appreciates your interest in wiring and wants you and the members of your Federation to know that in these days of national emergency such expressions of loyal interest as your message conveys are especially gratifying to him.

"Very sincerely yours,

"M. H. McINTYRE,
Secretary to the President.

"James C. Petrillo, Esq., President, American Federation of Musicians, Seattle, Washington."

OUTBREAK OF WAR

The following telegram was sent to the President of the United States after war was declared:

December 17, 1941.

His Excellency Franklin Delano Roosevelt
President of the United States
The White House,
Washington, D. C.

As President of the American Federation of Musicians I have the honor of informing you that this organization is solidly and loyally behind you in the present conflict with the

enemy countries and heartily endorses your war policies. The Federation has for some time been furnishing music gratis for the boys in the training camps, many of them our own members, in an endeavor to do its part in making their camp life more enjoyable and if there is anything further we can do please command us.

JAMES C. PETRILLO.

To this telegram, the following reply was received from the Secretary to the President:

THE WHITE HOUSE
Washington

December 18, 1941.

My dear Mr. Petrillo:

In acknowledging your letter, the President asks me to assure you and the members of your Federation that he is most grateful for your wholehearted offer of service. The pledges of patriotic support which have been received from the many, many loyal citizens in all parts of the country have given the President strength and courage to carry out the will of the American people.

Very sincerely yours,

M. H. McINTYRE,
Secretary to the President.

James C. Petrillo, Esq.,
The American Federation of Musicians
New York, N. Y.

THEATRE CONTROVERSY IN NEW YORK

A controversy developed in New York between the management of one of the theatres and the New York Local. When no agreement could be reached, the Local placed picket lines in front of the theatre. Mrs. Roosevelt had tickets for one of the performances at this theatre, but noticing the picket line refused to enter. This, of course, created discussion in the press, as most of you know, having read it in newspapers published throughout the country. This being a local proposition I knew nothing about it, until I read same in the morning paper. But on January 7th I received a communication from Mrs. Roosevelt, which I quote below, together with my answer thereto:

THE WHITE HOUSE
Washington

January 7, 1942.

My dear Mr. Petrillo:

On Tuesday, December 6th, I went to the Mansfield Theatre to see the play "In Time to Come" and was confronted with pickets from the Musicians' Union.

As you know, I will not cross a picket line, so I sent a friend of mine into the lobby to return the tickets.

I was told at the time that the theatre management employed no orchestra for this play, and in order to do the patriotic thing, they were playing a record of "The Star-Spangled Banner".

I have since been told that the pickets only arrived about ten minutes before I did, in spite of the fact that this controversy has been going on for some time.

It seems to me that this is something which should be settled by discussion. The wages which union musicians would receive for this short period of employment would hardly be living wages and would, I think, preclude any chance of these men getting a full evening's engagement. I understand that the management of the theatre has offered to discuss and to arbitrate this question, and I think a principle should be established on the whole question as this is something which will come up constantly, at this time.

Very sincerely yours,

ELEANOR ROOSEVELT.

January 14, 1942.

My dear Mrs. Roosevelt:

In answer to your communication of January 7th, I beg to say that before receipt of your communication and the appearance of the newspaper articles in connection with that incident, I had no knowledge or information about the matter since it was purely one that involved Local No. 802, New York. However, I immediately contacted Mr. Jacob Rosenberg, president of the New York Local, and he in turn informed me that he had already communicated with you and made the proper explanation of the matter for your information. As a result of my investigations, I can assure you of the truth of his explanation as contained in his letter. This matter is a question of policy which affects not only the Mansfield Theatre, but all theatres in a similar position.

I went further in this matter and requested Mr. Rosenberg to have a committee of his Executive Board meet with me in my office which was done on this day and the important point I wish to assure you of is that the negotiations with this theatre were going on several days prior to the incident in question and being unable to come to an agreement, the pickets were placed in front of the theatre. The point I wish to make is that they were not purposely placed there because the Local knew you were to attend the performance, as of course, they had no idea of this. The New York Local would never do such a thing—on the contrary—I am sure that if they had known you were to attend a performance, they would have postponed the picketing until after your attendance at the theatre.

Now, as to the American Federation of Musicians, we endorsed the President in 1932, 1936 and 1940. We are with his policy 100 per cent, and with the fine humanitarian work that you are doing for the working man. I am sure, Mrs. Roosevelt, you will understand that the American Federation of Musicians as a whole certainly would not do anything that would embarrass either you or the President.

Hoping that this explanation is entirely satisfactory to you, I remain,

Very sincerely yours,

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

Mrs. Franklin D. Roosevelt
The White House
Washington, D. C.

MISCELLANEOUS

Philadelphia Theatre Situation

After several unsuccessful negotiations between the officials of Warner Brothers and the officers of Local 77, Philadelphia, as to wages and conditions at the Earle and Stanley Theatres, the Local decided that the best way to handle the matter would be through the President's office. They, therefore, requested me to negotiate the entire contract. After several meetings in my office with officials of the Warner Brothers, we came to an agreement (satisfactory to Local 77), that Warner Brothers spend \$92,500.00 during a period of twelve months beginning October, 1941, and ending September, 1942. I quote below confirmation of this agreement:

September 3, 1941.

This will confirm our verbal understanding that the present agreement with Local 77, Philadelphia, Pa., will continue for one year from the expiration of the present contract.

WARNER BROS.
CIRCUIT MANAGEMENT CORP.

By F. M. Phelps.

Accepted for Local 77, A. F. of M.
James C. Petrillo

TRAVELING REPRESENTATIVES

The following Traveling Representatives are appointed by the President:

Leonard Campbell
A. A. Greenbaum
W. B. Hooper
Raymond Jackson
G. A. Keene
Henry Pfizenmayer
Clay W. Reigle
William H. Stephens
Fred Miller
J. L. J. Canavan

These representatives perform their duties under instructions from the President's office, covering general business, checking up on the 10 per cent collections which are always reported to the Treasurer's office. One of their varied duties is to assist locals whenever necessary. Whenever called upon they give the information desired.

When I first came into office, I received many complaints that some of the Traveling Representatives would enter various jurisdictions and interfere with local elections. On July 25, 1940, I sent a communication to every representative (which appeared in my report to the Seattle Convention), giving them notice that if they interfered with local politics in any jurisdiction in the future, they would be immediately dismissed. I am glad to be able to report that no complaints along these lines have been heard in the President's office since this communication was sent to the Traveling Representatives.

Their work up to this writing has been, and continues to be, satisfactory to the President. Clay Reigle deserves special mention. About eleven months ago Brother Reigle was delegated to take care of circuses traveling around the country. His efforts were to be exerted in the direction of bettering conditions, seeing that increases in wages were granted where justified, and obtaining contracts. In this connection I am able to report that he brought in seven contracts from seven different circuses which we had never organized prior to this time; and for this he is entitled to great credit. Those of you who ever had to negotiate with a circus manager can easily understand how difficult it is to obtain a contract from any of them. All the contracts obtained by Brother Reigle provide for 100 per cent closed shop, and are signed on Form B Contract forms.

FORM B CONTRACTS

Negotiating with the theatre managers for the signing of Form B Contracts was not an easy matter. A full explanation of the negotiations was printed in the November issue of the International Musician, and reads as follows:

FORM B CONTRACT TO BE USED IN THEATRES

Theatre Corporations Agree to Sign for the Present—Accord Reached on October 29th.

The following telegram, which was sent to

91 Locals of the Federation under date of October 20, 1941, is self-explanatory:

"Theatres wherein traveling stage orchestras play will not sign Form B Contract. While we are making very good headway in other classes of our business we do not seem to be getting anywhere in theatres. Kindly be advised that on and after October 27th no traveling stage orchestra will be permitted to enter a theatre without the employer having signed Form B Contract with the leader. Orchestras already on an engagement before October 27th, which may have a week or two on their engagement left to fulfill should not be interfered with.

"JAMES C. PETRILLO."

On Friday, October 24th, a meeting was held in the President's office with Paramount, RKO and Warner Bros. Representing the Federation were President Petrillo, Secretary Birnback and Messrs. Gamble, Henderson, Canavan and Cluesmann.

A subsequent meeting was held on Tuesday, October 28th, between Paramount and the President in Chicago, Ill., and another meeting in New York on Wednesday, October 29th, with the theatre representatives, at which meeting General Ansell, attorney for the Federation, was present. Also attending were President Petrillo, Secretary Birnback and Messrs. Gamble, Canavan and Cluesmann.

At this last meeting the theatre corporations agreed to sign Form B Contract for the present, and as a result, the following telegram was sent to the same 91 Locals:

"Representatives of Paramount, Warner Bros. and RKO have agreed to sign Form B Contract for the present.

"JAMES C. PETRILLO."

The officers of the Local Unions have been doing splendid work in enforcing the use of the Form B Contract on all engagements and are urged to continue that good work.

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

Controversy In Pittsburgh Regarding the Duquesne Golden Jubilee Celebration

Local 60, Pittsburgh, tried to negotiate with the management for union musicians to be employed at this celebration, which was to start on September 14th and end September 20th. This organization employed nothing but high school bands, fire department bands, veteran bands, etc., not one union band was engaged, with the exception of Frankie Masters' Band which was to play one evening, September 15th. Frankie Masters' is a traveling band.

On receipt of detailed information from Local 60, I advised the traveling band it would not be permitted to play that evening, unless the employers in question made a satisfactory agreement with Local 60. A few days later the Local advised me that a satisfactory agreement had been reached, whereby many local musicians were to be employed, the amount of employment thus secured being \$500.00. I thereupon rescinded my original order to Frankie Masters and gave him permission to play the engagement for which he was booked.

San Francisco, California

About eight months ago a culinary workers' strike took place in all the hotels in San Francisco. Local No. 6, San Francisco, came out on a sympathetic strike. All traveling and local bands were immediately withdrawn. (The local bands were withdrawn by Local No. 6 itself; the traveling bands by the President's office.) When the strike was settled, some eight months later, the Mark Hopkins and St. Francis Hotels re-engaged their traveling bands, but would not re-engage the local bands which were also playing at these hotels at the time the strike took place.

On receiving full information from Local No. 6 the President's office stopped traveling bands from appearing in these two hotels unless local bands also were re-employed.

In a day or two I received a communication from Local No. 6 advising me that the hotels in question had re-engaged the local bands.

This shows conclusively how far an employer will go—if permitted to do so—in order to break the morale of a local union.

Controversy in Richmond, Virginia, With The Manager of the Tantilla Gardens, With Whom the Local Was Doing Business

The Richmond Local and the management of Tantilla Gardens had been doing business for quite some time, and appeared to be getting along fairly well, until suddenly the manager of the Gardens decided to abrogate all agreements that were

still in force. The officers of the Local held many meetings with the manager, in an effort to convince him that he should live up to his agreement, but to no avail.

Buddy Fisher and his traveling band were working in Tantilla Gardens at the time. They were withdrawn from the engagement by the President of the Federation, until such time as the management saw fit to live up to whatever agreements he had with the Richmond Local.

The next day I was notified by the Local that the management had come to terms with the Local, and that they felt confident they would have no more trouble with him in the future. Buddy Fisher and his band were then ordered back to work.

South Bend, Indiana

Local union in South Bend informed me that a CIO orchestra was to play for a CIO Convention at the Oliver Hotel in that city. I immediately sent the following telegram to the Albert Pick Hotel System:

February 9, 1942.

Albert Pick Hotel System
Wacker Drive
Chicago, Ill.

We have a complaint from our Local in South Bend, Indiana, that there is to be a CIO Convention some time in March at the Oliver Hotel in South Bend. The CIO is contemplating having a band brought to this convention who are not members of the American Federation of Musicians. Local AFM Union of musicians in South Bend is protesting this on the grounds that they have an agreement with the hotel that none but American Federation of Musicians' members can play there. Kindly be advised that the American Federation of Musicians is giving the South Bend Local its full cooperation and backing in this matter.

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

and received following reply:

James C. Petrillo, President,
American Federation of Musicians,
New York, N. Y.

Regards were, we very definitely turned down CIO suggestion of using their own orchestra in dance to be given at our hotel. We realize and appreciate our contract should be binding to both parties. Know of no reason for this having been brought to your attention. Can assure you of our fullest cooperation.

J. E. MOSS, Secretary,
Pick Hotels Corp.

According to the reply, this matter was adjusted to the satisfaction of the Local.

I would like the delegates to fully understand the policy of the Federation in sustaining locals that see fit to increase wages and secure better working conditions in any class of our business. As a result of these efforts on the part of locals; in many cases, during the past eleven months, the employer, or employers, as the case may be, have employed traveling bands where formerly they used local bands, in an effort to break down union morale. However, these employers soon found that the Federation stood squarely behind every local and would not permit such conditions to prevail. It will always be the policy of the Federation that, wherever an employer tries to use a traveling band against a local band (only because the local is progressive), we will, in every instance where this is proven, notify the employer that he cannot engage a traveling band. To permit a local to be browbeaten because it is aggressive enough to strive to improve conditions for its members, I feel would be working for the interest of the employer, and not for the interest of our members.

Houston, Texas

A verbal agreement between the manager of the Metropolitan Theatre and the Houston, Texas, Local had been in force for quite some time.

The manager of this theatre was interested in a charity show to be played in some other part of the city wherein he requested the Union to give service gratis. The Union did not see fit to give such gratis service for this affair and therefore the manager wanted to discipline the Local for not going along with him in this particular show so he thought the wisest thing to do was to break the agreement.

The Local advised me that Horace Heidt, a traveling band, was to play at the theatre for one week. I wired the secretary of the Local to instruct Mr. Heidt not to render any service until the

manager of the theatre lived up to his agreement with the Local.

The traveling band refused to work unless this was done and a few minutes before they were to go on the stage a settlement was made satisfactory to the Local.

SETTLEMENT BETWEEN THE AMERICAN GUILD OF MUSICAL ARTISTS and the AMERICAN FEDERATION OF MUSICIANS

On February 8, 1942, the following telegram was sent to the International Executive Board, fully explaining the proposed agreement between AGMA and the A. F. of M.

February 8, 1942.

Some three months ago under instructions from the AFM International Executive Board we filed charges with the American Federation of Labor to revoke the Four A's Charter for trespassing upon the AFM's jurisdiction. Shortly thereafter I was summoned to President Green's office together with representatives of the Four A's. Accompanying me to this meeting were Secretary Birnbach, Thomas Gamble, Edward Canavan and Attorney Friedman. Friedman, at that time made the presentation of the AFM's side of the question. At the conclusion of the meeting President Green suggested that both AGMA and AFM try to reach some amicable agreement. A few days thereafter I got in touch with every member of the Board and asked if they had any objection if I tried to come to some agreement with AGMA and gained their unanimous consent. I thereupon started negotiations with Lawrence Tibbett and Mrs. Witherspoon, representing AGMA, and Thomas Gamble and myself, representing AFM. These negotiations went on for a period of about nine weeks, during which eight or nine different propositions were submitted by both sides and I eventually had a final meeting with Mr. Tibbett, Mrs. Witherspoon and Attorney Jaffe, representing AGMA, and Secretary Birnbach, Thomas Gamble, Attorney Friedman and myself, representing AFM. We reached the following agreement which I think covers the situation and in no way in my opinion will hurt the AFM. "The jurisdiction of the AFM over concert solo instrumentalists and accompanists in all fields is recognized by AGMA. However, AFM recognizes AGMA's position and authority as the exclusive collective bargaining agency for all solo concert artists including solo instrumentalists for the purposes of their activities in the concert field only and in their dealings with their managers in such concert field. AGMA does not object to the right of AFM to enroll solo instrumentalists as members of AFM and AFM does not object to the right of AGMA to enroll the solo concert artists above described, as members of AGMA. The parties agree to notify C.C.C., N.B.C., W.G.N. and other concert managers of the above. The pending lawsuit between the parties to which AGMA and various members of AGMA are plaintiffs, now pending in the Supreme Court of New York, New York County, shall be promptly discontinued and released without costs or disbursements by either party against the other. There will be no traveling or residence restrictions or unreasonable conditions placed by either organization upon the concert appearance of solo artists, and AGMA and AFM agree that the aggregate dues and initiation fees paid by such artists shall be reasonable. AGMA does not claim jurisdiction over accompanists, conductors, composers, arrangers, instrumental groups and orchestras (symphony, opera, etc.) as these groups are in the AFM's sole jurisdiction. However, piano accompanists of solo concert artists shall not be subject to any traveling or residence restrictions while on concert tours with solo concert artists. Minimum fees and conditions for pianists accompanying concert artists shall be established only by mutual consent of AGMA and AFM and after a scale has been adopted for piano accompanists by such mutual agreement. The AFM agrees that it will not withdraw any of its piano accompanists from AGMA members for a period of five years." The argument started in the first place over the question of jurisdiction and after you read the agreement you will find the jurisdiction of AFM is conceded by AGMA to AFM over all instrumental musicians, regardless of where they work. When this argument started, AGMA had symphony conductors which are now granted to us, piano accompanists who accompany solo concert artists and singers, whom they had in their organization are now conceded to the AFM. Up to this date, I believe we have at least 99 per cent of the solo concert instrumentalists in the AFM and we shall continue to organize them. While we grant them, in this agreement, the power of bargaining agency for the solo instrumentalists we have not placed ourselves in a position where it is compulsory for any of them to join AGMA. The piano accompanists held up the agreement for some time for the reason AGMA felt that the piano accompanists would do them more good than they would us, but through the negotiations we stood pat on the piano accompanists that they must be members of the AFM and not AGMA. Their arguments to us was that we could use the piano accompanists as a club in making an unreasonable scale whereby they could not employ them. It was then that we said if that was all that was bothering them, we had not made a specific scale for piano accompanists since the existence of the Federation and both organizations would negotiate a wage scale for piano accompanists. It was then that they agreed to concede the piano accompanists to the AFM. Regarding that part of the contract which reads, "There will be no traveling or residence restrictions or unreasonable conditions placed by either organization upon the concert appearances of solo artists, and AGMA and AFM agree that the aggregate dues and initiation fees paid by such artists shall be reasonable." This we are already doing as the Federation is permitting any solo instrumentalists to join any local in the jurisdiction of the AFM regardless of whether he resides there or not so he can join a local where the initiation fee is \$5.00, \$10.00, \$50.00 or \$100.00. The agreement is self-explanatory and I trust that the International Executive Board will ratify same by voting by telegram.

JAMES C. PETRILLO.

This agreement was accepted by the Executive Board by a unanimous vote. About five weeks prior to the settle-

ment of the above agreement, I had a meeting in my office in connection with the AGMA controversy. In attendance at this meeting were Technical Advisor Joseph N. Weber, Secretary Fred W. Birnbach, Executive Officer Oscar Hild, my first assistant, Thomas Gamble; my second assistant, Bert Henderson; Attorney Henry Friedman and myself.

NATIONAL ASSOCIATION OF BROADCASTERS

The following letters are self-explanatory:

NATIONAL ASSOCIATION OF BROADCASTERS
Normandy Building 1626 K Street, N. W.
Washington, D. C.

April 23, 1942.

Mr. James C. Petrillo,
President, A. F. of M.,
New York City.

Dear Mr. Petrillo:

The National Association of Broadcasters will hold its annual convention in Cleveland, May 11-14, and I wish to extend to you a cordial invitation to be present. We expect to have an unusually large attendance and the subject of our convention will be "Radio and the War". Our discussions naturally will center around the theme of how broadcasters can best help our government win this war.

A complete program of the convention will be sent to you in a few days. Knowing your interest in radio I know the program will be of interest to you and I hope it will be possible for you to be with us.

Very respectfully yours,

NEVILLE MILLER.

April 29, 1942.

Mr. Neville Miller, President,
National Association of Broadcasters,
1626 K Street, N. W.,
Washington, D. C.

Dear Mr. Miller:

Thank you for your kind invitation to attend the annual Convention of the National Association of Broadcasters to be held in Cleveland, May 11th to 14th.

Due to the fact that I am now preparing for the Convention of the American Federation of Musicians, which is to be held in Dallas, Texas, the beginning of June, and the pressure of other important matters before me at this time, I find it impossible to take advantage of your kind invitation.

Kindly convey to your organization my very best wishes for a successful Convention, which I hope will be of great benefit to the broadcasting industry, of which the American Federation of Musicians is proud to be a part and express my regret at my inability to be present.

I remain, with best wishes,

Sincerely yours,

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

RECOMMENDATION

I take this opportunity of recommending to the Convention that the President's Second Assistant, G. B. Henderson, receive an increase in wages from \$7,000.00 per annum to \$8,500.00 per annum. Mr. Henderson's duties in the President's office are very vital. In conjunction with the President he handles all recordings and transcriptions, also the radio department, in which, as you can see from this report, we had many controversies. It has been necessary for me to send him to many cities, especially in the past four months, to settle controversies (before the outbreak of strikes), and the services rendered by him in every instance in that department have been invaluable. He has been employed in the President's office for almost eleven years; he also performs many other duties that are very valuable to the Federation. I trust that the Convention will accept my recommendation and grant Mr. Henderson this well-deserved increase.

RECOMMENDATION

That the last sentence in the second paragraph on page 21, Article I, Section 1, of the By-Laws (Duties of the President), be changed by adding at the end of the sentence the three words "and Chicago, Illinois". The sentence would then read: "The President's office shall be maintained in New York City and Chicago, Illinois."

In Explanation of the Foregoing Recommendation

In the past eleven months, I have had as many conferences in Chicago with local union officers of the American Federation of Musicians, as I had in New York City, due to the fact that many of the locals in question are located nearer Chicago. To have forced them, therefore, to journey to New York City in order to consult with me would have been a hardship, not only because of the time involved, but especially because of the added expense in the

way of railroad fare, etc. In that event, in my opinion, most of them would not have come. I sincerely believe that the best interests of the Federation will be served by locating the President's office in both cities. I ask you to give this suggestion your earnest consideration. The dual office will not involve any added expense to the Federation, either in the way of office rent or office help.

STATE AND PROVINCIAL REPRESENTATIVES—1941-1942

- Alabama—C. P. Thiemonge, 233-34 Clark Building, Birmingham.
- Arizona—Charles J. Besse, 1426 East Culver St., Phoenix.
- Arkansas—Gano Scott, Route 1, Box 5, Johnson Road, Fort Smith.
- California—Walter Weber, 230 Jones St., San Francisco.
- Colorado—James D. Byrne, City Hall, Pueblo.
- Connecticut—Arthur Lee, 29 Division St., Stamford.
- Delaware—W. H. Whiteside, 216 Woodlawn Ave., Wilmington.
- Florida—Roy Singer, Box 1301, Miami.
- Georgia, Herman Steinichen, 423 Mortgage Guarantec Building, Atlanta.
- Idaho—Albert J. Tompkins, 601 Empire Building, Boise.
- Illinois—Charles Housum, 823 North Church St., Decatur.
- Indiana—P. J. Shusler, 111 East 16th St., Indianapolis.
- Iowa—Al B. Woekener, 310 Security Building, Davenport.
- Kansas—V. L. Knapp, 1018 Washburn Ave., Topka.
- Kentucky, George P. Laffell, 873 Eastern Parkway, Louisville.
- Louisiana—Ralph Chabao, 1416 Bourbon St., New Orleans.
- Maine—Charles E. Hicks, 628 Washington Ave., Portland.
- Maryland—Oscar Apple, 3502 Reistertown Road, Baltimore.
- Massachusetts—Walter Hazelhurst, 107 Front St., Worcester.
- Michigan—George Rogers, 735 Atwood St., Grand Rapids.
- Minnesota—George E. Murk, 32 Glenwood Ave., Minneapolis.
- Mississippi—Alfred Setaro, 921 Polk St., Vicksburg.
- Missouri—Frank K. Lott, 1017 Washington St., Kansas City.
- Montana—Earl C. Simmons, 41½ North Main St., Butte.
- Nebraska—R. Oleson, 2545 North 45th Ave., Omaha.
- Nevada—Fred B. Corle, 66 Wells Ave., Reno.
- New Hampshire—James E. Quimby, 9 Lawrence St., Concord.
- New Jersey—John E. Curry, 210 West State St., Trenton.
- New Mexico—Jos. N. Kirkpatrick, 521 First National Bank Building, Albuquerque.
- New York—George Wilson, 216 Dillaye Building, Syracuse.
- North Carolina—C. W. Hollowbush, R. F. D. 1, Box 246, Wilmington.
- North Dakota—Harry M. Rudd, 725 Bluff St., Fargo.
- Ohio—Harry Dunsbaugh, 1233 Elm St., Youngstown.
- Oklahoma—Grafton J. Fox, 911 South Ellwood Ave., Tulsa.
- Oregon—E. E. Pettingell, 821 S. W. 4th Ave., Portland.
- Pennsylvania—Clair E. Meeder, 810 Penn Ave., Pittsburgh.
- Rhode Island—Wm. Gamble, 19 St. James St., Providence.
- South Carolina—C. Hy Amme, 651 Rutledge Ave., Charleston.
- South Dakota—Burton S. Rogers, 712 West 26th St., Sioux Falls.
- Tennessee—R. L. Lesem, Hotel Gayoso, Memphis.
- Texas—E. E. Stokes, 621 Kress Building, Houston.
- Utah—Jerrold P. Beesley, 436 Eleventh Ave., Salt Lake City.
- Vermont—Alex E. Milne, 61 Maple Ave., Barre.
- Virginia—Jacob N. Kaufman, 3111 Grantland Drive, Richmond.
- Washington—H. A. Pelletier, 433 Bellevue North, Seattle.

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.
 Sm-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.
 Shly 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.
 GALT: Sparks, James B., Operator, Spanish Ballroom.

HOLLYWOOD: Cohen, M. J.
 Dempster, Ann
 Hanson, Fred.
 Maggard, Jack.
 Morton, J. H.
 Patterson, Trent
 Robitschek, Kurt
 Wright, Andy, Attraction Company.

LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Bonded Management, Inc.
 Brumlaugh, C. E., Prop., Lake Shore Cafe.
 Hanson, Fred.
 Maggard, Jack.
 Newcorn, Cecil, Promoter.
 Puonessa, Ralph
 Sharpe, Helen.
 Williams, Earl.
 Wilshire Bowl

MANTECA: Kaiser, Fred
OAKLAND: De Azevedo, Soares.
 Fauset, George.
OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom.

SACRAMENTO: Cole, Joe.
 Lee, Bert.
SAN FRANCISCO: Ayers, C. E.
 Bramy, Al.
 Kahn, Ralph.
 Rogers & Chase Co.
 Tenner, Joe (Hennerly).
 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, Archle.

COLORADO
 DENVER: Yoh, Al.
GRAND JUNCTION: Burns, L. L., and Partners, Opera Tors, Harlequin Ballroom.

MANITOU: Hellborn, Louis
CONNECTICUT
 HARTFORD: Kantrovitz, Clarence (Kay).
 Kaplan, Yale
 Kay, Clarence (Kantrovitz).
 Russo, Joseph
 Shayne, Tony
NEW HAVEN: Nixon, E., Dance Promoter.

WATERBURY: Derwin, Wm. J.
 Fitzgerald, Jack.
DELAWARE
 LEWES: Riley, J. Carson.
WILMINGTON: Chipney, Edward B.
 Crawford, Frank
 Johnson, Thos. "Kid."
 Kave, Al.

FLORIDA
CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc.
MALLANDALE: Singapore Sadle's
JACKSONVILLE: Sellers, Stan.
MIAMI: Alexander, Chester
 Donaldson, Bill
 Evans, Dorothy, Inc.
MIAMI BEACH: Hume, Jack.
 Galatis, Pete, Manager, International Restaurant.
 Slapsie Maxie's Frollics.
 Pery Hunter and Samuel Miller, Operators: Herman Stark, Manager.
 Naldi, Frank
 Wit's End Club, R. R. Reid, Manager; Charles Leveson, Owner.

ORLANDO: Wells, Dr.
ST. PETERSBURG: Barse, Jack.
SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club.

TAMPA: Junior Woman's Club.
 Pegram, Sandra.
WEST PALM BEACH: North, James
 Smith, Carl
 Walker, Clarence, Principal of Industrial High School.

ATLANTA: Atlanta Woman's Club, Mrs. Howard Patilla, Pres.
 Herren, Charles, Herren's Evergreen Farms Supper Club.
AUGUSTA: Garden City Promoters.
 Minnick, Joe., Jr., Minnick Attractions.
 Neely, J. W., Jr.
SAVANNAH: Hotel DeSoto Bellmen's Club.
VALDOSTA: Wilkes, Lamar.

IDAHO
LEWISTON: Rosenberg, Mrs. R. M.

ILLINOIS
CHICAGO: Birk's Super Beer Co.
 Davis, Wayne
 Eden Building Corporation.
 Fine, Jack, Owner, "Play Girls of 1938."
 Fox, Albert.
 Fox, Edward.
 Gentry, James J.
 Glucksman, E. M., Broadway on Parade.
 Markee, Vince
 Novask, Sarge
 Quodbach, Al.
 Rose, Sam
 Sipchen, R. J., Amusement Co.
 Sistare, Horace.
 Stanton, James B.
 Taffan, Mathew, Platinum Illinois Revue.
 Tolan, Mathew, "Temptations of 1941".
 Thomas, Otis.
EAST ST. LOUIS: Davis, C. M.
EFFINGHAM: Held, Dan.
FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion.

FREEDORY: Hill, Kenneth & Fred.
 March, Art.
HALESBURG: Clark, Horace G.
LA GRANGE: Haeger, Robert
 Klean Club of LaGrange High School.
 Viner, Joseph W.
PEORIA: Betar, 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.
 Reider, Jack.
GARY: Dunbar Club.
 Richard Bryant.
 Gentry, James J.
INDIANAPOLIS: Dickerson, Matthew.
 Dickerson Artists Bureau.
 Harding, Howard.
 Kane, Jack, Manager, Kelth Theatre.
 Richardson, Vaughn, Pine Ridge Follies.

MARION: Holme, W. S.
 Idle Hour Recreation Club
MISHAWAKA: McDonough, Jack.
 Rose Ballroom.
 Welty, Elwood.
ROME CITY: Kintzel, Stanley.
SOUTH BEND: DeLury - Reeder Advertising Agency.
VINCENNES: Vachet, Edward M.

IOWA
AUDUBON: American Legion Auxiliary.
 Hollenbeck, Mrs. Mary.
RYANT: Voss, A. J., Mgr., Rainbow Gardens.
CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom.
 Jurgenson, F. H.
 Watson, N. C.
CLINTON: H. H. Bolick, Manager, Lafayette Hotel.
DES MOINES: Hughes, R. E., Publisher, Iowa Unionist.
 LeMan, Art.
 Young, Eugene R.
EAGLE GROVE: Ora, Jesse.
IOWA CITY: Fowler, Steve.
MARION: Jurgensen, F. M.
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
SALINA: Apt, Johnny
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.
 Orrell, L. A., Jr.
 Shelton, Fred
 Walker, Norval
 Wilson, James H.
MIDDLESBORO: Green, Jimmie.
PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA
NEW ORLEANS: Hyland, Chauncey A.
 Mitchell, A. T.
SHREVEPORT: Adams, E. A.
 Fariell, Holland.
 Hostler, J. W.
 Reeves, Harry A.
 Williams, Claude.

MAINE
PORTLAND: Smith, John P.
SANFORD: Parent Hall, E. L. Legere, Manager.

MARYLAND
BALTIMORE: Alber, John J.
 Andre, Thomas
 Continental Arms, Old Philadelphia Road.
 Delta Sigma Fraternity.
 Demley, Emil E.
 Earl Club, Earl Kahn, Prop.
 Erod Holding Corporation.
 Lipsy, J. C.
 Mason, Harold, Proprietor, Club Astoria.
 New Broadway Hotel
BETHESDA: Hodges, Edwin A.

MASSACHUSETTS
BOSTON: Demeter Zachareff Concert Management.
 Grace, Max L.
 Jenkins, Gordon
 Lassez, William
 Paladino, Rocky
 Sullivan, J. Arnold, Bookers' License No. 150.
CAMBRIDGE: Montgomery, A. Frank, Jr.
DANVERS: Rafastini, Eugene.
LOWELL: Porter, R. W.
NANTASKET: Sheppard, J. K.
NEW BEDFORD: Rose, Manuel
NORTH WEYMOUTH: Pearl, Morey,
 3A Manor, formerly known as "Popeye's", Morey Pearl.
SOUTH WEYMOUTH: Colonial Inn.
 Thomas Smith, Manager

MICHIGAN
BATH: Terrace, The, Park Lake.
BATTLE CREEK: Magel, Milton.
BAY CITY: Alpha Omega Fraternity.
 Niedzielski, Harry
 Walthier, Dr. Howard
DETROIT: Advance Theatrical Operation Corp., Jack Broder, President.
 Ammor Record Company.
 Berman, S. H.

Bologna, Sam, Imperial Club.
 Bonmarito, Joe.
 Cavanaugh, J. J., Receiver, Downtown Theatre.
 Downtown Casino, The.
 Malloy, James
 O'Malley, Jack.
 Paradise Cafe Cafe.
 Schreiber, Raymond, Owner and Operator, Colonial Theatre.

FLINT: Carpenter, E. M., Mgr., Terrace Gardens
 Godfrey Brothers, including Eldon A. Godfrey
 McClarin, William
GRAND RAPIDS: Huban, Jack
LANSING: Hagen, Lester, Manager, Lansing Armory.
 Metro Amusement Co.
 Norris, Elmer, Jr., Palomar Ballroom.
 Tholen, Garry.
 Wilson, L. E.
MILLAN: Rodetto, Clarence, Manager, Jeff's.
MEMPHIS: Doran, Francis, Jordon College.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA
ALEXANDRIA: Crest Club, Frank Gasmer
BEMIDJIE: Foster, Floyd, Owner, Merry Mixers' Tavern
CALEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
GARDEA CITY: Conkling, Harold C.
GAYLORD: Green, O. M.
GRAND RAPIDS: Watton, Ray, and Rainbow Club.
HIBBING: Pitmon, Earl.
LIVERNE: 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.
WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI
GREENVILLE: Pollard, Flenord
JACKSON: Perry, T. G.

MISSOURI
CAPE GIRARDEAU: Gilkison, Lorene.
 Moonglow Club.
CEDAR CITY: Jubilee Village
KANSAS CITY: Antonello, John
 Cox, Mrs. Evelyn
 Fox, S. M.
 Holm, Maynard G.
 Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers.
 Thudum, H. C., Asst. Mgr., Orpheum Theatre.
 Watson, Charles C.
LEBANON: Kay, Frank.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
ST. LOUIS: Caruth, James, Cafe Society
SIKESTON: Boyer, Hubert.

MONTANA
FORSYTH: 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.
ABBURY PARK: Richardson, Harry.
 White, William
ATLANTIC CITY: Atlantic City Art League.
 Jones, J. Paul.
 Larosa, Tony.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
CAMDEN: Towers Ballroom, Pearson Lesly and Victor Potamkin, Managers.
CLIFTON: Silberstein, Joseph L., and Etelson, Samuel.
EATONTOWN: Scherl, Anthony, Owner, Dubonette Room.
LAKEWOOD: Patt, Arthur, mgr., Hotel Plaza.
MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo.

NEW MEXICO
ALBUQUERQUE: Maertz, Otis.

NEW YORK
ALBANY: Bratt, John.
 Flood, Gordon A.
 Kessler, Sam.
 Lang, Arthur.
 New Abbey Hotel.
 New Goblet, The.
 O'Meara, Jack, Booker's License 2816
ARMOUK: Embassy Associates.
BINGHAMTON: Bentley, Bert.
BONAVENTURE: Carlson, D. L.
 St. Bonaventure College.
BROOKLYN: Graymont A. C.
 Hared Productions Corp.
 Puma, James.
BUFFALO: Erickson, J. M.
 Kaplan, Ken., Mgr., Buffalo Swing Club.
 King, Geo., Productions Co.
 Michaels, Max.
 Shultz, E. H.
 Watts, Charles J.
CAROLINA LAKE: Christiano, Frank, Hollywood Cafe.
CHATEAUX: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.
ELLENVILLE: Cohen, Mrs. A.
ELMIRA: Goodwin, Madalyn.
FALLSBURG: Zeiger Hotel
GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn.
JAMESTOWN: Lindstrom & Meyer
KIAMSHA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor.
LARCHMONT: Watson, Charles C.
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ST. LOUIS: Caruth, James, Cafe Society
SIKESTON: Boyer, Hubert.

NEW YORK (cont.)
NEW LEBANON: Donlon, Eleanor
NEW YORK CITY: Baldwin, C. Paul.
 Booker, H. E., and All American Entertainment Bureau.
 Callicchio, Dominick.
 Campbell, Norman
 Carestia, A.
 Chianarini & Co.
 Cotton Club
 Currie, Robert W., formerly held Booker's License No. 2585
 Davison, Jules
 Denton Boys.
 Diener & Dorskind, Inc.
 Dodge, Wendell P.
 Dyruff, Nicholas.
 Embree, Mrs. Mabel K.
 Evans & Lee.
 Fine Plays, Inc.
 Foreman, Jean
 Fotoshop, Inc.
 Fur Dressing & Dyeing Salesmen's Union.
 Glyde Oil Products
 Grant & Wadsworth and Casmir, Inc.
 Grisman, Sam
 Herk, I. H., Theatrical Promoter.
 Hirliman, George A., Hirliman Florida Productions, Inc.
 Immerman, George.
 Jackson, Billy
 Jackson, Wally
 Joseph, Alfred.
 Katz, George, Theatrical Promoter.
 Koch, Fred G.
 Koren, Aaron
 Leigh, Stockton
 Leonard, John S.
 Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn).
 Lowe, Emil (Bookers' License No. 802).
 Lyon, Allen (also known as Arthur Lee)
 Makler, Harry, Manager, Polley Theatre (Brooklyn).
 Masconi, Charles.
 Maybohm, Col. Fedor.
 Montello, R.
 Miller, James.
 Moore, Al.
 Murray, David.

NEW YORK (cont.)
NEWARK: Clark, Fred R.
 Kravant, Norman.
 N. A. A. C. P.
 Robinson, Oliver, Mummies Club.
 Royal, Ernest.
 Santoro, V.
 Skyway Restaurant, Newark Airport Highway.
 Smith, Frank.
 Stewart, Mrs. Rosamond.
FLINT: Carpenter, E. M., Mgr., Terrace Gardens
 Godfrey Brothers, including Eldon A. Godfrey
 McClarin, William
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 Lang, Arthur.
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 New Goblet, The.
 O'Meara, Jack, Booker's License 2816
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BINGHAMTON: Bentley, Bert.
BONAVENTURE: Carlson, D. L.
 St. Bonaventure College.
BROOKLYN: Graymont A. C.
 Hared Productions Corp.
 Puma, James.
BUFFALO: Erickson, J. M.
 Kaplan, Ken., Mgr., Buffalo Swing Club.
 King, Geo., Productions Co.
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 Shultz, E. H.
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 Dodge, Wendell P.
 Dyruff, Nicholas.
 Embree, Mrs. Mabel K.
 Evans & Lee.
 Fine Plays, Inc.
 Foreman, Jean
 Fotoshop, Inc.
 Fur Dressing & Dyeing Salesmen's Union.
 Glyde Oil Products
 Grant & Wadsworth and Casmir, Inc.
 Grisman, Sam
 Herk, I. H., Theatrical Promoter.
 Hirliman, George A., Hirliman Florida Productions, Inc.
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 Jackson, Wally
 Joseph, Alfred.
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 Montello, R.
 Miller, James.
 Moore, Al.
 Murray, David.

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 Kravant, Norman.
 N. A. A. C. P.
 Robinson, Oliver, Mummies Club.
 Royal, Ernest.
 Santoro, V.
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NORWAY: Valencia Ballroom, Louis Zadra, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

NEW YORK (cont.)
NEW MEXICO
ALBUQUERQUE: Maertz, Otis.

NEWARK: Clark, Fred R.
 Kravant, Norman.
 N. A. A. C. P.
 Robinson, Oliver, Mummies Club.
 Royal, Ernest.
 Santoro, V.
 Skyway Restaurant, Newark Airport Highway.
 Smith, Frank.
 Stewart, Mrs. Rosamond.
FLINT: Carpenter, E. M., Mgr., Terrace Gardens
 Godfrey Brothers, including Eldon A. Godfrey
 McClarin, William
GRAND RAPIDS: Huban, Jack
LANSING: Hagen, Lester, Manager, Lansing Armory.
 Metro Amusement Co.
 Norris, Elmer, Jr., Palomar Ballroom.
 Tholen, Garry.
 Wilson, L. E.
MILLAN: Rodetto, Clarence, Manager, Jeff's.
MEMPHIS: Doran, Francis, Jordon College.
NORWAY: Valencia Ballroom, Louis Zadra, Manager.
ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino.

MINNESOTA
ALEXANDRIA: Crest Club, Frank Gasmer
BEMIDJIE: Foster, Floyd, Owner, Merry Mixers' Tavern
CALEDONIA: Elton, Rudy.
FAIRMONT: Graham, H. R.
GARDEA CITY: Conkling, Harold C.
GAYLORD: Green, O. M.
GRAND RAPIDS: Watton, Ray, and Rainbow Club.
HIBBING: Pitmon, Earl.
LIVERNE: 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.
WINONA: Czaplowski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI
GREENVILLE: Pollard, Flenord
JACKSON: Perry, T. G.

MISSOURI
CAPE GIRARDEAU: Gilkison, Lorene.
 Moonglow Club.
CEDAR CITY: Jubilee Village
KANSAS CITY: Antonello, John
 Cox, Mrs. Evelyn
 Fox, S. M.
 Holm, Maynard G.
 Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers.
 Thudum, H. C., Asst. Mgr., Orpheum Theatre.
 Watson, Charles C.
LEBANON: Kay, Frank.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
ST. LOUIS: Caruth, James, Cafe Society
SIKESTON: Boyer, Hubert.

MONTANA
FORSYTH: 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.
ABBURY PARK: Richardson, Harry.
 White, William
ATLANTIC CITY: Atlantic City Art League.
 Jones, J. Paul.
 Larosa, Tony.
ATLANTIC HIGHLANDS: Kaiser, Walter.
BLOOMFIELD: Brown, Grant.
CAMDEN: Towers Ballroom, Pearson Lesly and Victor Potamkin, Managers.
CLIFTON: Silberstein, Joseph L., and Etelson, Samuel.
EATONTOWN: Scherl, Anthony, Owner, Dubonette Room.
LAKEWOOD: Patt, Arthur, mgr., Hotel Plaza.
MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo.

NEW MEXICO
ALBUQUERQUE: Maertz, Otis.

NEW YORK
ALBANY: Bratt, John.
 Flood, Gordon A.
 Kessler, Sam.
 Lang, Arthur.
 New Abbey Hotel.
 New Goblet, The.
 O'Meara, Jack, Booker's License 2816
ARMOUK: Embassy Associates.
BINGHAMTON: Bentley, Bert.
BONAVENTURE: Carlson, D. L.
 St. Bonaventure College.
BROOKLYN: Graymont A. C.
 Hared Productions Corp.
 Puma, James.
BUFFALO: Erickson, J. M.
 Kaplan, Ken., Mgr., Buffalo Swing Club.
 King, Geo., Productions Co.
 Michaels, Max.
 Shultz, E. H.
 Watts, Charles J.
CAROLINA LAKE: Christiano, Frank, Hollywood Cafe.
CHATEAUX: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props.
ELLENVILLE: Cohen, Mrs. A.
ELMIRA: Goodwin, Madalyn.
FALLSBURG: Zeiger Hotel
GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn.
JAMESTOWN: Lindstrom & Meyer
KIAMSHA LAKE: Mayfair, The.
LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor.
LARCHMONT: Watson, Charles C.
LEBANON: Kay, Frank.
MEXICO: Gilbert, William.
NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winwood Beach.
ROLLA: Shubert, J. S.
ST. JOSEPH: Thomas, Clarence H.
ST. LOUIS: Caruth, James, Cafe Society
SIKESTON: Boyer, Hubert.

NEW YORK (cont.)
NEW LEBANON: Donlon, Eleanor
NEW YORK CITY: Baldwin, C. Paul.
 Booker, H. E., and All American Entertainment Bureau.
 Callicchio, Dominick.
 Campbell, Norman
 Carestia, A.
 Chianarini & Co.
 Cotton Club
 Currie, Robert W., formerly held Booker's License No. 2585
 Davison, Jules
 Denton Boys.
 Diener & Dorskind, Inc.
 Dodge, Wendell P.
 Dyruff, Nicholas.
 Embree, Mrs. Mabel K.
 Evans & Lee.
 Fine Plays, Inc.
 Foreman, Jean
 Fotoshop, Inc.
 Fur Dressing & Dyeing Salesmen's Union.
 Glyde Oil Products
 Grant & Wadsworth and Casmir, Inc.
 Grisman, Sam
 Herk, I. H., Theatrical Promoter.
 Hirliman, George A., Hirliman Florida Productions, Inc.
 Immerman, George.
 Jackson, Billy
 Jackson, Wally
 Joseph, Alfred.
 Katz, George, Theatrical Promoter.
 Koch, Fred G.
 Koren, Aaron
 Leigh, Stockton
 Leonard, John S.
 Levy, Al. and Nat. Former Owners of the Merry-Go-Round (Brooklyn).
 Lowe, Emil (Bookers' License No. 802).
 Lyon, Allen (also known as Arthur Lee)
 Makler,

KENT:
Sophomore Class of Kent State University, James Itshack, President.

MARYLAND:
Morris, H. W.

MEDINA:
Brandow, Paul.

OKFORD:
Dayton-Miami Association, Wm. F. Drees, President.

PORTSMOUTH:
Smith, Phil.

SANDUSKY:
Boulevard Sidewalk Cafe, The
Burnett, John, Wonderbar Cafe.

SPRINGFIELD:
Prince Hunley Lodge No. 469, A. B. P. O. E.

TOLEDO:
Cavender, E. S.
Dutch Village, A. J. Hand, Operator.
Frank, Steve and Mike, Owners and Managers, Frank Bros. Cafe.
Huntley, Lucius.
Johnson, Clem.

WARREN:
Windom, Chester.
Young, Lin.

YOUNGSTOWN:
Einhorn, 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.
Mellum, Arthur.
Moana Company, The
Randazzo, Jack.
Tate, W. J.

OREGON

ASHLAND:
Hallas, Kermit, operator, The Chateau.

HEMISTON:
Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALIIQUIPPA:
Cannon, Robert.
Young Republican Club.

ALLENTOWN:
Connors, Earl.
Sedley, Roy.

BRADFORD:
Fizza, Francis A.

BROWNVILLE:
Hill, Clifford, President, Triangle Amusement.

BRYN MAWR:
Foard, Mrs. H. J. M.

CANONSBURG:
Vlachos, Tom.

CHESTER:
Clarke, J. E.
Liproce, J. E.
Smith, Richard
Remling, Albert A.

COLUMBIA:
Hardy, Ed.

CONNEAUT LAKE:
McGuire, P., Manager, Oakland Beach Hotel.
Yaras, Max.

DRUMS:
Green Gables.

ELMHURST:
Watro, John, Mgr., Showboat Grill.

EMPORIUM:
McNarney, W. S.

ERIE:
Oliver, Edward.

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President.

HARRISBURG:
Reeves, William T.
Waters, H. S.

KELAYRES:
Condors, Joseph

LANCASTER:
Parker, A. R.
Weinbrom, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MT. CARMEL:
Mayfair Club, John Pogesky and John Ballant, Mgrs.

NEW CASTLE:
Bondurant, Harry

NEW KENSINGTON (Arnold):
Morgan, Clyde, Prop., House of Morgan

PHILADELPHIA:
Arcadia, The International Restaurant.
Berk, Phil, Theatrical Manager.
Bryant, G. Hodges
Fabiani, Ray
Garcia, Lou, formerly held Glass License 2620
Hirst, Izzy.
McShain, John
Philadelphia Federation of the Blind.
Philadelphia Gardens, Inc.
Rothe, Otto
Street, Tony.
Wilder, Mr. and Mrs. Max.

PITTSBURGH:
Anania, Flores.
Bland's Night Club.
Matesic, Frank.
Sala, Joseph M., owner, El Chico Cafe.

READING:
Nally, Bernard

RIDGEWAY:
Fenigal, Silvio

SHANAGH:
Edgewood Park Pavilion, George J. Jones, manager; John Durdach, promoter.

SHARON:
Marino & Cohn, former Operators, Clover Club.

STRAFFORD:
McClain, R. K., Spread Eagle Inn.
Poinsette, Walter.

WASHINGTON:
Athens, Peter, Mgr., Washington Cocktail Lounge.

WEST ELIZABETH:
Johnson, Edward.

WILKES-BARRE:
Cohen, Harry.
Kozlay, William.
McKane, James.

WYOMISSING:
Lunnie, Samuel M.

YATESVILLE:
Blanco, Joseph, Operator, Club Mayfair.

YORK:
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
D'Antuono, Joe.
D'Antuono, Mike.

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter.
Krouson, 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
Felds, Charles H.
Goodman, H. E., Manager, The Pines.
Jackson, Rufus
National Home Show

ROCK HILLS:
Holax, Kid.
Wright, Wilford.

SOUTH DAKOTA

BERESFORD:
Mohlentort, Mike.

LEBANON:
Schneider, Joseph M.

SIoux FALLS:
Magee, Floyd

TRIPP:
Maxwell, J. E.

YANKTON:
Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

BRISTOL:
Pinchurst Country Club, J. C. Bates, Manager.

CHATTANOOGA:
Duddy, Nathan.
Reeves, Harry A.

JACKSON:
Clark, Dave.

JOHNSON CITY:
Watkins, W. M., Mgr., The Lark Club.

MEMPHIS:
Atkinson Elmer.
Hubert, Maurice.

NASHVILLE:
Carter, Robert T.
Eakle, J. C.

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Cox, Milton.

AUSTIN:
Franks, Tony
Lowe, Harry.

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. Herwick, Manager.

TEXARKANA:
Gant, Arthur.

TYLER:
Mayfair Ballroom.
Mayfair Club, Max Gillilan, Manager.
Tyler Entertainment Co.

WACO:
Williams, J. B.

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. Masey, 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.
Flanore, 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 McClumphy, Manager; Edwin Miller, Proprietor.

WISCONSIN

ALMOND:
Bernatos, George, Two Lakes Pavilion.

APPLETON:
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril

BARABOO:
Burham, Paul L.

DAKOTA:
Passarilli, Arthur.

EAGLE RIVER:
Denoyer, A. J.

HEAFFORD JUNCTION:
Kilinski, Phil, Prop., Phil's Lake Nokomis Resort.

JUMP RIVER:
Erickson, John, Manager, Community Hall.

KESHENA:
American Legion Auxillary, Long, Matilda.

LA CROSSE:
Muehle, Otto.

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale.

MERRILL:
Battery "F," 120th Field Artillery.
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Culde, Eva.
Thomas, James.

MT. CALVARY:
Siback, Steve.

NEOPIT:
American Legion, Sam Dickenson, vice-commander.

OGEMA:
Kelley, Ed, Kelley's Ballroom.

RHINELANDER:
Kendall, Mr., Manager, Holly Wood Lodge.
Khoury, Tony.

ROTHSCHILD:
Rhyner, Lawrence.

SHEBOYGAN:
Bahr, Angus W.
Sclilla, N., proprietor, Club Flamingo.

SLINGER:
Bue, Andy, alias Buege.

ANDY:

SPLIT ROCK:
Folitz, Joe, Manager, Split Rock Ballroom.

STURGEON BAY:
DeFeo, F. G.
Larsheld, Mrs. George

TIGERTON:
Michalske, Ed., Manager, Tigerton Dells Resort.

TOMAM:
Cramm, E. L.

WAUSAU:
Vuel, Charles.

WAUTOMA:
Passarilli, Arthur

WEAUCOEGA:
Waupesa County Fair Association.

WYOMING

CASPER:
Schmitt, A. E.

ORIN JUNCTION:
Queen, W., Queen's Dance Hall.

DISTRICT OF COLUMBIA

WASHINGTON:
Borenouer, A. C.
Burroughs, H. F., Jr.
Dykes, John (Jim), Prop., Dykes' Stockade
Flagship Inn.
Frattone, James
Furedy, E. S., Manager, Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lim, Mgr., Casino Royal, formerly known as La Parce.
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.
Cokerill, W. H.
Eden, Leonard.
Henderson, W. J.
McSalle, Fred, Fred LaSalle Attractions.
Stewart, W. J. (Bill)
Urban, Mrs. Marie.

QUEBEC

MONTREAL:
Auger, Henry.
Desautels, C. B.
Sourkes, Irving.

QUEBEC CITY:
Soukes, Irving

STE. MARGUERITE:
Domaine d'Estrel, Mr. Ouellete, Mgr.

VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet.
Azark, Larry.
Bert Smith Revue.
Bibley, Mel. O.
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Carne, Cy, and His Orchestra, Saskatoon, Sask., Canada.

Blanke, Manuel (also known as Milton Blake and Tom Kent).
Blaufox, Paul, Manager, The Bee Gee Production Co., Inc.
Brau, Dr. Max, Wagnerian Opera Co.
Braunstein, R. 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.
Ferrara, B. F.
Ferris, Mickey, Owner and Manager, "American Beauties on Parade".
Fitzkee, Darrel
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Manager, Follies Gay Paree.
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolles.
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, Gail B., Promoter.
McKinley, N. M.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mosher, Woody (Paul Woody)
Nash, L. J.
Platinum Glond Revue.
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies.
Robinson, Paul
Rogers, Harry, owner, "Frisco Follies".
Ross, Hal J.
Ross, Hal J., Enterprises.
Russell, Ross, Manager, "Shanghai Nights Revue".
Shavitch, Vladimir.
Singer, Leo, Singer's Midgets
Snyder, Sam, Owner, International Water Follies.
Spensler, Les.
Taflan, Mathev.
Temptations of 1941.
Thompson, J. Nelson, Promoter.
Toth, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Frolle Co."
Welsh Finn and Jack Schenck, Theatrical Promoters.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Hitterbug Jam-boree".

Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Carole, Ty (Thomas Caramide) and his Orchestra, Utica, N. Y.
Clarks, Juanita Mountaineers Orchestra, Spokane, Wash.
Corsetto, Edward, and his Rhode Islanders' Orchestra, Syracuse, N. Y.
Crain, Knobel, 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.
Gibson, Don, Orchestra, Springfield, N. J.
Gindu's International Orchestra, Kulpmont, Pa.
Givens, Jimmie, Orchestra, Red Bluff, Calif.
Gouhlmer, Rene, Orchestra, Wichita, Kan.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Hop, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alta., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis.
Kepp, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra, 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 Hawaiians, Edmonton, Alta., Canada.
Pedycoord, John, Orchestra Leader, Winston-Salem, N. C.
Porella, George, Orchestra, Gilroy, Calif.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultise, Walter, and his Orchestra, Highland Park, N. J.
Stephens, Stan, Orchestra, Valparaiso, Ind.
St. Onke Orchestra, West Davenport, N. Y.
Stone, Leo N., Orchestra, Hartford, Conn.
Strubel, Wm. "Bill", and his Orchestra, Berkeley, Calif.
Swift Jewel Cowboys Orchestra, Little Rock, Ark.
Tremlett, Burnie, and his Orchestra, Morris, N. Y.
Troubadours Orchestra, Frankfort, Ky.
Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.
Warren, Shorty (Michael Warlanka), and his Orchestra, Rahway, N. J.
Wieslakow Orchestra, John Tuchapski, leader, Woonsocket, R. I.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.

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.
Crown 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, Emmaus, Pa.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Mackert, Frank, and His Lorain City Band, Lorain, O.
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.
Grystone Roof Garden, R. Ferguson, Mgr., Wilmington, N. C.
Japanese Gardens, Salina, Kan.
Jefferson Gardens, The, South Bend, Ind.
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.
Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C.
Midway Gardens, Tony Rollo, Manager, Mishawaka, Ind.
Ocean Beach Park, New London, Conn.
Palm Gardens, Five Corners, Totowa, N. J.
Rite O Wa Gardens, Mr. and Mrs. R. L. Fresh, Proprietors, Ottumwa, Iowa.
Western Catholic Union Roof Garden and Ballroom, Quincy, Ill.
Woodland Amusement Park, Mrs. Edith Martin, Manager, Woodland, Wash.

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.
Benni, Nick, Orchestra, Poughkeepsie, N. Y.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Boston Symphony Orchestra, Boston, Mass.
Calrns, Cy, and His Orchestra, Saskatoon, Sask., Canada.

INDIVIDUALS, CLUBS HOTELS, Etc.

This list is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA

TUCSON:
Tucson Drive-In Theatre.

ARKANSAS

LITTLE ROCK:
Fair Grounds.

TEXARKANA:
Marshall, Eugene
Municipal Auditorium.

CALIFORNIA

BERKELEY:
Anger, Maurice

LOS ANGELES:
Howard Orchestra Service, W. H. Howard, Manager

LOS GATOS:
Hayward, Charles, Director, Los Gatos High School Band and Orchestra.

MODESTO:
Rendezvous Club, Ed. Davis, Owner.

ORLAND:
Veterans' Memorial Hall.

SAN BERNARDINO:
Serrin Park Ballroom, Clark Rogers and John R. Robinson, Mgrs.

SAN FRANCISCO:
Century Club of California, Mrs. R. N. Lynch, Business Secretary.
Mark Hopkins Hotel, St. Francis Hotel

SAN JOSE:
Helvey, Kenneth.
Trilona, Phillip.

VISALIA:
Sierra Ballroom, Mr. Hendricks, owner.

COLORADO

DENVER:
Hi-Hat Night Club, Mike Seganti, Prop.-Mgr.

CONNECTICUT

BRISTOL:
LeBrun, Alfred J.

HARTFORD:

NEWINGTON:
Red Quill Inn, Jack Rorand and Philip Silver-smith, managers.
Boyle, Dan.

POMFRET:
Pomfret School.

SOUTHINGTON:
Connecticut Inn, John Iannini, Prop.

SOUTH NORWALK:
Evans, Greck.

FLORIDA

PALM BEACH:
Boyle, Douglas

MIAMI:
Fenias, Otto.

TAMPA:
Egypt Temple, A.A.O.M.S.

WEST PALM BEACH:
Palm Tavern, The, Al Van De, Operator

GEORGIA:

DELMAR CASINO

ILLINOIS

CHARLESTON:
Coles County Fair

CHICAGO:
Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.
Bernet, Sunny.
Freak Show, Century of Progress Exposition, Duke Mills, Proprietor.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

LOS ANGELES:
Paramount Theatre

MICHIGAN

DETROIT:
Colonial Theatre, Raymond Schreiber, Owner and Operator.
Downtown Theatre.

GRAND RAPIDS:
Powers Theatre.

NEW YORK

NEW YORK CITY:
Apollo Theatre (42nd St.).
Jay Theatres, Inc.

LONG ISLAND, N. Y.

HICKSVILLE:
Hicksville Theatre.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PHILADELPHIA:
Apollo Theatre.
Bljuw Theatre.
Lincoln Theatre.

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

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:
Devey, James, Promoter of Expositions.

PATTON:
Green Lantern.

QUINCY:
Eagles Alps
Eagles Hall (including upper and lower ball-rooms).
Korvis, William
Three Pigs, M. Powers, Manager.
Western Catholic Union Roof Garden and Ball-room.

WOODSIN:
Tri Angle Club.

INDIANA

BICKNELL:
Knox County Fair Assn.

EVANSVILLE:
Adams, Frank.
Fox, Ben

GARY:
Young Women's Christian Association.

INDIANAPOLIS:
Marrot 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

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.

DELWATER:
Moonlite Pavilion.

ROCHESTER:
Casey, Eugene.
Casey, Wm. E.

KANSAS

JUNCTION CITY:
Geary County Labor Union

SALINA:
Cottage Inn Dance Pavilion.
Dreamland Dance Pavilion.
Eagles' Hall.
Twin Gables Night Club.

TOPEKA:
Egyptian Dance Halls.
Henry, M. A.
Kellans Hall.
White Lakes Clubhouse and Breezy Terrace

KENTUCKY

LOUISVILLE:
Offutt, L. A., Jr.
Trilanon Nite Club, C. O. Allen, Proprietor.

TRENTON:
Stacy Trent Hotel.

WILWOOD:
Bernard's Hofbrau.
Club Avalon, Joseph Totarella, Manager.

LOUISIANA

NEW ORLEANS:
Happy Landing Club.

MAINE

NORTH KENNEBUNKPORT:
Log Cabin Ballroom, Roy Tibbotts, Proprietor.

OLD ORCHARD:
Palace Ballroom, Charles Usen, Proprietor.

MARYLAND

ANNAPOLIS:
Washington Hotel, The.
Edward & M. Legum, Operators

BALTIMORE:
Huber, Frederick R.

FROSTBURG:
Shields, Jim, Promoter.

MASSACHUSETTS

BOSTON:
Fisher, Samuel.

FITCHBURG:
Hanks' Spa.
Richard Hanks, Prop.

NEW BEDFORD:
New Bedford High School Auditorium.

SHREWSBURY:
Frolics, The, Lawrence Rissl, Owner and Mgr.

WALTHAM:
Eaton, Frank, Booking Agent

WESTFIELD:
White Horse Inn.

MICHIGAN

DAY 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:
Casino Bar & Night Club.
Ralph Doto, Proprietor.
Thomas, W. Raymond

OSHTON:
Singing Central High School Auditorium.
L. E.

NILES:
Four Flags Hotel, The.
Powell's Cafe.

SAGINAW:
Phi Sigma Phi Fraternity.

WAMPLERS LAKE:
Nisles Resort

MINNESOTA

DAKOTA:
Riverdale Night Club

FARIBAULT:
Kelley Inn, Kelley Davis, Owner.

MINNEAPOLIS:
Borchardt, Charles.
NEW ULM:
Becker, Jess, Prop., Nightingale Night Club.

WITOKA:
Witoka Hall

MISSISSIPPI

MERIDIAN:
D. D. Sorority.
Trio Sorority.

MISSOURI

KANSAS CITY:
Lincoln Dance Hall and the Wyandotte Furniture Co., W. M. Hobbie, Gen. Mgr.

ST. JOSEPH:
Fiesta 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
Hellig's Restaurant
Imhof, Frank
Knickerbocker Hotel.
Morton Hotel
Radio Station WFPG.
Saxey Bar

BUDD LAKE:
Club Fordham.
Morris Reddy, Prop.

FLORHAM PARK:
Canary Cottage.
Jack Hiron, Mgr.

MOUNTAINSIDE:
Club-Am Chateau, George Chong, president.

NEWARK:
Blue Bird Dance Hall.
Club Miami.
Liberty Hall.

STELTON:
Lynwood Grove

TRENTON:
Stacy Trent Hotel.

WILWOOD:
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.
McVay's, Mrs. Lillian McVay, 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. Steinborn, Mgrs.

MAMARONECK:
Lawrence's Inn

MOUNT VERNON:
Emil Hubach Post 596.
V. F. W.

NEWBURGH:
Roxey Restaurant, Dominick Ferraro, Prop.

NEW ROCHELLE:
Alps Bar and Grill.

NEW YORK CITY:
Albin, Jack
Blythe, Arthur, Booking Agent.
Harris, Bud.
Jermom, John J., Theatrical Promoter.
New York Coliseum.
Palais Royale Cabaret.
Royal Tours of Mexico Agency.
Sonkin, James.

OLEAN:
Cabin Restaurant.
Young Ladies' Sodality of the Church of the Transfiguration

ONEONTA:
Goodyear Lake Pavilion.
Earl Walsh, Proprietor

OWEGO:
Woodland Palace, Joe Cimotti, 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.

WINDSOR BEACH:
Windsor Dance Hall.

NORTH CAROLINA

CAROLINA BEACH:
Carolina Club and Management.

CHARLOTTE:
Associated Orchestra Corporation, Al. A. Travers, Proprietor.

WILMINGTON:
Greystone Inn, A. W. Pate, Manager and Owner.

WINSTON-SALEM:
Piedmont Park Association Fair.

NORTH DAKOTA

GRAND FORKS:
Point Pavilion.

OHIO

ALLIANCE:
Curtis, Warren.

AKRON:
Mallo's Club

AVON:
North Ridge Tavern.
Paster, Bill, Mgr., North Ridge Tavern.

CAMBRIDGE:
Lash, Frankie (Frank Lashinsky).

CANTON:
Beck, L. O., Booking Agent.

CINCINNATI:
Cincinnati Club, Milnor, Manager.
Cincinnati Country Club, Miller, Manager.
Elks' Club No. 5.
Hartwell Club.
Kenwood Country Club, Thompson, Manager.
Lawnside Country Club, Hutch Ross, Owner.
Maketwah Country Club, Worburton, Manager.
Queen City Club, Clemens, 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.

LIMA:
Masonic Lodge Hall and Masonic bodies affiliated therewith.

LOGAN:
Eagle Hall.

NILES:
Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.

STEUERVILLE:
St. Stanislaus New Polish Hall.

SUMMIT COUNTY:
Blue Willow Night Club.
H. W. McCleary, Mgr.

TOLEDO:
Douglas Center Golf Club.
Dr. R. P. Pulley, Pres.
Frederick Douglas Community Association, Clarence L. Thomas, Executive Director.
Marshall, John, Promoter.

WEST PORTSMOUTH:
Raven Rock Country Club.

OKLAHOMA

OKLAHOMA CITY:
Buttrick, L. E.
Walters, Jules, Jr., Manager and Promoter.

TULSA:
Rainbow Inn.

PENNSYLVANIA

AMBRIDGE:
Klemick, Vaclav (Victor), Director, Community Band

BERRYVILLE:
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 Bend 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.

KULPMONT:
Liberty Hall.

LEHIGHTON:
Reiss, A. Henry.

NANTICOKE:
St. Mary's Dance Hall.

OIL CITY:
Belles Lettres Club.

PHILADELPHIA:
Baederwood Country Club
Henry-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.
Shums Paradise Cafe. Ell-Jah Simms, Prop.
Temple Ballroom.
Torreadale-Frankford C. C.

PITTSBURGH:
New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.

PITTSVILLE:
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 Boclanek Post, The.
Slovak Hall

SUNBURY:
Sober, Melvin A.
Proprietor
Flat Iron Hotel, Sam Salvit, Proprietor

WILLIAMSPORT:
Lycoming Hotel (including ballroom, cocktail bar and dining room).
Park Ballroom

YORK:
Bill Martin's Cafe.
Bill Martin, Proprietor.
Smith, Stuart Andy.

RHODE ISLAND

BRISTOL:
Bristol Casino, Wm. Viena, Manager.

PROVIDENCE:
Bangor, Rubes.

WOONSOCKET:
Tuchapski, John, Leader, Wlesniakow 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:
Kemp Hotel
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.
Julian's Ballroom.

VIRGINIA BEACH:
Gardner Hotel.
Links Club.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

DUNBAR:
West Virginia Free Fair

GRANT TOWN:
Grant Town Park & Hall.
George Kuperanik

HUNTINGTON:
Epperson, Tiny, and Hewitt, Tiny, Promoters, Marathon Dances.

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.
Splizman's Cafe.

HORTONVILLE:
Hortonville Community Hall or Opera House.

LANCASTER:
Toller Rink.

LOGANVILLE:
Soltwedel's Hall, Paul Soltwedel, Proprietor.

LUXEMBURG:
Wery's Hall.
Chas. Wery, Operator.

MANAWA:
Tessen, Arthur H., Tessen Dance Hall

MENOMINIE:
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, Dominick Spera, Owner.

STOUGHTON:
Club Barber

SUPERIOR:
Willett, John.

WAUKESHA:
Clover Club.

WAUTOMA:
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

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. Holes, Manager.
Ginsburg, Max, Theatrical Promoter.
Godfrey Brothers, including Eldon A. Godfrey.
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners
Hoxie Circus, Jack Jazmanja Co., 1934.
Kinsey Players Co. (Kinsey Comedy Co.).
Kirby Memorial, The Kryl, Bohumir
Miller's Bodega.
National Speedathon Co. N. K. Antrim, Manager.
New Arizona Wranglers, Jack Bell and Joe Marcun, Managers.
Opera-on-Tour, Inc.
Scottish Musical Players (traveling).
Sierand 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.

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:
Bates Theatre.

BOSTON:
Park Theatre.

BROCKTON:
Majestic Theatre.
Modern Theatre.

HOLYOKE:
Inca Theatre.

LOWELL:
Capitol Theatre.

NEW BEDFORD:
Baylles Square Theatre.

ROXBURY:
Liberty Theatre.

MICHIGAN

MIDLAND:
Frolic Theatre

NILES:
Riviera Theatre.

MISSOURI

ST. LOUIS:
Ambassador Theatre.
Fox Theatre.
Loew's State Theatre.
Mission Theatre.
St. Louis Theatre.

NEW JERSEY

BOGOTA:
Queen Ann Theatre.

JERSEY CITY:
Palace Theatre.

LYNDHURST:
Ritz Theatre.

NETCONG:
Essex Theatre.

PATERSON:
Capitol Theatre.
Plaza Theatre.
State Theatre.

NEW YORK

BEACON:
Beacon Theatre.

BROOKLYN:
President Theatre
Tremont Theatre.

BROOKLYN:
Brooklyn Little Theatre.
Star Theatre.
Verba's Brooklyn Theatre.

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.

NOHMAN:
Shaner Theatre.
University Theatre.
Varsity Theatre.

PICHER:
Winter Garden Theatre.

OREGON

PORTLAND:
Studio Theatre.

PENNSYLVANIA

READING:
Berman, Lew, United Chalm Theatres, Inc.

YORK:
York Theatre.

RHODE ISLAND

PAWTUCKET:
Strand Theatre.

PROVIDENCE:
Bones Liberty Theatre.

TENNESSEE

MEMPHIS:
Suzore Theatre, 869 Jackson Ave.
Suzore Theatre, 279 North Main St.

TEXAS

BROWNVILLE:
Capitol Theatre.
Dittman Theatre.
Dreamland Theatre.
Queen Theatre.

EDINBURGH:
Valley Theatre.

LA FERIA:
Bijou Theatre.

MISSION:
Mission Theatre.

PHARR:
Texas Theatre.

RAYMONDVILLE:
Ramon Theatre.

SAN BENITO:
Palace Theatre.
Rivoli Theatre.

UTAH

SALT LAKE CITY:
Lake Theatre.

VIRGINIA

NORFOLK:
Galey Theatre, Max Rudnick, Operator.

CANADA

ONTARIO

ST. THOMAS:
Granada Theatre.

SASKATCHEWAN

BOSTON:
Grand Theatre.

SASKATOON:
Capitol Theatre.
Daylight Theatre.

FIFE AND DRUM CORPS

Perth Amboy Post 45, American Legion Flife, Drum and Bugle Corps, Perth Amboy, N. J.

AT LIBERTY

AT LIBERTY—Lead trumpet man, young; draft exempt, sober and neat appearance; will travel or locate. Albert Flasek, 1103 Atlantic St., N. E., Warren, O. Phone 2949W.

AT LIBERTY—Second trumpet, no lead; read, jam; would like to join band or otherwise; available June 5th; Union. Write Alan Atkin, 227 Bonnieview Ave., Knoxville, Tenn.

AT LIBERTY—Tenor and clarinet; neat, sober, Union; read, fake, go or sweet; travel or locate; reference, Semi-Name Bands, Don Stephenson, 307 Scott St., Warren, O.

AT LIBERTY—Music teacher, violin, banjo and guitar; 20 years' experience; married man, 45 years old; will go anywhere. Steve Ziegler, 9803 Cheniot, Detroit, Mich.

AT LIBERTY—Drummer, draft exempt, experienced show and dance work; prefer location job with reliable band; work must be steady. Address Drummer, care of 2014 Union S. W., Warren, O.

AT LIBERTY—Experienced tenor man, doubling alto sax, clarinet and bass clarinet; third or fourth chair preferred; age 20, good appearance, reliable, sober; Union. Warren Nielson, 409 Spruce St., Yankton, S. D.

AT LIBERTY—Drummer, age 24; swing or sweet; neat and sober; read or fake; travel or locate; preferably no mouse hand; draft-deferred; available after June 1; fine equipment. Jos. Reese, 290 Ridge St., Leontonia, O.

AT LIBERTY—Alto-tenor and clarinet, doubles violin; read, fake; desires nightly New York jobs or week-ends; Union; dance orchestra or swing band. Benj. Cordino, 12 Adelphi St., Brooklyn. Phone Main 4-1835.

FOR SALE

FOR SALE—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—Sterling silver Haynes-Schwelm flute, closed G sharp; practically new; price \$150. Call GR 5-6241 or write H. Woempner, 25 E. 9th St., N. Y. City.

FOR SALE—14 violins and 3 violas, all hand made, \$100 each; compare with any \$200 instrument you please. Write for information. John Schroeffer, 205 10th Ave., Antigo, Wis.

FOR SALE—Three-quarter size string bass, round back, perfect condition; Couer-Czech make; reasonable. Sol Berger, 412 DaHill Rd., Brooklyn, N. Y.; Windsor 6-7421.

FOR SALE—Concert library, small orchestra; over 1,500 numbers, extra violin parts, overtures, medleys, musical comedy, Schirmer, Jungnickel, Fischer-Roberts; no moving picture; good condition; reasonable. Benno Groman, 9804 103d Ave., Ozone Park, N. Y.

FOR SALE—Selmer (Paris) wood clarinets, Bb and A; full Boehm with low Eb; beautiful matched pair in perfect condition; no cracks; double case and cover; sold because owner crippled hand and can't use; \$225; ship subject to examination on receipt of \$3. C. C. Cutleridge, 444 Franklin, Johnstown, Pa.

FOR SALE—Kay Bass, 1 year old, fine condition, \$100. Write Mary Price, 1171 Ogden Ave., Benton Harbor, Mich.

FOR SALE—Set of Ludwig Pedal Tympani, in good condition, \$250. Cliff Martin, 18 Maple, Bain Ave. Apts., Toronto, Ont., Canada.

FOR SALE—High class music library, for small orchestra, 12 parts instrumentation on each number; used but perfect condition; will send catalog. P. Tush, 84 Lawrence Ave., Brooklyn, N. Y.

FOR SALE—Four (4) hand tympani, two Wintrich, two Ludwig, sizes 24-26-28 and 30 inch, with trunks; these are excellent instruments which were used for years in the Minneapolis Symphony Orchestra and are in excellent condition; price \$200. Write Mrs. L. Paetkenhewer, 2933 14th Ave. South, Minneapolis, Minn.

WANTED

WANTED—Silver-plated soprano sax with crook, good condition; must be a good buy; also a novelty one-string violin with good tone, even if it's made out of a cigar box. Richard Cameron, 350 W. 15th St., N. Y. C.

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 is \$55 per month with board, room and laundry; state experience and age. Otto Novak, Greystone Park, N. J.

Conductor
JIMMIE LUNCEFORD Says:
"ALL ABOARD FOR THE HARLEM EXPRESS"



ABOVE—Recording at Decca. Jimmie Lunceford, Conn Saxophone; Earl Carruthers, Conn Alto and Baritone Sax; Willie Smith, Conn Alto and Baritone Sax; Ted Buckner, Alto, Baritone and Tenor Sax; Joe Thomas, Tenor Sax and 444N Wood Clarinet; Eugene Young, Conn 48B Conqueror Trumpet; Paul Webster, Conn New York Symphony Trumpet; Gerald Wilson, Conn New York Symphony Trumpet; Elmer Crumbly, Conn 44H Conqueror Trombone.

AT LEFT—Jimmie's recordings are patient blendings of all instruments, for while there are many solo stars, all work together in remarkably effective unity.



● A popular band at every station and "stop-over," Jimmie Lunceford's Harlem Express Orchestra ranks well-up among the nation's best. His soft swing style delights hearers at big-time dates in finest hotels and theatres, and is immensely popular with the college-dance-going crowd. His much-copied style, requiring musicianship of a high order, sells millions of Decca records—the recording of which is illustrated on this page. ● Lunceford and his men are Conn enthusiasts of many years' standing—and they practice what they preach—by USING CONNS! Jimmie himself has this to say about them: "Conns are the finest instruments on the market; that's why I purchased a Conn Alto Sax for my own personal use." ● Take a tip from the experts and play a Conn! Its easy playing qualities and true tones will help you make the most of YOUR talent. See your Conn dealer, or write us for literature, mentioning instrument.

C. G. CONN, LTD., 625 CONN BLDG., ELKHART, IND.

CONN
BAND INSTRUMENTS

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

WANTED—Oboe, Conservatory System, in good condition; send complete description of system and cash price. Andre Andraud, National Music Camp, Interlochen, Mich.

Answers to MUSICAL QUIZ

(Questions on Page Fourteen)

- (a) Philadelphia
(b) Rochester
(c) New York City
(d) Baltimore
- (a) Virgil Thomson
(b) Gian-Carlo Menotti
(c) Louis Gruenberg
(d) Deems Taylor
(e) Frank Damrosch
- From the Gavotte of Prokofiev's "Classical Symphony".
- (a) To be played at the pleasure of the

- performer, as regards time and expression.
- To be performed twice as fast as if marked with the sign of common time, C or 4-4.
 - "As above". Used when a repetition is called for, to save the bother of recopying an entire passage or section.
 - This expression appears in the string parts of orchestral scores. It means that players hitherto playing in unison should now split up, taking among them portions of the harmony. This is obviously a space-saving device, to preclude the necessity of writing separate parts. The word "unis" designates the point at which the division ceases.
 - "In the octave". To be played an octave higher than written. When the notes are again to be played as written, the word "loco" is put over the music.
 - (f) "Heavy". This indicates that the whole passage should be played with great firmness and emphasis.
 - (g) This direction appears in violin and cello music. It calls for a certain skipping motion of the bow.
 - (h) This expression is used in a series of passages to be performed in exactly the same manner, to save the trouble of copying and recopying marks of expression.
 - (i) "Held". This indicates that a note or chord is to be sustained for its full value (not played "staccato").
- (a) Wales
(b) Ireland
(c) Scotland
(d) Denmark. (This was a curved horn used probably in battle. Nothing exactly like it has been found in any country's excavations save Denmark's.)



ABOVE—Jimmie Lunceford and Harold Oxley are scheduling new runs for the famous "Harlem Express." Jimmie is under management of Harold Oxley.



AT RIGHT—Willie Smith, Conn alto and baritone sax player, and Joe Thomas, Conn tenor sax and 444N wood clarinet player, chime in on the vocal interlude.

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