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PRES. PETRILLO DISCUSSES SITUATION AT INTERLOCHEN

Text of Correspondence Between President Petrillo and J. L. Fly, Chairman Federal Communications Commission

Below is a communication President Petrillo received from Mr. James Lawrence Fly, Chairman, Federal Communications Commission, and his answer thereto:

FEDERAL COMMUNICATIONS COMMISSION
Washington, D. C.

July 22, 1942.

Mr. James C. Petrillo, President,
American Federation of Musicians,
1450 Broadway, New York City.

Dear Mr. Petrillo:

We have received a letter from Senator Arthur E. Vandenberg of Michigan suggesting that the Commission obtain information concerning the recent cancellation by the National Broadcasting Company of a broadcast by the National High School Orchestra from Interlochen, Michigan.

The Commission would appreciate it if you would, at your earliest convenience, send us a full statement of the facts relating to the cancellation of the program.

Your truly,

JAMES LAWRENCE FLY,
Chairman.

President's Office

AMERICAN FEDERATION OF MUSICIANS
New York, N. Y.

July 30, 1942.

Mr. James L. Fly, Chairman,
Federal Communications Commission,
Washington, D. C.

Dear Mr. Fly:

In answer to your inquiry of July 22nd as to our objection to the broadcast of the National High School Orchestra at Interlochen, Mich., and also in answer to many press releases reportedly coming from you in the matter of canned music, I will give you the entire picture.

First of all, the American Federation of Musicians welcomes a fair and impartial investigation of any of its past actions and whatever actions it may take in the future.

It has been stated in the press that I personally am the "czar" and that these actions are charged to me personally. This is not so. The American Federation of Musicians has a convention every year, and this has taken place consecutively for the past forty-seven years. The Federation action on canned music was taken by its convention in 1941 at Seattle, Washington, by unanimous vote of 518 delegates, representing locals of the United States and Canada. It was referred to our International Executive Board to be put into effect, and the subsequent acts were directed by that Executive Board. I did only what the convention and the Executive Board directed.

There are thousands, not hundreds, of school bands and orchestras, and these school bands and orchestras in 90 per cent of the cases receive instruction from members of the American Federation of Musicians. In Interlochen the conductors are also members of the American Federation of Musicians. The fact that the Interlochen band was on the air for some twelve years shows plainly that we were not opposed to these boys and girls being on the air. However, Interlochen is not in as good a position as other school bands and orchestras, because Interlochen is a commercial proposition while in public schools throughout the country the children receive their tuition free. That is not the case at Interlochen where these children pay \$125.00 for a period of eight weeks, plus additional fees for private lessons and other items. The fees paid by some of the pupils exceed \$400.00 per season of eight weeks. This, in my opinion, puts the school squarely on a commercial basis. Radio advertisers pay the musicians and all other participants a commercial price for advertising their commodities, and the same rule should apply to this school.

That is not the sole reason for the Federation's protest: it is also necessary for the self-protection of the professional musician. Since the outbreak of the war, Army and Navy bands are on the air any number of times each day. This of course you can easily understand has taken up much music time on the air, so much so that the American Federation of Musicians was beginning to wonder whether there was going to be any work left for the professional musician. It is easy to understand that the more free music the radio stations receive, the less need for the professional. That was the primary reason for opposing the broadcasting of

the concerts from Interlochen. It will be a sorry day for the professional musician if two-thirds of the air time is taken up by non-professionals. You must remember that this already is an overburdened profession. In some of our local unemployment reaches 60 per cent; in some 75 per cent; and in other locals as high as 90 per cent. If this continues, there will be no incentive for our children to become professional musicians, because after having studied for many years they will find themselves in a starving profession. These same children in Interlochen may become professionals ten years from now, when they and their families will resent other children taking away their bread and butter, under the guise of educational purposes.

The originating programs emanate from New York, Chicago and Los Angeles. Each of these three locals has closed shop conditions with the broadcasting networks, in spite of which the American Federation of Musicians in many cases has not objected to school bands and orchestras going over the air occasionally.

Many of the school boys and girls studying music, and many of them at Interlochen, are sons and daughters of members of the American Federation of Musicians, and if the fathers of these children are not able to make a living, then the children could not get an education because there would be no money to pay for same.

It has been said that if they do not go over the air there would be no incentive to study music. What incentive did the good old-time musicians have when they studied music in years gone by when there was no radio? In my opinion, that is not a good argument. I understand that these children in Interlochen rehearse all week for one program, but again I say, the broadcast is intended to commercialize the Interlochen camp.

Let us see what the American Federation of Musicians has done for the happiness of the home in supplying good music. Today, as in the past, its symphony orchestras are permitted to go over the air without any charge to the broadcasting companies. Its name bands are also permitted to go over the air without any extra charge to the broadcasting companies. The final result is that the public gets the benefit. I can truthfully say that for every dollar the broadcasting companies pay for musicians they receive \$4.00 worth of music gratis. Keep in mind now that I am speaking of the professional musicians, members of the American Federation of Musicians. Is this not a contribution to our great country and musical culture?

It has been said in the press that I am a "czar" and "dictator", and that the only music that goes over the air is the kind of music permitted by me. This I say is not true. You must be aware of the fact that some eighteen months ago the broadcasting companies told the public that they would not hear American Society of Authors, Composers and Publishers (ASCAP) music, and therefore the public did not hear ASCAP music for nine months. In this case, the finest writers and the finest music were taken off the air because the broadcasting companies said "NO". Because of the ASCAP-Radio fight, some of our conductors who have music libraries worth as much as \$100,000.00 were prevented from playing their music over the air. Was this fair to the public?

I personally received my musical education in the Hull House School in Chicago, which in those days was conducted by Miss Jane Addams. I was one of the members of the school band. From there I went to the Chicago Daily News Band; so I came from the amateur school, like many other professional musicians of today, and we did not play over the radio. In those days we were not used under the guise of education to commercialize someone's institution.

I was very much surprised to read in the press release your reference to the colored question. The white and colored members of the American Federation of Musicians have worked together since its inception. As far as I know there has never been any discrimination against our colored members. However, I welcome investigation of this matter by anyone.

I also read in a press release, supposedly coming from you, that if we stopped the making of recordings and transcriptions, 500 radio stations and many taverns and cafes which cannot employ musicians, will be put out of business. There are some 500,000 juke boxes in the United States and Canada. These juke boxes alone have taken the jobs of approximately 8,000 live musicians. There are approximately 500 radio stations which

(Continued on Page Three)

PRES. PETRILLO'S REPLY TO MR. DAVIS

Correspondence Between President Petrillo and Elmer Davis, Director of War Information.

The following is a communication from Mr. Elmer Davis, director, Office of War Information.

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
Washington, D. C.

July 28, 1942.

Mr. James C. Petrillo, President,
American Federation of Musicians,
1450 Broadway, New York, N. Y.

Dear Mr. Petrillo:

On December 27, 1941, you wrote an open letter to the President and the People of the United States. In that letter you said:

"Each and every member of the Federation and its officers pledge themselves on this occasion to do everything possible to aid in the fight for Freedom . . . to fight with every weapon at their command.

"In this fight we realize that morale plays a most important part. And in the building of morale the Federation and its members can and will do its share. For music has always been and is today one of the finest media for maintaining high public morale and the business, the profession, the very life work of the Federation and its members is Music.

"To this new slogan, this new theme for the new year, then, the Federation dedicates itself: 'Music for Morale'."

Despite this public and published pledge you sent a communication on June 25, 1942, to all companies engaged in the making of phonograph records, electrical transcriptions, and other forms of mechanical recording of music advising them as follows:

"From and after August 1, 1942, the members of the American Federation of Musicians will not play or contract for recordings, transcriptions, or other forms of mechanical reproductions of music."

I am informed that if you enforce this edict three direct consequences will be the elimination of new electrical transcriptions for the use of radio stations, the elimination of new popular records for so-called "juke boxes", and the elimination of new popular and classical records for home consumption. I am further informed that this move in all probability will lead to court fights, possible strikes, and definitely curtailed musical service to the public in the critical months ahead—months which may well decide the fate of this country's war effort.

Since several hundred small, independent stations which are cooperating wholeheartedly with the Government in the war effort depend for their major sustenance on electrical transcriptions, your order may well force them out of business and thus seriously interfere with the communication of war information and messages vital to the public security. Since, as you say yourself, "music is today one of the finest media for maintaining high public morale," the elimination of records for home use, for use in restaurants, canteens and soda parlors where members of the armed forces go for recreation, and for use in factories where war workers use juke boxes for organized relaxation, can scarcely fail to have a negative effect on morale.

Therefore, on behalf of the people of the United States and on behalf of the War Department, the Navy Department, the Marine Corps, the Coast Guard, the Treasury Department, the Office of Civilian Defense, and the Office of War Information, I sincerely urge that you consider it your patriotic duty to stand by your pledge of December 27, 1941, and withdraw your ultimatum of June 25, 1942.

Sincerely,

ELMER DAVIS, Director,
Office of War Information.

President Petrillo's answer in full is contained in the following article which appeared in *The New York Times* and other newspapers throughout the United States on August 1st:

(Continued on Page Three)

BAND MUSIC HELPS MORALE IN WARTIME

Both England and the United States Recognize the Importance of Music in the War Effort.

By DORON K. ANTRIM

When this war got under way, England banished all military bands on the grounds that the men were needed to make or carry guns. No martial music was heard in all of Britain. Over a year ago, the government recognized its mistake. Morale must be maintained to wage a war, it conceded. Without it, wars can not be won. Bands buck up morale. Therefore, bands are necessary. Now Britain has its bands, over 100 of them, and more being organized.



Doron K. Antrim

This country also went into the war without fanfare, but that policy is being reversed. Recently Secretary Stimson urged that local committees give the boys a bigger band when they leave for camp. The War Department, he said, laments the fact that fewer bands for the new soldiers have appeared in this war than in the last. He added that the boys deserve and need the stimulus provided by a good send-off with parades and bands.

Bands have been a necessary arm of armies of all ages. Napoleon once reviewed two regiments without them and exclaimed to his Minister of War, "It's intolerable. Make haste to send me some bands."

Tooting to Tanks

In our armed forces, the importance of bands is recognized. Although non-combatant, they are a powerful striking force, relieving fatigue on the march, steeling the men for action, winning battles. It would seem as though the new motorized and tank divisions would not require bands. Nevertheless, a minimum of two is provided each division, bands that can meet the competition of noisy tanks. The Regular Army musters sixty-one regimental bands within the confines of the country with more being constantly added. Nine of them are mounted, thus adding horsemanship to the qualifications of musicianship. Two bands apiece are allocated to the new triangular division. The National Guard can summon 244, their numbers increasing daily. Every camp or post is provided with at least one.

Although the Army manual lists the duties of the military band, "to participate in and furnish the desired music at military formations", the morale division is seeking the use of these units for entertainment, dancing, accompaniment for singing and other diversions. There are plenty of trained musicians in the armed forces now, and good bands are considered the rule, not the exception.

Although the Revolutionary War was fought with fife and drum, bands have played an increasingly important part in United States history. In our first war, the drummer was overworked, having to play reveille, taps, assembly, charge, retreat and other calls later assigned to the bugle.

Bullets Beat Time

During the Civil War, the band boys tooted and soldiered on occasion. They took part in many a heroic exploit, one of which occurred at the battle of Chancellorsville, May 2 and 3, 1863. Colonel

(Continued on Page Fourteen)

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CONDITIONAL MEMBERSHIP ISSUED

- 1604—Henry Kamanuwal (renewal).
- 1605—Vance Lowry.
- 1606—Robert Roper (renewal).
- 1607—Herman M. Miller (renewal).
- 1608—Luna Belle Beachum (renewal).
- 1609—Basil Lambert (Lamberti) (renewal).
- 1610—Olivette Miller (renewal).
- 1611—LeRoy James Maxon.
- 1612—Richard Hayman.

CONDITIONAL TRANSFER ISSUED

- 419—Clark Winters.

WANTED TO LOCATE

Anyone knowing the whereabouts of one MICHAEL VINTALORO (DUKE DORRELL), former Conditional Member, kindly communicate immediately with National Secretary Fred W. Birnbach, 39 Division St., Newark, N. J.

In the event DENNY LYNCH, member of Local 94, Tulsa, Okla., and former member of Local 47, Los Angeles, Calif., presents a transfer card in any Local, the Secretary of that Local is requested to communicate immediately with Vice-President John TeGroen, Local 47, 1417 Georgia St., Los Angeles, Calif.

DEFAULTERS

Masonic Hall (colored), Joe Baker, manager, Tuscaloosa, Alabama, is in default of payment in the sum of \$50.00 due members of the A. F. of M.

Willie Davie, owner, Rockland Palace, Miami, Florida, is in default of payment in the sum of \$176.25 due members of the A. F. of M.

Mid-West Sportsmen's Association, Topeka, Kansas, and Louis Stone and Marie Waltner, promoters, are in default of payment in the sum of \$369.25 due members of the A. F. of M.

H. E. Field, manager, 1733 Club Kearney, Nebraska, is in default of payment in the sum of \$100.00 due members of the A. F. of M.

Ralph Maurice, operator, Ross-Fenton Farms, Wanamassa, New Jersey, is in further default of payment in the sum of \$668.00 due members of the A. F. of M.

Carl F. Bubeck, Philadelphia, Pa., is in default of payment in the sum of \$225.00 due members of the A. F. of M.

Young Men's Bureau of the Williamsport Community Trade Association, Williamsport, Pa., is in default of payment in the sum of \$550.00 due members of the A. F. of M.

Fountain Club, Tullahoma, Tennessee, is in default of payment in the sum of \$120.00 due members of the A. F. of M.

Joseph Dvorak, operator, Ruth's Hall, Alma Center, Wisconsin, is in default of payment in the sum of \$20.00 due members of the A. F. of M.

Frederick Williams is in default of payment in the sum of \$209.70 due members of the A. F. of M.

Harvey Lockman, Atlantic City, N. J., is in default of payment in the sum of \$200.00 due members of the A. F. of M.

THE DEATH ROLL

Akron, Ohio, Local 24—Warren H. Billings.

Boston, Mass., Local 9—Carl Behr.

Benid, Ill., Local 88—Gerhard Bohlen.

Baltimore, Md., Local 40—Joseph Hoffman.

Chicago, Ill., Local 10—Angelo John Eposito, Bernie Adler, Ella Baehrend, Maurice W. McCormick, Amelia Conti, Homer Bennett, Stanley Stasiak, Mathew Cada.

Detroit, Mich., Local 5—Valbert P. Coffey, Frank J. Dumont, Jr., Frank E. Gardner, Martin K. (Mort) Mortensen.

Elizabeth, N. J., Local 151—James Bracken.

Hammond, Ind., Local 203—H. U. Buser.

Hartford, Conn., Local 400—D. Thomas Lass.

Kansas City, Mo., Local 34—August Berndt.

Los Angeles, Calif., Local 47—Morris William Borsody.

Mt. Vernon, Ill., Local 465—Albert McPherson.

New York, N. Y., Local 802—Simon Ahtel, Bernard (Bunny) Berigan, Morris William Borsody, Luigi Comuni, Ramon Le Roy, Francesco Liazza, Arthur Pryor, William (Pop) Riley, Anthony Romeo (Trumpet), William A. Tyler.

Philadelphia, Pa., Local 77—William Cutler, M. Pauli, Lucian E. Underwood.

Syracuse, N. Y., Local 78—Charles H. Reals.

St. Louis, Mo., Local 2—Louis Bauer, Frank L. Bafunno.

Toronto, Ont., Canada, Local 149—W. J. Brickenden, Al Stevens.

Terre Haute, Indiana, Local 25—Burch Arkett.

Wausau, Wis., Local 480—Aug. C. Polster.

Worcester, Mass., Local 143—Albert A. Wilmot.

CHANGE OF OFFICERS

Local 196, Champaign, Ill.—President, E. C. Wascher, 104 East Springfield Ave., Champaign, Ill.

Local 227, Shawano, Wis.—Secretary, Fred Laehn, 401 South Andrews St.

Local 262, Woonsocket, R. I.—Secretary, Lawrence J. Carroll, 33 Dulude Ave.

Local 263, Bakersfield, Calif.—Secretary, Ivan N. Tarr, 112 Nile St., Bakersfield, Calif.

Local 361, Lenoir, N. C.—Secretary, T. W. Shuford, P. O. Box 88, Lenoir, N. C.

Local 573, Sandusky, Ohio—President, Charles Herzog, 1020 Carr St.

Local 601, Daytona Beach, Fla.—President, J. Don McDaniels, 110 South Peninsula Drive; Secretary, L. W. McRae, Box 3157.

Local 644, Corpus Christi, Texas—President, Bill Johnstone, 2121 Stillman, Corpus Christi, Texas.

CHANGE OF OFFICERS' ADDRESSES

Local 21, Columbia, S. C.—President, Parker Powers, 3425 Margrave St., Columbia, S. C.

Local 167, San Bernardino, Calif.—Secretary, R. P. Hedges, Rooms 3 and 4, California Theatre Building, San Bernardino, Calif.

Local 177, Morristown, N. J.—President, Joseph Ferraro, 13½ Mills St., Morristown, N. J.

Local 195, Manitowoc, Wis.—President, Don E. Hacker, 709 South 27th St.; Secretary, Walter Karsinek, 903 Washington St.

Local 281, Plymouth, Mass.—Secretary, Howard E. Bauregard, 4 Alden St., Plymouth, Mass.

Local 420, New Rochelle, N. Y.—Secretary, Robert Marotta, 167 Centre Ave.

Local 470, Rock Springs, Wyo.—Secretary, Ole Anselmi, 902 Ruby St.

Local 496, New Orleans, La.—President, William Houston, 1803 St. Anthony St.

Local 534, Winston Salem, N. C.—Secretary, Harold Gale, Kent and Arbor Road.

Local 538, Baton Rouge, La.—Address the President.

Local 620, Joplin, Mo.—Secretary, Abe Radunsky, 2030 Grand Ave., Joplin, Mo.

Local 639, Jackson, Tenn.—Secretary, Durham Myers, 341 Lexington.

Local 680, Elkhorn, Wis.—Secretary, Edward C. Wilber, 215½ Broad St.

Local 746, Plainfield, N. J.—Secretary, Wm. Bellerjeau, 400 Johnston Drive, Wat- chung, N. J.

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LETTER FROM SECRETARY BIRNBACH

To Our Members:

Having received so many inquiries as to the progress made by Secretary Fred W. Birnbach, I am printing hereunder a letter received from him several days ago.

FRED C. HOCHSTUHL, Assistant to the Secretary.

Dear Fred:

Well, here I am on the shores of the lake, getting the sunshine and fresh air that the doctor ordered me to take to complete my recovery.

We arrived yesterday after a nice trip, and after a few days I expect to do a little fishing; if I catch one big enough I'll send it along to you. I can't send you any water to swim in but will take full advantage of it myself.

I know that everything is going along well in the office under your capable supervision and with the help of our fine staff. The weeks will pass quickly and it will not be so long until I am back at my desk.

With kindest regards to you, O'Neal and Florence and the force, I am,

Sincerely yours,

FRED W. BIRNBACH

COMMUNICATIONS FROM

The President

JAMES C. PETRILLO

NOTICE TO A. F. OF M. LOCALS

Dear Sir and Brother:

It has come to the attention of the President's office that in numerous instances employing establishments are violating the conditions of the Form B Contract by refusing to deduct the employee's contribution of the Social Security Tax, and denying any responsibility as employer in connection therewith.

It is also reported that in some cases the owner of the establishment deducts the employee's contribution but fails to turn it over to the Tax Collector.

It is further reported that some local Collectors of the Internal Revenue Department have not assessed the Social Security Tax against either the establishment or the leader. In these cases, the musicians receive no wage credits for these engagements.

I therefore request all locals to ascertain whether such conditions prevail on any engagements in their jurisdiction and to do everything in their power to see that these collectors collect the taxes from the establishments.

The local officials should gather and submit to the collector's agents all obtainable information pertaining to failure on the part of the employers to make the proper return to the Revenue Department and to report to the Federation all instances of failure, neglect or reluctance on the part of the collectors to act upon such information.

The locals should also insist that the contracts in possession of the employers contain complete data required by Federation regulations, including the actual breakdown of the contract price specified.

The Federation must rely upon the vigilance of the locals in order that the members may receive proper credits for their Social Security and State Unemployment contributions.

Fraternally yours,

JAMES C. PETRILLO,

President, A. F. of M.



● If you're aspiring to good solid playing, **VIBRATORS** are the best reeds that can be had at this time.

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Have Resumed Correspondence Courses in Harmony, Orchestration, Ensemble and Band Arranging.



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FORBIDDEN TERRITORY

The College Inn, Kansas City, Mo., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Locals 34 and 627, Kansas City, Missouri.

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

REMOVE FROM FORBIDDEN TERRITORY

B. B. Wills, Potomac River Line, Inc., Washington, D. C.



"We cannot have all we want if our soldiers and sailors are to have all they need."
—Franklin D. Roosevelt



Interlochen Situation

(Continued from Page One)

do not employ a single live musician. These radio stations are all classified as big business. They say they need the services of the American Federation of Musicians, but only in the canned kind of music. This part of our business takes away several thousand more musicians who would be employed if we did not make the canned music, to say nothing about the taverns and cafes using Muzak, recordings, etc., etc.

Members of the American Federation of Musicians received \$3,000,000.00 annually for making canned music. This \$3,000,000.00 worth of canned music, when distributed around the United States and Canada, takes the place of live musicians who would receive for their work approximately \$100,000,000.00. Certainly no one can say this is a healthy condition.

It is said that without our assistance these places would go out of business. The question is, who shall go out of business first? It is not our intent to put anyone out of business. Why can't we all live? Why should all big revenues go into the pockets of these radio stations, officials and others, without paying one dollar to the musicians?

The action of the Convention of the American Federation of Musicians in stopping recordings was not taken on the impulse of the moment. It was taken after some fifteen years of deliberation, when the patience of the entire 138,000 members of the American Federation of Musicians was exhausted. Again I repeat, this was not the action of the President of the American Federation of Musicians; it was the action of the entire membership of the Federation.

It may be surprising to the public to know that 95 per cent of the music in the United States and Canada heard today is canned music. Only 5 per cent is left for the poor professional musician who studied all his life so that he might make a living for his family. This is not a question of being a "czar" or a "dictator". It is a question of a large group of men fighting for their very existence.

Insofar as I personally am concerned, and as long as I am the President of the American Federation of Musicians, I shall encourage such action on the canned music situation until such time as these people who are getting rich on our services while our people get no money, see fit to employ members of the American Federation of Musicians.

I will cite one case pending at this very moment. A strike was called on the Ringling Brothers Circus last June 1st, for a mere increase of \$2.50 per man per week. The show included fourteen colored musicians and twenty-six white musicians. These men have been out of a job ever since June 1st, because the circus bought records made by our members. These records are now playing the show. In other words, our own men are scabbing on our men. Would anyone say this is a healthy condition? If we had not made these records, these forty men would not be walking the streets without jobs. I would like to have someone point out to the Federation any worker in any other line of business who makes the instrument which puts himself out of business. Incidentally, the circus offered to settle this strike by taking back the white musicians, and eliminating the colored musicians; but we said the white as well as the colored men went out together, and it was only fair that they go back together.

The ice man was put out of business because the refrigerator was installed in the home; but the ice man had nothing to do with the making of the refrigerator. Many other labor-saving devices have been created where the displaced worker had nothing to do with the making of same. In our case, it is entirely different. We make the instrument which puts us out of business. To continue this policy means suicide for the musicians of the United States and Canada.

Not one recording or transcription company has approached the American Federation of Musicians with any suggestion to overcome this problem.

They sit back and say, "We will all combine—the radio stations, recording companies, advertising agencies—and we will bring pressure on Washington to fight our battles for us." That is just what has been done. While the Government is spending its good time and money protecting all those interests who have combined against the American Federation of Musicians, irrespective of any action taken, the American Federation of Musicians must protect itself with its own resources. This is very unfair. Am I to assume that these companies are lily-white, and are not to be investigated in the same manner as the American Federation of Musicians in this controversy? No agency, not even the agencies of the Government have asked the American Federation of Musicians to explain the situation. All we have been getting are threats through the press that unless we do this, that or the other thing, we are going to have this or that done to us. The American Federation of Musicians resents any thought in the minds of any one questioning the patriotism of that organization or its members. No organization has bought more War Bonds pro rata than have the members of the American Federation of Musicians. Until now, the American Federation of Musicians has O. K.'d millions of dollars of music to be played free for the armed forces of the United States and its Allies, and will continue to do so. Insofar as breaking down the morale of our fighting men is concerned if we do not make records, I repeat now what I said at our convention last June 8th, that we will make recordings and transcriptions for the armed forces of the United Nations, and we will make any records requested by the President of the United States.

But we cannot make canned music for commercial industries which are getting rich while the musicians walk the streets without jobs. We will not permit any industry to hide behind the Nation's Flag, and place our members on relief rolls, while they continue to use the product made by us to deprive our members of the American way of living, and to raise their families in the democratic American way.

Mr. Fly, I hope that the above is the information that you desire. I am ready and willing at all times to be helpful to you and the Commission wherever you request. I will be very happy to furnish you with any further information desired.

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

(Seal)

In his answer President Petrillo also answered Mr. Fly in reference to many newspaper articles which supposedly came from Mr. Fly. This answer was also given to the Associated Press and United Press on July 30, 1942.

A new and finer Clarinet Mouthpiece
of CRYSTAL Glass



The
CLARION

Interior a duplication of the Original French Selmer crystal mouthpiece

A Product of SELMER Research

Ask Your Dealer
Selmer
Elkhart, Ind.

Reply to Elmer Davis

(Continued from Page One)

PETRILLO REJECTS DAVIS PLEA TO END BAN ON RECORDINGS

OWI Director Is "Absolutely Misinformed" on Case of Musicians, He Says

U. S. TO SEEK INJUNCTION

Union Patriotic, Its Leader In- sists—Making of Disks Halts at Midnight

James C. Petrillo, President of the American Federation of Musicians, turned down last night the plea of Elmer Davis, Director of the Office of War Information, that he rescind his ban on the manufacture of recordings. The Department of Justice in Washington immediately prepared to file suit today or Monday in Chicago to enjoin the union from enforcing the Petrillo order.

As the turntables of the recording industry came to a halt as of midnight, Mr. Petrillo wrote Mr. Davis that the latter had been "absolutely misinformed throughout." He denied that his organization was jeopardizing the nation's morale, as contended by Mr. Davis, and said that musicians would continue to make records for governmental agencies and "the armed forces of the nation or for the President of the United States."

On learning of the rejection of his appeal, Mr. Davis said in Washington he was glad to know that the musicians' chief would "continue to cooperate."

"But I don't see," he added, "how he can cooperate without revising his position."

Mr. Davis said he had "no idea" of taking any further steps because "obviously our office has no authority to do anything to him."

Doubt Suit Would Succeed

Legal authorities in Washington were admittedly doubtful whether suit for an injunction against the musicians' union, an A. F. of L. affiliate, would succeed under the United States Supreme Court decision in the Hutchinson case. It was expected that suit would be brought under the Sherman Anti-Trust Act.

The union's legal position is that no law requires a man to work if he would rather not. Mr. Petrillo made public his letter in the Federation's office at 1450 Broadway. The stocky union leader, who used to play a trumpet at Chicago funerals and rose to command an annual salary of \$46,000, was attired in a monogrammed sports shirt. He greeted reporters with unusual affability and answered questions in his usual direct manner.

(Continued on Page Twelve)

Symphony Orchestra

SYMPHONIC concerts held in city parks as sylvan as any rural grove yet as accessible as the city hall are steadily gaining in popularity in these days of tire and gas rationing. At least a score of cities have well-established orchestral series in the open air. Those in Lewisohn Stadium in New York, Robin Hood Dell in Philadelphia, Ravina Park and Grant Park, Chicago and the Hollywood Bowl near Los Angeles come first to mind, but they are but a few of the musical centers boasting symphonies in the open air. Others which have already achieved distinction are located at Watergate, Washington, D. C., in Stern Grove, San Francisco, and in Milwaukee's Washington Park. The Oklahoma Symphony Orchestra has its "Starlight Concerts" in Oklahoma City. The Utah State Symphony Orchestra, conducted by Hans Heniot, inaugurated its first "Sunset Concert" in July in the University of Utah Stadium in Salt Lake City. What these concerts, in their happy blending of high effort and easeful enjoyment, can do for a tense, strained populous can be realized only by those who have listened to their programs sounding against a background of swishing leaves and questioning birds.

New York Stadium

BOUNDED by two wars, the first of which was cause for its founding twenty-five years ago "to entertain the boys and sustain civilian morale" and the second of which is lending it new force and vigor, the Lewisohn Stadium concert series seemingly thrives on dim-outs, tire rations and gas shortages. This season the attendance is unusually large and the musical standard unusually high. What might be called "the perfect concert" took place June 29th when the sure-fire combination of soloist Josef Hofmann, conductor Fritz Reiner and composer Beethoven drew an audience of 14,000 persons. The "Emperor" Concerto under Mr. Hofmann's hands was as warm, as fresh, as though he were playing it for the first rather than for the thousandth or so time in public. Mr. Reiner's conducting was as usual forceful and clean-cut. The "Eroica" made a grand effect; the "Egmont" Overture was vigorous and sonorous.



ALEXANDER SMALLENS

"Night on Bald Mountain", Moussorgsky's tempestuous *tour de force*, was Mr. Reiner's display piece on the evening of June 30th. It is a composition which reveals itself best out-of-doors, the elements seeming to accentuate its effects.

The rain took over proceedings on three subsequent evenings, but on July 5th Alexander Smallens conducted a program

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composed entirely of familiar works: Schubert's "Unfinished", Tchaikovsky's Fourth Symphony; Mendelssohn's "Fingal's Cave" Overture, and the Prelude and Love Death from Wagner's "Tristan und Isolde".

Efrem Kurtz began his fourth annual Stadium engagement on July 16th and was in charge through July 22nd. On the first evening Marian Anderson was soloist. On the 20th, Yehudi Menuhin played—with a finesse that few violinists can boast—the Beethoven Violin Concerto.

Not in a Day

A PROPOS of the finished playing of Mr. Menuhin, it is interesting to note that, since he has become a mature musician, he has had to "relearn" his entire repertoire, consciously mastering what he instinctively acquired as a child prodigy. "There comes a time when the instinct falters", he says. "You don't trust it any more and you want to know more than you can. It is when the prodigy has to be responsible to himself that he generally falls off."

Further, he sounds a note of warning to young "geniuses" in general: "Prodigies can come to many different kinds of grief. They can be overworked. They can acquire a wrong sense of values so that they think they are important to the public and not to themselves. They can have wrong ideals about music, viewing it only as a means to an end rather than as an end in itself. They can feel unjustified pride too early. And even when they are idealistic about music they can fall into the great danger of devoting too

much time to it, forgetting that it is not everything."

On July 23rd, when Andre Kostelanetz conducted the Stadium concert, two new selections by the American composer, Virgil Thomson, were heard: "La Guardia Waltzes", and "Canons for Dorothy Thompson". Both the composer and Mayor La Guardia were present.

War-Stamp Magnet

THE WPA Music Project which has become the "New York City WPA War Services" is particularly proud of its symphonic unit, the New York City Symphony Orchestra, which, in five recent concerts at the Cosmopolitan Opera House, raised more than \$20,000 in war stamps. It also played at the mass induction of naval recruits in Central Park, at the inter-racial rally at Lewisohn Stadium and at a United China Relief broadcast. Another unit of the War Services, the NYC Orchestra, presents "war stamp" concerts every Saturday and Sunday at the Brooklyn Museum. Although the purchase of stamps is entirely voluntary, a recent Sunday concert realized more than \$2,000 in stamps.

Chautauqua, N. Y.

AT the end of World War No. 1, when Albert Stoessel gave up his post as director of the school of bandmasters (established in France on the order of General Pershing), he became musical director of Chautauqua. During the twenty years since that time, the reputation of this summer music festival has steadily increased. Now it boasts an annual eight-

week season of music and drama, an acoustically excellent amphitheatre seating close to 7,000 persons, an opera association giving twelve performances, a repertory theatre, soloists of the highest calibre, chamber music, a splendid organ, a 200-voice choir and a symphony orchestra ranking with the best. Thirty-four concerts of the latter, all under the direction of Albert Stoessel, are this summer's offering.

The opening symphony concert, July 16th, featured piano soloists Oscar Wagner and Wendell Diebel playing compositions by George Gershwin. Further to accentuate the American note was Dvorak's Symphony No. 5, "From the New World", played as though it were indeed an expression of a new and brave people.

James Melton was tenor soloist at the concert of July 18th, and violinist Mischa Mischakoff at the concert of July 19th. His playing of Paganini's Violin Concerto brought a songfulness to the work which it all too often lacks.

Shostakovich's memorable Fifth Symphony formed the nucleus on July 21st. The concert of the 22nd was outstanding particularly for its double offering of American works (compositions by Deems Taylor and John Powell) and for the excellent performance given the Brahms' Violin Concerto by soloist Patricia Travers to a faultless orchestral accompaniment. An equally happy event was Muriel Kerr's playing of Mozart's Concerto for Piano in G major on the July 25th program.

An interesting departure from usual concert fare was the "Rococo Variations" by Tchaikovsky played by cello soloist Georges Miquelle, at the concert of July 26th.

Ernest Hutcheson, who is president of the Juilliard School and who has headed the piano department in the Chautauqua School of Music for thirty years, is scheduled annually as soloist with the Chautauqua Symphony Orchestra. This year, on July 29th, he played, and played with that powerful thrust for which he is famous, Beethoven's Concerto for Piano in G major. The program was one of the most satisfactory of the season, being rounded out with Prokofeff's "Classical Symphony" and Tchaikovsky's Fourth Symphony.

Among the varied symphonic events of July were three concerts in the Young People's Series.

For the August concerts the soloists engaged are Jacques Abram, pianist, Mary Van Kirk, contralto, Joan Peebles, mezzo soprano, Nathan Gordon, viola, Robert Mann, violinist, Harrison Potter, pianist, Josephine Antoine, soprano, Joseph Schuster, cellist, Evan Evans, baritone, Mischa Mischakoff, violinist, Georges Miquelle, cellist and Mary Becker, violinist.

Hyde Park, N. Y.

THE Dutchess County Philharmonic under Hans Kindler's direction gave a concert for the benefit of the United Service Organizations July 19th on President Roosevelt's estate at Hyde Park. Mrs. Franklin D. Roosevelt personally welcomed the guests.

Newark, N. J.

THE Essex County Symphony Society is in line for congratulations on its enterprise and courage in again this year assembling a group of guest artists and formulating a series of programs of extraordinarily high standard and popular appeal. Lily Pons and Andre Kostelanetz who have taken Newark to their hearts—as Newark has reciprocally done—gave their usual intensely interesting program early in the season and collected \$1,574 for various war enterprises.

On June 30th, when 14-year-old Patricia Travers was soloist, Dr. Rodzinski conducted a program of Prokofeff and Tchaikovsky works. The opening number, Prokofeff's "Classical Symphony", written after the manner of Mozart, has that composer's gayety, his *sang froid*, and besides a puckish humor, a quick awareness, which Mozart would certainly have acquired had he lived today, as counteractive to the paradoxes of this present world. Dr. Rodzinski knew how to make it just light enough, while holding to its inner integrity. Patricia Travers' playing of Tchaikovsky's Concerto for Violin and Orchestra was a revelation both of her technic and of her sensitivity. It was Tchaikovsky to the last detail, even to his sometimes over-indulgence in lush emotionalism. The final number on the program was Tchaikovsky's Fifth Symphony.

Paterson, N. J.

PROGRAMS which are rich in contemporary American compositions are being conducted on Monday evenings throughout the summer by the New Jersey Philharmonic WPA Orchestra under the direction of Henri Nusco. On June 27th, at the East Side Auditorium, Paterson, premiere performance was given Virgil Thomson's "The Plow", a six-part suite.

Jersey City

J. RANDOLPH JONES will be conductor of the Jersey City Philharmonic Symphony Orchestra during the 1942-43 season. This will be his fourth successive year in this post. The orchestra's season will begin November 20th.

Robin Hood Dell

AFTER a first week of assorted showers and blackouts, Robin Hood Dell, with the oncoming of July, settled down to undeterred enjoyment of the symphony programs. Andre Kostelanetz conducted on July 2nd the Tchaikovsky "1812 Overture", omitting, however, the real cannon used the year before by Eugene Ormandy. ("Neither figuratively nor in fact will I steal another conductor's thunder!") John Charles Thomas sang favorite excerpts from the operettas of Gilbert and Sullivan and Victor Herbert.

Marian Anderson emerged from her Connecticut retreat (a farm of 110 acres) to sing on July 6th arias from Handel, Verdi and Massenet operas. After a "three B's" program, on July 7th, conducted by Eugene Goossens, Andre Kostelanetz again took over at the concert of July 9th when that inimitable clown of the keyboard, Alec Templeton, had them rolling in the aisles with such take-offs as "the Shortest Wagner Opera", "Brünnhilde's War Cry as it Might be Interpreted by Rudy Vallee", and "A Trip through a Musical Conservatory". So popular have these satires become that the audience, eager for more, might well have listened to his serious interpretations with a reluctant ear were these latter, too, not of the highest calibre. His playing of the Liszt Concerto No. 1 on this evening had the ring of genius.

At the concert of July 13th, Albert Spalding played Mendelssohn's Violin Concerto in E minor with the orchestra under the direction of Pierre Monteux. Mr. Monteux' conducting of a "three S"



PIERRE MONTEUX

(Sibelius, Stravinsky, Strauss) program on the following day was a revelation of delicate phrasing and convincing climaxes. The all-Viennese program of July 16th conducted by Edwin McArthur brought to many nostalgic memories of a once-gay Vienna.

The perennial Pons-Kostelanetz concert occurred on July 20th; Pierre Monteux took over for an all-Tchaikovsky concert on July 21st, and Edwin McArthur conducted on July 23rd when Paul Robeson released pent-up emotions with his stirring singing of spirituals.

Philadelphia is enjoying, besides its Dell series, free concerts given by the Pennsylvania WPA Symphony Orchestra in various parts of the city, dedicated to "Music for Morale and Victory". Guglielmo Sabatini is the orchestra's conductor.

Washington, D. C.

LILY PONS and Andre Kostelanetz brought out a record crowd at the Potomac Watergate on July 15th. Their program was as usual well chosen, two American works holding a conspicuous place. "The Spirit of Liberty" by Mrs. Lawrence Townsend was sung by Mme. Pons and "A Lincoln Portrait" by Aaron Copland was played by the orchestra.

Morgantown, W. Va.

THE University-Community Orchestra of Morgantown, Kenneth Wood, conductor, closed its eleventh season May 10th with the appearance of two soloists, Eloise Campbell Long, mezzo-soprano, and Volney Shepard, the latter performing Tchaikovsky's Concerto for Piano and Orchestra in B flat minor. Tchaikovsky was further represented in the program with his stirring "Overture 1812". Other works were Beethoven's Fifth Symphony an introduction to a Bach cantata

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Cleveland

CLEVELANDERS suffering from travel restrictions have found a refreshing outlet in the informal atmosphere of the Summer Symphony programs conducted by Rudolph Ringwall. Maestro Ringwall plans his program to include both symphonic works and lighter classical numbers. Sensing the temper of his summer audiences he is not above inserting occasional jazz in the established repertoire. His listeners revel in all this, as well as in the strolling intermissions, the cooling drinks, the brief explanatory talks by Mr. Ringwall. Not the least tempting baits to the public are the soloists engaged: Larry Adler, Ralph Leopold, Boris Goldovsky and Percy Grainger.

For this series of summer pop concerts the Cleveland Orchestra has added Miss Helen Lott, French horn, and Miss Marjorie Rutz, assistant first horn, to its troupe. When the autumn season starts ten new men will be added to the Cleveland Symphony Orchestra, replacing drafted players. Artur Rodzinsky will then begin his tenth year with the organization.

Ravinia

WHEN Dimitri Mitropoulos raised his baton at the opening concert of Ravinia's season, June 30th, exactly fifty-one artists made their Ravinia debuts. Fifty of these were sailors, members of the Great Lakes Naval Training Station Glee Club; the fifty-first was conductor Dimitri Mitropoulos himself. Not that Mr. Mitropoulos is a stranger to Chicago audiences in general, for he has appeared there with his own Minneapolis Symphony Orchestra. Before the Ravinia ensemble he showed the same enterprise, especially in his portrayal of Shostakovich's Fifth Symphony.

The Great Lakes Naval Training Station Glee Club sang the navy's song, "Anchors Aweigh", and joined in the initial singing of "Star-Spangled Banner". That was no perfunctory reading of our national anthem. Mr. Mitropoulos poured his whole soul into it, giving it the scope and power it is meant to have.

Other outstanding compositions for the concerts of the opening week, all conducted by Mr. Mitropoulos, were Beethoven's fourth symphony, Schumann's second, Mendelssohn's Scotch Symphony, the conductor's own transcription of the prelude and lament from Henry Purcell's 17th century English opera, "Dido and Aeneas" and Tchaikovsky's "1812 Overture". In the latter the cannon were omitted from the score (where they usually are sounded as part of a general *crescendo* effect), but it was just as well, for, as one critic remarked, they probably would not have been heard anyway.

Conductor during the second and third weeks of the season was Georg Szell who repeated his sensational success of the previous year. He conducted, during his stay there, a spellbinding performance of Tchaikovsky's "Pathetique".

Grant Park

THE famous Grant Park series of sixty-eight summer concerts sponsored by Local 10 and the Chicago Park District opened July 1st with a concert by the Chicago Opera Orchestra under the baton of Henry Weber. Dvorak's "New World Symphony", the first number on the program, was given a well-balanced performance. That the orchestra did not feel itself to be on alien ground in the more tenuous productions either was proven in its admirable playing of Sibelius' "Swan of Tuonela".

The first week contained also, apart from two band concerts, a performance by the Woman's Symphony Orchestra directed by Nicolai Malko.

The final program, in the series of free "Mid-day Victory Concerts" given by the Illinois WPB Symphonic Ensemble, was presented June 24th under the direction of Izler Solomon. Two works were heard for the first time locally: Overture to "Orione" by Johann Christian Bach and Symphony No. 24 in B flat major by Mozart.

Kalamazoo

THE Kalamazoo Symphony Orchestra ended its 1941-42 season without a deficit. More extraordinary still, this has been its distinction every season since it was founded in 1921. The spring campaign for subscribers in the 1942-43 season was more than usually successful. All in all, Kalamazoo is realizing that now, more than ever, we need music.

Milwaukee

THE Wisconsin WPA Symphony Orchestra points with pride to its past season in which ninety concerts were given in the various schools heard by approximately 90,000 young people. At each concert, James Diego Innes, the orchestra's conductor, narrated the history of the numbers played to promote appreciation

of the works. This bringing of concert music to the youth of that city was made possible through government appropriation and the Milwaukee County Board of Supervisors which sponsors the Symphony.

Duluth

PAUL LEMAY who has been at the helm of the Duluth Symphony Orchestra ever since its founding a decade ago has been commissioned a captain in the army air force and is now in training in Miami. When Lemay came to the orchestra, the Duluthians were rehearsing in an old stable. He attended Minneapolis rehearsals (as assistant conductor of that orchestra) in the morning, made a 150-mile train trip in the afternoon, met with the Duluth musicians at night, then took the milk train back to Minneapolis. For three years he kept up this strenuous shuttling back and forth until 1935 when he made his residence in Duluth and began to devote his attention wholly to its orchestra.

Despite the departure of the man who has built a first-rate ensemble out of a handful of professional and business men, the Duluth Symphony Orchestra will continue with its plans for a gala tenth anniversary season in 1942-43.

University of Iowa

AN all-Mahler concert was presented by the University of Iowa Symphony Orchestra under the direction of Phillip Greeley Clapp July 18th as a part of the Iowa Musical Festival. The University of Iowa chorus also participated.

Houston

"MUSIC FOR EVERYBODY" given in a band shell of classic proportions against a dark background of pines and the star-sprinkled sky has meant enchantment for the 25,000 or so who have assembled for each of the concerts there during July and August. Benches accommodate 5,000 persons but the other 20,000 gladly bring their camp stools, beach chairs and blankets and listen enraptured to the symphonic concerts conducted by Ernst Hoffmann. Last year the two-months' attendance totaled 180,000. This year's indications point to its being even greater.

San Francisco

OUT beyond San Francisco's Twin Peaks at the Sigmund Stern Grove thousands of Bay Area residents including a large sprinkling of soldiers gather on Sunday afternoons to hear the San Francisco Symphony Orchestra and other ensembles give its summer "pop" concerts. This summer music season continues for fifteen weeks (until September 20th) to draw throngs of music lovers who make the most of the relaxing atmosphere, sitting under picturesque eucalyptus trees, nibbling betimes from their lunch baskets.

Nor is this the only musical enterprise the Bay Area boasts. The University of California campus at Berkeley was center for the nineteenth festival of the International Society for Contemporary Music.

The Olympics of Music

THE Olympics have been suspended for the duration. Not so the festivals of the International Society for Contemporary Music which have achieved in the field of music what the former accomplished in the field of sport. For the second time since the organization of the Society in Salzburg in 1922, its festival was held this year in America. (Other festivals have been held in Paris, London, Amsterdam, Prague, Venice, Barcelona, Warsaw, Frankfurt, Brussels and Zurich.) Thirty-five works by thirty-four composers were presented. All the music had been composed within the past five years. Largely represented were native American composers. Riegger, Palmer, Lockwood, Kreutz, Fuller, Jones, Kohs and Diamond were born and reared in this country; Bloch, Berezowsky and Turner have become Americans by virtue of naturalization and long residence.

Concluding the festival were two concerts by the Janssen Symphony Orchestra of Los Angeles, Werner Janssen, conductor. Works by Godfrey Turner, Benjamin Britten, Ellis Kohs, Stanley Bate, Vittorio Rieti, Arthur Benjamin, Paul Hindemith, David Diamond, Pedro Sanjuan and Marcel Poot were given.

With the exception of compositions by Bloch and Schoenberg, all the music of the festival proper was chosen, from over 300 scores submitted, by a jury consisting of Aaron Copland, American composer, Desire Dafauf, Belgian violinist, Gregor Fiteberg, former conductor of the Warsaw Philharmonic, Albert Elkus, music director of the University of California, and Darius Milhaud, French composer. The Bloch and Schoenberg works were presented because of the jury's suggestion that these men be specially honored as the outstanding composers residing on the Pacific coast.

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Hollywood

HOLLYWOOD BOWL concerts are being given this summer but with somewhat curtailed attendance since the government's limit is 5,000 persons per concert. Keeping within this number offers some difficulty since, besides the attraction of the Los Angeles Philharmonic Orchestra led by various eminent conductors, there are such outstanding soloists as Vladimir Horowitz, Jose Iturbi, Artur Schnabel, Sergei Rachmaninoff, Jascha Heifetz, Joseph Szigeti, Nathan Milstein, Richard Bonelli, Dusolina Giannini and Donald Dickson.

The first "Symphonies under the Stars" concert was conducted by Leopold Stokowski July 14th. On Friday and Saturday nights of the same week Sergei Rachmaninoff appeared in his first outdoor concert under the baton of Vladimir Bakaleinikoff. Sir Thomas Beecham made his Bowl debut on July 23rd and conducted again on August 6th.

For Greener Pastures

OF the 28,000 symphonic ensembles in the United States, at least 90 per cent are orchestral groups organized and fostered by high schools, colleges, universities and other institutions for youth. Herein young people get into their orchestral stride and learn to become functioning musicians. When they leave their schools, however, and are turned out on a none-too-hospitable world, the 300 or so professional symphony orchestras located in various cities of the United States are not able to accommodate them. This is a grievous waste of talent.

To provide a greater outlet for musical abilities developed in the schools of the nation the American Symphony Orchestra League has recently been formed with headquarters in Chicago, its president, Mrs. Leta G. Snow, founder and manager of the Kalamazoo Symphony Orchestra, its vice-president, A. H. Miller, manager of the Duluth Symphony Orchestra, its secretary and treasurer, R. L. Barron, conductor of the Amarillo Philharmonic Orchestra. Forty orchestras from twenty-eight states have become charter members.

The purpose of the organization, "to exchange data and ideas on ways and means of widening orchestral opportunities for American conductors, composers and instrumentalists", is to be furthered by the publication of an inter-orchestra bulletin.

Officers of the league and members of the organizing group are devoting the summer months to extending league membership and organizing regional meetings.

Symphony of the People

A FEW months ago a packet, not more than five inches around, was slid into a tiny compartment of an aeroplane and flown from Kulibyshev in Russia, to Teheran, over Persia, then, continuing by motor, through Egypt and, finally, taking to the air again, across the Atlantic Ocean to America, where eager hands grasped and unrolled it. Magnifying glasses were focused on it, photographs taken of it, orchestra scores engraved, and an orchestra assembled for rehearsal. And lo, there emerged from

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this mixture of microfilm, paper, and ink, like butterfly from chrysalis, a symphony of hopes, fears and joys expressed by a young composer living in war-torn Russia.

Dimitri Shostakovich wrote his Seventh Symphony at Leningrad during the siege of that city, scored it for large orchestra, including eight horns, six trombones, six trumpets, two harps, piano and five tympani, and dedicated it "to our struggle against Fascism, to our future victory, to my native city, Leningrad, and to the ordinary people who have become the heroes of this patriotic war."



DIMITRI SHOSTAKOVICH

The Seventh Symphony is heroic in mould. There is a deceptively simple opening theme (suggesting peace, joy, hope), interrupted by the strident theme of war—which is not "developed" in the usual sense but rather built up in volume like Ravel's "Bolero". This is followed by a slow, sombre passage suggesting a chant for the dead.

The symphony was given its American premiere on July 19th, when Arturo Toscanini directed the N. B. C. Symphony Orchestra in its performance. Music lovers from coast to coast were thus privileged to hear it, and short-wave sent it around the world to speak its message to war-ridden people everywhere.

News Nuggets

NEW life has been infused into the orchestral situation in Scotland, North England and Wales by the twenty-five concerts by John Barbirolli given there up to July 5th. Music lovers have shown their appreciation of his sure and authoritative readings by crowding the concert halls wherever he has conducted.

A work dedicated by its composer, Harl MacDonald, to General MacArthur and his American and Philippine troops received its premiere early in July at a Watergate concert in Washington.

The Music Guild of Philadelphia, in its endeavor to discover new works of importance has received in its first season 106 scores from fifty-four composers. Performance opportunities will be sought for the following which were rated the best: group of songs by Roland Leitch and Paul Nordoff; Oboe Sonata by Vivian Fine; Concerto for Ten Instruments and a String Quartet by Norman Cazden; "Ode to Nature" by Gerard Carbonara; music for symphony orchestra by Arthur Kreutz; Nocturne for small orchestra by Mabel Wood Hill and suite for small orchestra by Harold Morris.

Signs of the Times

BICYCLE racks have been provided at Ravinia Park, Chicago, for those who pedal to the concerts.

"Aryanization" in Germany is being extended, it is said, to the librettos and titles of some of Handel's Oratorios. Thus, "Judas Maccabaeus" has become "William of Nassau" and "Israel in Egypt" emerges as "Mongolensturm" ("Mongol Fury").

Conductor in Knee-Pants

THE 12-year-old conductor, Lorin Maazel, led the Summer Symphony in its usual Saturday broadcast July 25th in a program featuring Wagner's Rienzi Overture. Works by Schubert, Mendelssohn and Milton Rosen were included on the program.

Toronto

FOUR conductors of merit were the guests of the Toronto Promenade Symphony Orchestra at its concerts in July. Victor Kolar, Erno Rapee, Ettore Mazzoleni and Allard de Ridder each brought a new interpretative slant to the performances, all of them generously devoting a

large portion of their programs to American works.

Mexico City

THE Stravinsky Violin Concerto was performed by Samuel Dushkin (for whom it was written) and the Mexico Symphony Orchestra, at the concerts of June 26th, 27th and 28th. On August 11th and 13th, the Ravel Concerto for Left Hand was played, also by the person for whom it was written, the one-armed pianist, Paul Wittgenstein.

London

AMERICAN and Russian music both are having their innings in London music halls this season. Shostakovich, of course, is the favorite among Soviet composers. The American composer best received was Roy Harris whose Third Symphony "created a sincere desire to hear more music written by musicians in America". Works by Aaron Copland and William Schuman have also had recent hearings.

The Insurmountable Swiss

STALWART Switzerland is carrying on musically despite the hot breath of war searing its borders. In the autumn it will conduct as usual its International Music Festival in Lucerne. These concerts were inaugurated in 1938 by Arturo Toscanini.

Maestro a la American

A PAIR of season tickets for the concerts of the symphony orchestra performing nearest to his home is the prize offered to anyone anywhere in the United States who submits a 100 per cent American substitute for the designation "Maestro", as traditionally applied to orchestral conductors. The prize is being put up by Edwin McArthur who, as a distinguished symphonic and operatic conductor himself, is frequently referred to and addressed as "Maestro", but who believes that some American-made word might well be adopted to replace this thoroughly European appellation, particularly as applied to native American conductors like himself.



AS the top-flight scene settles into war-time perspective, several alterations become apparent. Men in the service want swing music and ask for it so urgently that they are really getting it. Workers in war plants make their wants known with equal insistence, and now have their "swing shift dances", played often in the small hours of the morning by top-flight bands. The membership of many bands are undergoing rapid change as men are called into the service. However, it is with relief that bandsmen note that one aspect of band-playing does not change. All apprehensions to the contrary notwithstanding, road-houses and night-clubs situated in country places and along the beaches are suffering practically no lessening in attendance. Top-flighters hold forth to as large assemblies of their devotees as ever.

Atlantic Antics

BENNY GOODMAN attracted more than 45,000 persons to Prospect Park, Brooklyn, July 15th, when he and his band played one of 54 park dance programs sponsored by Consolidated Edison in collaboration with the city. Police emergency squads were called out to control the crowd.

TEDDY POWELL went back into Log Cabin Farms, Armonk, New York, July 3rd, after his week at Earle Theatre, Philadelphia.

DICK JURGENS opened at Meadowbrook, Cedar Grove, New Jersey, the first week in August, for a three-and-a-half week engagement. This will be followed by a run at the Strand Theatre, New York.

VINCENT LOPEZ was the attraction at Convention Hall, Asbury Park, New Jersey, July 4th.

AL POSTAL is playing dates this summer at Rockaway Beach, on Long Island, and at upper New York country clubs.

Manhattan Maelstrom

RICHARD HIMBER followed Sammy Kaye at the Essex House, New York, July 9th, to remain the rest of the summer.

JOHNNY LONG will be at Hotel New Yorker, New York, until September.

CHARLIE BARNET finished his two-weeker at New York Strand Theatre August 14th.

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New England Nabobs

SYD ROSS is dispensing swing again this season at the Worrick Mansion Club, Nantasket, having opened there July 1st.

LOU BREESE and his band closed at Roseland Ballroom, New York, July 25th. Then they started up New England way for theatre dates with the Andrews Sisters.

RUBY NEWMAN will head the new department of popular music at the New England Conservatory of Music this Fall.

Quaker Quickies

ELLA FITZGERALD played at the Earle Theatre, Philadelphia, the week of July 24th.

TOMMY DORSEY had the week of July 31st at the Earle Theatre, where brother Jimmy, a month or so before, also had a week.

ENOCH LIGHT'S orchestra opened a two-week engagement at Kennywood Park, Pittsburgh, July 6th.

EVERETT HOAGLAND will finish his month at Green's, Pittsburgh, around August 20th.

CLYDE LUCAS' band was booked into the Stanley Theatre, Pittsburgh, the week of July 10th, following Tommy Dorsey.

TED LEWIS' orchestra was pencilled into the Stanley for the week of July 17th.

OZZIE NELSON had his date at the Stanley August 7th.

Southward Swing

EARL HINES took a July 24th-30th date at the Royal Theatre, Baltimore.

INA RAY HUTTON finished her two-weeker at Peabody Hotel, Memphis, August 7th. She is playing Pacific Square, San Diego, August 14-16.

DEL COURTNEY began a four-week engagement at the Baker Hotel, Dallas, August 7th.

BENNY STRONG closed at the Cavalier Beach Club, Virginia Beach, July 26th.

GRIFF WILLIAMS followed Benny Strong at the Cavalier Beach Club.

RAY MCKNLEY played at the Palomar, Norfolk, Virginia, the week of July 6-11.

DON BESTOR followed him the week of July 13-18.

Mid-West Madcaps

VAUGHN MONROE finished his weeker at the Eastwood Gardens, Detroit, August 6th. He will return to the Hotel Commodore, New York, October 1st, for the Fall and Winter seasons.

CHARLIE SPIVAK ended his week at the Eastwood Gardens, August 13th. Recently he set a new record at Pennsylvania Hotel, New York, when 946 persons turned out for one of his Friday evening sessions.

DUKE ELLINGTON is taking a date at the Riverside Theatre, Milwaukee, August 14th through 20th.



GENE KRUPA

"Krupa Rooting and Tooting Society staged clambake and indoor outing at the Metropolitan Museum of Art before a crowd of 500 jitterbugs". So take your choice.

ART KASSEL played at the Prom Ballroom, St. Paul, July 24th through 26th.



ART KASSEL

"COL." MANNIE PRAGER and his orchestra, sharing joint billing with Bonnie Baker and her New Theatre Unit, is currently on a mid-West theatre tour, covering points in Indiana, Wisconsin, Illinois, Ohio and Iowa.

Ohio Hi-Di-Hoes

LAWRENCE WELK played at the Ballroom, Buckeye Lake, Ohio, August 7th, and Paramount Theatre, Hammond, Indiana, the 9th.

LANG THOMPSON'S two-week date at Idora Park, Youngstown, Ohio, begins August 15th.

WILL OSBORNE played two dates in Ohio, August 8th and 9th, the former at Castle Farm, Cincinnati, the latter at Moonlight Gardens, Canton.

Windy City Whirlpool

TOMMY TUCKER'S orchestra was the swing ensemble chosen to dispense music with the "Summertime Revue" in the Empire Room of the Palmer House, Chicago, early in July. This was his first appearance in that city and he made an instant hit.

EDDY DUCHIN'S last 12-week engagement (he has had five) at Palmer House drew near-capacity. He reported for his preliminary Navy training July 27th in Chicago.

GLENN MILLER brought his Moonlight Serenaders' Orchestra into the Panther Room of the Hotel Sherman's College Inn, July 7th.

TED WEEMS had a record three-monther at Hotel Blackhawk recently.

JIMMY JOY drew another holdover at Hotel Bismarck, which will keep him there until September.

AL DONAHUE played at the Oriental Theatre the week of July 17th.

HORACE HEIDT and his Musical Knights ended their four-week engage-



HORACE HEIDT

ment at the Edgewater Beach Walk, Chicago, July 24th.

Kansas Caravan

COUNT BASIE brought out the young fry en masse when he played at the Municipal Auditorium, Topeka, Kansas, July 18th.

PAUL WHITEMAN had a July 24th-30th date at the Tower Theatre, Kansas City.

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MICRO MUSICAL PRODUCTS CORP.

10 WEST 19TH STREET

DEPT. No. 2

NEW YORK, N. Y.

Colorado Capers

BOB CHESTER took a night at the Ellitch Gardens, Denver, July 16th.

LES BROWN finished two weeks at the Ellitch Gardens July 30th.

Pacific Pastime

TED FIO RITO followed Rudolf Friml, Jr., at the Florentine Gardens.

CAB CALLOWAY began a six-weeker at the Casa Manana, Culver City, California, July 9th.

SONNY DUNHAM headed East July 11th for a tour of one-nighters. He will return in October for a repeat date at the Hollywood Palladium.

BOB CROSBY opened the summer season at the Rendezvous, Balboa, California.

JOE REICHMAN will remain at Biltmore, Bowl, Los Angeles, indefinitely.

HARRY JAMES, at the beginning of August, opened at Golden Gate Theatre, San Francisco, for a week. On August 15th the band headed East to play at Hotel Astor.

HENRY BUSSE'S orchestra began its date at the Trianon Ballroom, Southgate, California, July 8th.

ANSON WEEKS will play at Vancouver August 21st and at the Century Ballroom, Tacoma, August 23rd.

Touring Teams

TOMMY REYNOLDS is playing at Buckeye Lake, Ohio, until August 20th. Then he will go to Yankee Lake, Brookfield, Ohio (August 21st, 22nd and 23rd), and to The Dells, Michigan (August 25th, 28th, 29th and 30th).

JAN SAVITT at present has his Top-Hatters' Orchestra on a theatre tour. Interesting to recall that Jan was violinist in the Philadelphia Symphony Orchestra for seven years, when it was conducted by Leopold Stokowski.

PHIL HARRIS was the big talk at the Palace Theatre, Akron, August 7th through 10th. From there he played a three-day engagement at the Palace Theatre, Youngstown, Ohio. The Roosevelt Hotel, New Orleans, will get him from August 18th through 26th, and the Majestic Theatre, San Antonio, the week of August 28th.

JIMMIE LUNCEFORD, from the 15th of August to the end of the month, will be having dates in St. Louis; Evansville, Indiana; Lexington, Kentucky; Roanoke, Virginia; Wilmington, North Carolina; Charleston, South Carolina; Raleigh, North Carolina; Portsmouth, Virginia; Asbury Park, New Jersey; Atlantic City, New Jersey; Upper Darby, Pennsylvania, and Bridgeport, Connecticut.

Swing Shift Dances

SWING SHIFT DANCES, designed for the recreation of 140,000 defense workers, on the 1:00 A. M. to 6:00 A. M. shifts, at Los Angeles munitions plants, are proving a godsend not only to the workers, but also to dance orchestras. The bands play at the Municipal Auditorium in Long Beach and at the Casino Gardens in Ocean Park, and the halls are always crowded; so crowded, in fact, that at the Casino Gardens it has been found necessary to urge patrons to take occasional walks on the pier where attractions and concessions remain open all night.

Duke Ellington, who played at Casino Gardens July 4th and 5th, drew the biggest crowd of any of the bands up to that time. Some of the other bands playing are Ozzie Nelson's, Sonny Dunham's and Paul Martin's. Bands are booked following votes taken by the dancers.

A Tip for the Time-Minded.

SENDING scouts ahead with orchestra instruments, in cases when bands are scheduled to hop over the border and

have little time between dates, proved a wise precaution in the case of Benny Goodman's orchestra. Benny had his brother precede the band with the instruments on a recent engagement which necessitated crossing the line from Port Stanley, Ontario, to Detroit, Michigan. It took two hours for the customs inspectors to make their check-up (border spots are being most vigilant these days because of the Canadian ban on musical instruments). If the orchestra men, who made their date with only 39 minutes to spare, had been carrying their own instruments, the opening show at the Fox Theatre, Detroit, would have been delayed an hour and a half.

Somewhere in Australia

THE "Umpty-Umpt" Division's swing band in Australia sent out a request to Benny Goodman, Tommy Dorsey and Glenn Miller for "swing specials from home" in orchestral arrangements. "The boys (i. e. members of the division's swing band) are very good", the letter read, "but that is not all. They also are very good morale builders. . . . Nearly every night they give a jam session before one of the units of the division, and the applause they arouse would make even such applause-accustomed band leaders as yourselves wholly happy.

"But they are getting a little tired of playing the same things over and over . . . they want some real home products to work on. Incidentally, they all were professional musicians before entering the service; so you don't have to fear your arrangements will be wasted."

All three leaders have shipped off band music. Benny Goodman wrote, "I am sending you some scores and hope they reach you safely. I'm sure you'll get as much of a kick out of playing them as we always have, and every time we play them here we'll be rooting for you."

MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

DURING a recent visit to the Music Room of the 42nd Street Library (a place of much interest where one may delve into all sorts of musical material and pore over scores that embrace the most erudite and esoteric forms in musical literature as well as the archives of Tin-Pan-Alley), I found some of the songs that celebrate the sectional diversities of the New York City of an older day. Contemporary with the Gilbert and Sullivan craze in London, 1871-1886, there flourished the Harrigan and Hart partnership in New York and, from all accounts that one reads both in annals of the period and in contemporary books written concerning the popular tastes in song of a half century ago, these two men became nationally famous figures in the stage-land of that period.

Everyone who has been regaled with performances of plays of that era, either at the time when they flourished or during infrequent revivals since then, knows how entertainingly and strikingly the proletariat is glorified. Moral issues were never allowed to assume the veil of ambiguity and sophistication was taboo. So-called gentlemen were generally used merely to deepen dramatic shadows and serve to show

how much more noble were the sons of toil whose instincts were always generous and who were unparalleled protectors of feminine virtue.

The Bowery of those days was not a conglomeration of tenements, flop-houses and run-down-at-heels bums, but a section of the city wherein the denizens were made up of sturdy Irishmen and thrifty Germans. The East Side then contained an enormous Irish population, and more were arriving on almost every boat. These people demanded in their theatre performances a sincerity and freedom from hokum that was an index to their unspoiled and healthy minds, and the outcome was a rich and racy period in the Irish-American theatre. Thirty or more years earlier, Walt Whitman had preferred the Bowery theatres to the more select Broadway houses. He speaks of having seen James Fenimore Cooper, Bryant, Irving, and many others peering from first tier boxes, while in the body of the house there was "no dainty kid-glove business, but electric force and muscle from perhaps 2,000 full-sinewed men". Actors like Booth and Forrest played there.

HITS OF A BY-GONE DAY

In the Harrigan-Hart combination, the plays were not as lasting as the music that was scattered widespread during the performance. Dave Braham wrote the tunes and led the orchestra while Ned Harrigan wrote the words, or lyrics, as we say nowadays. Subsequently, the whole town sang and whistled these same melodies. The Theatre Comique proved eventually too small to contain the audiences and a larger theatre on Broadway was acquired. Such songs as "The Old Neighborhood", "Union Square", and "Paddy Duffy's Cart" were dear to old-timers in the images they evoked of localities of the city that they knew and loved. Finally, William Dean Howells discovered Harrigan and wrote eulogistic praise about the nationalistic verity of his lyrics.

When I was a boy of seven or eight years I first heard one of these songs. It came about in a somewhat devious way. Being of an age when excursions to the theatre were all to infrequent and concert performances were considered beyond the enjoyment of tender years, I never heard as much music as I desired, nor did I remember any play but "Uncle Tom's Cabin". My mother sang beautifully and my oldest brother played the piano by ear, but those performances, after all, were merely those of friendly amateurs. This brother had an enormous repertoire consisting of pieces from "Ermine", "The Grand Duchess of Gerolstein", and "The Chimes of Normandy", and numerous songs from the Gilbert and Sullivan operas (which I never cared for). Since he played everything in the key of D flat, a fascinating monotony resulted of which he was entirely unconscious. I used to have much fun playing duets with him, letting him play the melody while I did what I wished with the accompaniment, which often threw him out of gear.

I had noticed that my father and this musical brother seemed suddenly to speed up on their smoking rations, and I asked my brother what was the reason for this chimney-like propensity. He let me in on the secret. A certain tobacco company was giving coupons with their wares and these were to be redeemed in the form of many interesting and delightful objects of practical or ornamental use. Thus, before many weeks had passed there appeared a most impressive looking brass clock that had such a musical gong that I used to try and lie awake nights so that I might hear it strike. Followed other articles of more or less practical value, until one day my father announced that the next premium to be achieved was a music-box. He was sure I would be pleased, and I did look forward to this new addition to my tonal experience.

Finally the day arrived, but instead of the kind of music-box we had anticipated there appeared a little walnut box with paper rolls, and a crank had to be turned to bring forth any music whatever. My father was deeply chagrined and my mother suggested that all he needed, in case a Democratic president was elected in the coming November, was a monkey, and he would be equipped to earn a living for his family. My father always left the room when any of us children began to play with the little hand-organ.

DUFFY'S CART

The one tune that stuck in my mind from that incident was the Harrigan and Hart, or rather, Harrigan and Braham melody, "Paddy Duffy's Cart". Even today I can sing it note for note and, until a year or so ago, I never knew who had written the song or what the words might be. Here is the first verse:

The many happy evenings I spent when but a lad
On Paddy Duffy's lumber cart, quite safe away from dad;
It stood down on the corner, near the old lamp-light,
You should see the congregation there on every summer night.

CHORUS

Oh, there was Tommy Dobson, now a Senator;
Billy Flynn and Johnny Glyn, oh, they were killed in war;
All merry boyish comrades, recollections bring,
All seated there in Duffy's cart on summer nights to sing.

It has all the nostalgic sentiment that the Harrigan words usually conveyed, but, as I say, I didn't know them until many, many years after. But the tune, which was all that I knew, appealed strongly to my childish fancy. I used often to steal upstairs after school and put in the roll of "Paddy Duffy's Cart", and play it through two or three times and then put it tenderly away, hoping that it might last a long, long time.

It didn't last as long as I had hoped. My musical brother was also an inveterate prankster without any sentimental claims to interfere with his humorous impulses. In this case he hadn't far to search before his sense of the ridiculous found a natural vent. Realizing that the sounds that came from the hand-organ were released by the holes cut in the paper rolls, he decided that it would be extremely amusing if he cut in a few extra slits in the paper. It was only a matter of finding a sharp knife with which to perform this cruelly amusing surgery. The result was even more mirth-provoking than he had anticipated. The little tune came out with every note distorted and with sundry gasps and squeaks that sent my two brothers into convulsions of joy, so that they rolled on the floor with delight. I had to turn away and shed a tear of lost happiness for my little song, for I knew that I might never hear it again in my life, and that I could never come as close to it as I had during those times when I had listened to it all alone in the quiet of my childish solitude. It was a long time before I could bring myself to listen to my older brother's piano playing once more, until he made it up to me by inviting me to go to the Bijou Theatre to see "The Midnight Bell", a popular play of the period, and by promising never to mutilate my music rolls again.

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HERE, THERE AND EVERYWHERE

A. Rex Riccardi
New Executive Board Member

A. REX RICCARDI, newly elected member of the Executive Board of the American Federation of Musicians, is a Union man of long standing and a musician of unusual abilities. Born June 12, 1902, in Philadelphia, he early came to realize the importance of music, since the life of the family centered around musical activity. As time went on he became proficient on the bass viol, the instrument played also by his six brothers.

In 1918 Mr. Riccardi joined Local 77, Philadelphia, and later became a member also of Local 661, Atlantic City, New Jersey. He has been secretary of Local 77 since 1935, and, before that, served the Local variously as a member and chairman of the Trial Board, on the Executive Board, and as vice-president. He is married and has one son.



A. REX RICCARDI, New Member of the International Executive Board and Secretary of Local 77, Philadelphia, Pa.

Local 77, cognizant of the value of Riccardi's election to the National Board, is sponsoring a testimonial dinner in his honor on September 26, 1942.

Heroes of the U. S. S. Arizona

IN the May, 1942, issue of the INTERNATIONAL MUSICIAN, mention was made of the twenty-one heroes, members of the ship's band, who went down with the U. S. S. Arizona on December 7, 1941, victims of the Pearl Harbor attack. In accordance with a suggestion made by Delegate King at the National Convention, we now require further data regarding these men whose courage in remaining at their dangerous posts will ever be remembered. Will secretaries of the various locals whose membership lists include any of these musicians please send the name, instrument played and Local number to Secretary Fred W. Birnbach, 39 Division Street, Newark, New Jersey? Of course it is understood that the bandmen in question must have been bona fide members of the American Federation of Musicians. The complete list of the bandmen of the U. S. S. Arizona is as follows:

F. W. KINNEY, Bandmaster	
A. J. Nadel	E. H. Whitson
W. L. Bandy	C. J. Haas
O. M. Brabbazon	F. N. Floege
N. F. Radford	C. C. Cox
J. L. Scrubbs	C. W. White

W. S. Morehouse
C. R. Williams
R. W. Burdette
R. K. Shaw
B. T. Hughes

W. M. McCary
J. H. Anderson
W. T. Hurley
H. G. Chernuch
E. I. Lynch

Good Work, Local 77!

WHEN soldiers on leave in Philadelphia hear the strains of such outstanding orchestras as Gene Krupa's, Jimmy Dorsey's and Buddy Williams's floating down Benjamin Franklin Parkway, and find, on scenting out the source of the sound, a pavilion for open-air dancing, they have Local 77, Philadelphia, alone to thank for their evening of music and dancing. It is a part of that Local's "Music for Victory" campaign, and it provides for weekly open-air dances free to the men in service. Ed Springman is chairman of a union committee in charge of the dances.

Piano-Tuners in Tune with Times

AT the Convention of the American Society of Piano Tuner-Technicians held on June 30th and 31st and July 1st at the Sherman Hotel, Chicago, Ill., piano-tuners from coast to coast pledged themselves to do their part in the war effort.

With the Chicago tuners already leading the way, the members of the society are offering their services gratis to recondition and maintain pianos at army camps and naval training stations in their home vicinity. In addition, the tuners also adopted a resolution endorsing the work and endeavors of the Music Industries War Council which is striving to promote musical escorts for draftees and enlisted men leaving home to join the armed forces, musical programs to stimulate war savings stamp and bond purchases, music to speed up war production and musical entertainment as a morale builder.

Rev. Erling C. Grevstad, lieutenant chaplain at Fort Sheridan, expressed appreciation for services rendered by the tuners at the fort. Lieutenant-Commander Eddie Peabody of the Great Lakes Naval Training Station voiced his gratitude for similar services rendered there, and on behalf of the Training Station accepted a 62-year-old Steinway grand piano completely rebuilt and modernized during the convention and donated by H. J. Hansen, head of a Chicago piano repair concern.

J. M. Kingsbury, Milwaukee, was elected president of the American tuners' society; Carl L. Schneider, New York, first vice-president; Willard Davis, Pasadena, Calif., second vice-president; Theodore F. Gose, Chicago, secretary, and Fred J. Schulze, Chicago, treasurer. The 1943 convention will be held in Detroit, with A. V. Minife as committee chairman.

Fortieth Anniversary

FROM Local 208, Chicago, Ill., we have received an interesting copy of the *Music Master*, the Local's monthly journal, outlining the history of this progressive local on the occasion of its fortieth anniversary.

Congratulations are due Local 208 on the fine record it has maintained throughout the many years it has been affiliated with the American Federation of Musicians.

GERHARD BOHLEN

Gerhard Bohlen, charter member and the first secretary of Local 88, Benld, Ill., passed away on June 28 at the age of sixty-six. Brother Bohlen was also a member of the Mt. Olive Municipal Band and had been elected to honorary membership in Local 88 in appreciation for his many years of faithful service to the Local.

Funeral services were held at Becker and Son Funeral Home, Mt. Olive, Ill., on Wednesday, July 1st, and interment was at Mt. Olive Cemetery. He is survived by his wife, Mrs. Mary Bohlen.

Stage Shows

WITH theatre managers turning a listening ear to service men and rationed stay-at-homers clamoring for "the real thing", many theatres are unshuttering as vaudeville houses, and numerous cinemas are adding stage shows. Throughout Illinois, Indiana and Michigan, the increase in vaudeville acts has been marked, with bands the most sought-after. The 6,000-seat Fox brought in Benny Goodman recently for a week, the first stage show to play the Fox in over a year. Kay Kyser followed two weeks later. Bands at the Michigan gross from \$30,000 up, each week, showing clearly what Detroit thinks about these stage units. Clyde McCoy, Ted Weems, Art Kassel and Glen Gray are among the band leaders taking dates in Peoria, Rockford, Joliet, and Springfield, in Illinois; and in South Bend and Evansville, in Indiana. Further west, the Robinson Auditorium in Little Rock, Arkansas, is booking stage acts for the first time. Spokane's Post Street Theatre is showing colorful vaudeville. With stage shows added, grosses at the Orpheum, Los An-

when Jerry Wald's Orchestra was on the stage.

Providence

HAL MCINTYRE and his Orchestra finished to a nice \$5,000 at the Metropolitan, the week ending July 2nd.

Boston

AT the Metropolitan, Benny Goodman snatched a bright \$38,000, the week ending July 23rd.

Philadelphia

EVEN with stiff competition in the way of army shows, Robin Hood Dell symphonic concerts and the opening of Buck's County Playhouse, the cash registers jingled merrily at the Earle, where Teddy Powell set the pace at \$18,500, the week ending July 2nd. The following week, when Gene Krupa was maestro, the total hurdled to a terrific \$34,000. The count-up the week after that, with Milton Berle on the stage, was \$23,000, Frankie Masters took over, the week ending July 23rd, nicking off \$20,000.

Pittsburgh

SHEP FIELDS' ORCHESTRA got all the credit for the nice \$19,000 swept in at the Stanley, the week ending July 2nd. Tommy Dorsey was sole reason for the immense \$35,000 added up the week ending July 9th. Clyde Lucas' Band, the following week, made it a pleasant \$18,500, and Ted Lewis', the week after that, \$22,000.

Baltimore

RUSS MORGAN and Gene Krupa were the two magnets at the Hippodrome, the weeks ending July 16th and 23rd. Grosses of \$15,800 and \$19,000 respectively were turned in.

Washington

JIMMY DORSEY'S BAND at the Capitol, the week ending July 23rd, brought home a colossal \$28,000.

Buffalo

A BONNY \$22,000 was called by Sammy Kaye's Orchestra at the Buffalo, the week ending July 16th.

Cleveland

SKINNAY ENNIS' ORCHESTRA at the Palace, the week ending July 2nd, grossed \$16,500, with little or no support from the accompanying picture. Phil Harris and Clyde Lucas there successively the weeks ending July 16th and 23rd rang up \$17,000 and \$18,000. During the latter week, Red Skelton at the State proved an excellent draw, taking in \$9,500.

Detroit

BENNY GOODMAN, booked in for the first stage show at the Fox Theatre in almost two years, nearly doubled what used to be considered average business under the stage policy, taking in \$38,000 the week ending July 2nd. Even this large total went into a crescendo, the week ending July 16th, when Tommy Dorsey took over to the tune of \$47,000. The biggest boom of the year was registered, however, by Kay Kyser at the Fox, the week ending July 23rd, when he crossed the finish line with \$60,000.

Indianapolis

KAY KYSER and his orchestra, despite a three-day heat wave, broke all records at the Circle Theatre, the week ending July 16th, with \$34,000 grossed. The following week Skinny Ennis came through with \$14,000.

Chicago

CAB CALLOWAY, Phil Harris, Eddy Duchin and Tommy Dorsey at the Chicago successively the four week span ending July 23rd registered respectively grosses of \$37,300, \$41,400, \$46,200 and \$45,000. This was the last full-week the-

tre stand for Eddy Duchin before he went into the Navy.

At the Oriental, Bob Chester, the week ending July 9th, etched out \$20,500, and Al Donahue, the week ending July 23rd, \$19,000.

Kansas City

AT the Tower Chico Marx held forth with a nice \$10,000, the week ending July 2nd. The week ending July 16th, Ozzie Nelson brought the total to \$14,000.

Minneapolis

EDDY DUCHIN at the Orpheum grossed a tremendous \$23,000, the week ending July 9th.

Omaha

THE week ending July 2nd, Orpheum receipts bounded to \$17,500, due almost wholly to Eddy Duchin's ministrations.

LEGITIMATE THEATRES

Broadway Boom

BROADWAY'S recent spurt in theatre-going activity may be attributed to a series of excellent variety productions: "This is the Army", "Star and Garter", "Stars on Ice", "Laugh, Town, Laugh". The latter potpourri of pleasures stands out even among this fine array of vaudeville shows. It is excellent, informal entertainment, with the radiant Jane Froman, the tempestuous Carmen Amaya and



IRVING BERLIN. Author of "This is the Army", surrounded by "Hostesses"

the hilarious Smith and Dale in conspicuous places. And then, of course, there is that perfect buffoon of the flowing carnival costumes, Ed Wynn himself, who incidentally is the show's producer.

Another producer turning out a colorful, gay and tuneful show on Broadway is Uncle Sam himself. "This is the Army", Irving Berlin's all-soldier show, hailed as a worthy successor to the same writer's World War I "Yip, Yip, Yaphank", boasts a cast brought together by an Army priority from the ends of America, 300 well-trained voices and Mr. Berlin's latest collection of songs ("I'm Getting Tired So I Can Sleep", "I Left My Heart at the Stage Door Canteen", "My Sergeant and I", "The Army's Made a Man out of Me", "Aryans under the Skin"), as well as dead-pan comedians, jugglers, tumblers, strong men, and dancers. Ever since the opening night, July 4th, Broadway producers' mouths have been watering to get some of the talent on its permanent roles: Private Pinkie Mitchell, Private James MacColl, Private Leonard Berchman, Corporal Philip Tuex, Private Julie Oshins, Private Larry Weeks, Sergeant John Mendes, Private Bob Shanley, Corporal Nelson Barclift, Private Robert Sidney, Private Clarence Jaeger, Private Alan Manson and Private Joe Cook, Jr.

Those that paid the \$45,000 on the opening night unquestionably got their

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money's worth, even to Kate Smith who bought two tickets for \$10,000.

Frosted Follies

"STARS ON ICE", a spectacle in two acts and thirty scenes, which opened at the Center Theatre, July 2nd, bids fair to outrival even its highly successful predecessor, "It Happens on Ice". Beautiful costuming, song, ballet, grace, speed, fantasy, legend, comedy, are all items in its appeal. Catherine Littlefield is its director; Bruno Maine did the settings, and Lucinda Ballard is responsible for the bright costumes.

Some of the stars among the speed-skaters, ballet skaters, sleight-of-hand performers, tumblers, and clowns are holdovers from "It Happens on Ice", speedster Freddie Trenkler, for instance, the indestructible "Four Bruises" and young Paul Castle.

"Star and Garter" is glorified burlesque, handsome, lively and ribald. Bobby Clark is funnier than his funniest; Gypsy Rose Lee outstrips herself; the production numbers are of the latest vintage.

THE grosses themselves tell more than mere words:

	June 27	July 4	July 11	July 18
Best Foot Forward.....	\$14,000			
Let's Face It.....	25,500	\$23,500	\$23,000	\$24,200
Star and Garter.....	16,000	24,000	21,200	24,900
Laugh, Town, Laugh.....	21,000	17,500	17,000	11,500
Priorities of 1942.....	18,500	15,500	15,000	14,000
Porgy and Bess.....	17,500	14,000	14,000	13,500
Chocolate Soldier.....	20,400	16,000		
By Jupiter.....	28,000	27,200	25,000	25,000
Ross o' Fun.....	28,000	23,000	23,000	23,000
This is the Army.....			45,000	47,500
Stars on Ice.....			30,000	30,000

Boston

"MY SISTER EILEEN" did especially well during its stay at the Colonial Theatre. The three weeks ending July 11th, for instance, clocked up \$9,000, \$7,500 and \$8,000. "Watch on the Rhine" at the Majestic, the weeks ending June 27th and July 4th, grossed \$8,000 and \$8,500.

Memphis

THE first week of the Memphis Open-Air Theatre season, ending July 11th, presented "Sweethearts" to Memphis music lovers, and brought out a phenomenal attendance of 12,478. "Irene" the following



JANE FROMAN

gees, are practically double what they were at this time last year. Ice show units are particularly popular in this district.

The Tower in Kansas City, the Golden Gate, in San Francisco, the Orpheum in Los Angeles, and the Palomar, in Seattle, credit their huge receipts largely to their excellent stage shows.

Meanwhile, in the East, there is apparently no thought of canceling vaudeville for the summer in theatres that gave it up in 1941. For the first time in years the Earle, Philadelphia's outstanding vaudeville house, has booked its shows four months in advance. The Milton Berle unit, there the week ending July 16th, brought in \$22,000. Paramount Theatre, Asbury Park, opened with vaudeville July 12th. Vaudeville at Fay's, Providence, helped to zoom receipts, the week ending July 2nd, to \$6,500. In Washington, D. C., the Earle has regular stage shows; the Capitol chimed in, the week ending July 16th, with a good \$20,000, credit for which went to a vaudeville unit headed by Linda War and Russell Swann.

Broadway has long since discovered the public's thirst for the vaudeville-film combination, especially when bands preponderate, and is weekly piling up grosses through its excellent stage shows. The Music Hall nicked off grosses of \$105,000, \$109,000, \$101,000 and \$98,000 the four weeks ending July 23rd. In the same length of time the Roxy clocked up \$33,000, \$47,000, \$32,500 and \$47,000, and the State, \$35,000, \$45,000, \$28,000 and \$19,000.

GROSSES FOR TOP-FLIGHTERS

New York

VAUGHN MONROE held forth at the Paramount, the two weeks ending July 9th, with receipts successively \$58,500 and \$50,000. The following two weeks the Hal McIntyre Band brought in \$47,000 and \$35,000. At the Strand, the week ending July 2nd, Russ Morgan did very well at \$32,500. The following week, Raymond Scott took in \$20,000 his first week, and \$21,000 his second. A rousing \$44,000 was garnered the week ending July 23rd,

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week bettered even this figure with 15,741. "Red Mill" was presented, the week ending July 25th and "Hit the Deck", the week after. The season ended August 8th with "Madame Sherry".



Soldier Musicians Tune Up for "This Is the Army"

Louisville

"VAGABOND KING", the Rudolph Friml musical which opened the summer season of six weeks at Iroquois Amphitheatre on July 6th, made a fine impression on its audiences. The cast, extremely well chosen, included Bob Lawrence, newcomer to the Amphitheatre, and Nancy McCord, as leads, with supporting players Rollin Bauer, Vicki Cummings, Rolfe Sedan, Jack Sheehan, William Kent, Gordon Dilworth, Dean Dickens, Walter Donahue, Helen Raymond, Donnel O'Brien and Hortense Kahrklin. The dances were colorfully directed by Carl Randall, Giuseppe Bamboschek turned in a masterly job of orchestral directing. The week's gross was \$11,000 with one performance omitted on account of rain.

The following week Victor Herbert's "Sweethearts" proved a success artistically and financially, partly, probably, because it was such an excellent vehicle for displaying the vocal abilities of Bob Lawrence and Nancy McCord. Billy Kent registered decisively in the comedy bits. The week's gross was \$12,000.

St. Louis

THE performances of light opera given in the heart of Forest Park are proving popular this year as they have been in the twenty-three previous summers. The natural hillside with its 10,000 seats is nightly massed with eager tune-lovers, listening to old favorites by Herbert, Gershwin, Kern, Romberg and Youmans. The week ending July 5th, "Hit the Deck" was given for the first time in this theatre. A banner crowd of 69,777 brought in receipts of \$43,000. The next week, "No, No, Nanette", with threatening weather hindering, still brought in \$34,000. Following these came, each for a week, "New Moon", "Girl Crazy", "Wildflower", "Roberta", and "Wizard of Oz". "Show Boat" by Kern will be given August 17th through 30th.

Detroit

DILLIE BURKE'S "The Vinegar Tree" clicked through to a huge \$19,500 in its first ten days at the Shubert-Lafayette. The next week, ending July 11th, the gross was \$12,300, the week after that, \$19,500. The new Shubert musical comedy, "Cocktails, 5 to 7", at the Cass garnered \$12,700 the week ending July 11th and \$12,500 the following week.

Chicago

ON the Loop, theatre attendance fell as the thermometer rose. "Good Night Ladies", however, seemed impervious to all climatic vagaries. The grosses are as follows:

	WEEK ENDING			
	June 27	July 4	July 11	July 18
Good Night Ladies....	\$17,000	\$16,500	\$16,500	\$12,000
Headliners of '42.....	14,900
My Sister Eileen.....	8,500	8,500	7,500	8,000
Cafe Crown.....	8,000	8,000

Hollywood

"BLACKOUTS OF 1942" opened the refurbished and renamed El Capitan June 24th, taking \$7,500 in its first week, \$7,000 in its second, and \$8,000 each in its third and fourth. "Life with Father" at the Hollywood Music Box maintained a comfortable stride, with \$11,500 grossed in its twelfth week, \$9,500 in its thirteenth, \$9,000 in its fourteenth, and \$9,500 in its fifteenth and last, ending July 18th. "Show Time" hit successively \$16,000, \$18,500, \$15,000 in its last three full weeks at the Biltmore. In its final three days, before it wound up July 11th, it brought in an extra \$5,000.

San Francisco

"LIFE WITH FATHER" ended its stay at the Geary June 27th with an excellent \$17,000 for the final week. In the same week, "Varieties of 1942" at the Tivoli grossed \$8,500. At the Alcazar, the week ending July 11th, "Sailor Beware" brought in \$5,000.

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.

Beethoven, Symphony No. 8, in F major, Opus 93. Played by Arturo Toscanini and the N. B. C. Symphony Orchestra. Musical Masterpiece Series, Album 908. Three Victor Red Seal Records, 8218-8220.

With the recording of Mr. Toscanini's performance of this Eighth Symphony of Beethoven one may now hear all the Beethoven symphonies with the exception of the Ninth or Choral Symphony under his distinguished leadership. It is a privilege to listen to this interpretation of the Eighth, for both conductor, orchestral players and the recording engineer have done an expert job in its projection. Seldom does one hear, on records, such fine tonal gradations and contrasts. The beginning of the final movement is a triumph of pianissimo tone that succeeds in reaching the ear without loss of articulation or tonal verity. The horn playing in the trio of the third or minuetto movement is especially beautiful. A purist might find some of the tempi a trifle too fast, but that can be easily excused in the gain of verve and a peculiarly vital energy characteristic of Maestro Toscanini at his best. Highly recommended to all Beethoven lovers.

Edvard Grieg, Concerto in A Minor for Piano and Orchestra, Opus 16. Played by Artur Rubinstein, pianist, and the Philadelphia Orchestra under the leadership of Eugene Ormandy. Musical Masterpiece Series, Album 900. Three Victor Red Seal Records, 8209-8211.

This Concerto was formerly a favorite of conservatory students but is not often played by such a virtuoso as Mr. Rubinstein. In this recording one hears the piece as it should be played. Rhythm comes to the rescue of a too lush sentimentality, and the pianist gives a brilliant and resplendent performance. The slow movement is beautifully expressive and the finale, a typical Norwegian peasant dance, that allows for much full-blooded virtuosity. Mr. Rubinstein is fortunate in having as co-partner Eugene Ormandy and the Philadelphia Orchestra, who give admirable account of their share in the excursion. Recording, excellent.

Brahms, Hungarian Dances, Nos. 1, 2 and 7. Played by the Indianapolis Symphony Orchestra under the leadership of Fabien Sevitzky. Victor Red Seal Record 8223.

These Hungarian dances are well played by the Indianapolis Symphony Orchestra although one might look for a somewhat more fiery quality that seems lacking. The recording is first-rate.

Alexander Scriabin, Two Etudes, Transcribed for Orchestra by LaSalle Spier. Played by the National Symphony Orchestra, Hans Kindler, conductor. Victor Red Seal Record 8150.

The first side of this record is devoted to the Etude, Opus 2, No. 1, originally written for piano when the composer was in his seventeenth year. It is decidedly Chopinesque and lends itself well to the treatment here promoted. The strings wail and swoon with youthful melancholy and the playing is beautifully smooth and swift. On the reverse side we encounter the famous study marked *pasticco* from the set of Etudes, Opus 8. The orchestra offers a background here less suitable than the original piano version. One misses the agitated and daring skips of the pianistic left-hand which support the melody in octaves. However, the music surges along with sweep and dash that builds up to a fine climax. Recording, excellent.

"Mine Eyes Have Seen the Glory" and "America's Living Words of Faith", recitations by Helen Hayes with musical settings by Kurt Weill. Victor Album 909. Two Red Seal Records 8521-8222. "Battle Hymn of the Republic", "Star-Spangled Banner", "America", "Pledge to the Flag", "Beat! Beat! Drums!"

Helen Hayes gives dramatic significance to these patriotic verses, and the musical backgrounds by Kurt Weill are helpful in promoting the stirring moods thus generated. The Whitman poem, "Beat! Beat! Drums!" has been given a somewhat Indian-sounding quality in the music that seems slightly far-fetched. If one can escape the sense of a high school commencement oration, the effect is enhanced. The recording is first-rate.

BOOKS OF THE DAY

By HOPE STODDARD

"SOUND OFF!" SOLDIER SONGS FROM THE REVOLUTION TO WORLD WAR II, by Edward Arthur Dolph, Music arranged by Philip Egner, Illustrated by Lawrence Schick. 621 pages. Farrar and Rinehart, Inc. \$3.50.

In peace time folk indulge in various non-essentials, including hazy thinking. Then they may even bask in that misconception that music is a mere luxury. In war-time, however, what with the inevitable rush to call a spade a spade, music is recognized as one of man's deepest needs. Nor is this a conviction of the initiate few. We have the phenomenon of even hard-headed army men coming out with the declaration that there are two items of importance to teach a soldier, to aim a gun and to sing a song. No less a person than Major-General Leonard Wood, during the World War, has stated this in no uncertain terms: "It is just as essential that a soldier know how to sing as that he should carry rifles and know how to shoot them." In short, to paraphrase another, great general, an army marches on its stomach—and on its vocal cords.

If the present book, therefore, had not been potentially in existence before it was ever set down in print, it would have been necessary to invent it. The half a thousand or so songs given therein show the soldier not tricked out for parade, not meeting death with inhuman nonchalance, not drilling like a mannikin, not passionlessly stalking his prey, but the soldier behaving most remarkably like you and me, enjoying his food, massaging his aching feet, gulping down his coffee, counting his pay and dreaming about the folks back home. This common-every-day sort of soldier multiplied by hundreds of thousands realizes the best way to get his feelings off his chest is in mass singing on the march, at mess, in the barracks.

Here are the songs he is singing and has sung in the present war, the World War, the Spanish-American War, the Civil War, the Mexican War, the War of 1812, the Revolutionary War. More specialized but with the same universal undertone are Songs from the Regiments and West Point Songs. Preceding each is a sketch of its origin.

The songs are interesting because the soldier, normal though he is, is being thrust into circumstances anything but normal. He reacts, these songs show, in a way that makes us want to doff our caps to him, for his bravery, his determination, to be sure, but even more so for his humor, his gaiety, his glorious nonchalance.

SOME ENGLISH SYMPHONISTS, by Donald Francis Tovey. 80 pages. Oxford University Press. \$1.50.

Admonitions in the negative always flow more easily from pen or tongue than suggestions in the positive. For an example the "don'ts" regarding the playing of German music in wartime far exceed the "do's" regarding the performance of English music, this even in view of the fact that no better time than the present could be offered to acquaint ourselves with the music of our principal ally. The present volume is one way toward putting our war-time duties on the positive side. Edward Elgar, Vaughn Williams, Arthur Somervell, William Walton and C. Hubert H. Parry, most representative of present-day English composers, are the five whose works are analyzed by the pen of one of the most astute musical students of England, the late Donald Francis Tovey.

If these summaries were but scant running comments on the progression of the sixteen compositions under discussion, we would turn the volume over to the brotherhood of program annotators in America and Europe, and let it go at that. However, greater scope is evidenced. Here is a profound insight into the different styles of these composers, explanations on why they write as they do, what they aim at, what they achieve. Philosophic depths are plumbed. The English inferiority complex in regard to music (which we Americans have inherited, by the way), is brought to light and treated, in the

only way it can be treated, by calm analysis.

The book achieves its ends in suave, unhurried style. Its wisdom is buried just deep enough so that the unwary need not stumble over it and the alert may happily discover it with a little delving.

SLAVE SONGS OF THE GEORGIA SEA ISLANDS, by Lydia Parrish. Music transcribed by Creighton Churchill and Robert MacGimsey. 256 pages. Creative Age Press, Inc. \$3.50.

The benevolently patronizing air assumed all too often by authors of books on negro "spirituals" is fortunately entirely absent here. The explanation of this lies in the fact that the present author approaches the subject—complicated enough by all counts—with a historian's insight rather than in a sentimentalist's blur. This gift for sorting out significant and apropos data leads her back to the days of the African tribesmen and makes it possible for her to link words, tunes and rhythms with their African derivatives. Actual songs once sung on the Dark Continent are presented as intoned by American slaves born in Africa. It is pointed out that modern notation has no means of designating many of the characteristic effects—humming, whistling, stamping, shouting and the like—of negroes' songs. Hence, though they suffer in being presented on the printed page, the author, by describing with scrupulous exactitude each melody in the text preceding it, makes possible our receiving with almost vocal clarity the Afro-American shout, ring-playing, dance and fiddle songs, as well as the religious and work songs. The "standards", such as "Swing Low, Sweet Chariot" and "My God is a Rock in a Weary Land", are given form so entirely authentic as to be essentially novel. The hundred or so songs which are new to the average musician are so aptly rendered as to reveal their scope as artworks, as strange on first "experiencing" as is any other great masterpiece. Photographs present graphically the dances that accompany many of the songs, as the "Buzzard Lope", the "Ring-Shout", and "Juba Dis, Juba Dat". In short, the author's end, that of convincing us that the Slave Song is as distinctly an Art Form as the sculpturing of African negroes, is achieved through a variety of means.

RADIO CONCERT FROM PALESTRINA TO GERSHWIN, by Gertrude Huntington McGiffert. 191 pages. G. P. Putnam's Sons. \$2.50.

The merging of the arts, poetry and music, all too often produces a composite both less potent and less aesthetically pleasing than either of its parent elements, as attests a variety of verse whose weaknesses are but emphasized by their being set to melody, and songs whose high musical qualities are overlooked in the listener's absorption in the text. Still, there is one combination—verse inspired by and descriptive of, music—which even Shakespeare and Browning have dignified in the creation of some of their best-loved works.

Miss McGiffert, therefore, is not without precedent in her task. With a craftsmanship that allows for conveyance of both fantasy and passion, she presents a volume of verse on the masterworks of the great composers "from Palestrina to Gershwin" paralleling the sense, and even to some degree the sound, of these works. It is a precarious task, so varied are the effects of any piece of music on different listeners, but she goes at it with calm sureness. One must admit a sensitivity in her interpretations that command, if not wholehearted acquiescence, at least respect.

Apart from the pieces of music which they exemplify, the poems are in themselves artistic units with excellent emotional and technical patterning. For those who hear their music as a dreamy word-stream, the images called forth will be a re-experiencing of the compositions themselves. For nearly everyone they will be an underlining, to good purpose, of the composer's intent.

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Grand Opera

THE first half of the twenty-first season of the Cincinnati Summer Opera Company included several outstanding productions of favorites of long standing, studded with a brilliant array of operatic stars. While present attendance figures are lagging behind those of last season, there is no diminution in either artistic excellence or enthusiasm of audiences. Cool evenings and night baseball games have taken their toll on attendance, but Manager Oscar F. Hild has pointed out that in previous seasons patronage has always picked up considerably after the first fortnight.

One of the most popular productions to date, presented July 5th and 9th, was Donizetti's merry opera, "L'Elisir d'Amore". Bidu Sayao was a charming Adina, repeating the interpretation which proved so popular in the Metropolitan revival of the same work last season. Bruno Landi's sympathetic portrayal of Nemorino was marked by his exquisite piano



BIDU SAYAO

work in "Quanto e bella" and "Una furva lacrima". A whimsical Dr. Dulcamara was supplied by Angelo Pilotto, a portrayal which fell a little short when compared with the well-known Baccaioni interpretation.

Massenet's "Manon" followed on July 7th and 10th with Jan Klepura and Jarmila Novotna in the leading roles. The tenor did a highly creditable bit of singing, and Miss Novotna made an enchanting heroine. Although her voice lacks the brilliance required by the role, her "Adieu notre petite table" went very well. The Lescout of Claudio Frigario fell short of the mark, but an excellent Des Grieux Sr. was supplied by Lorenzo Alvary.

Plot-of-the-Month

"MANON" is generally considered Massenet's operatic masterpiece. In it he used leading themes in the Wagnerian manner and experimented with dialogue spoken over a slightly orchestrated accompaniment rather than sung in the usual recitativo secco.

The text by Meilhac and Gille was adapted from Abbé Prevost's novel, "Manon Lescaut". So passionate is the zest for pleasure of the gay young heroine that her parents have destined her for the convent, and at the opening of the story she is on the way with her cousin Lescaut. When they stop at an inn in Amlens, the minister of finance, Guillot, is attracted by Manon and attempts to abduct her. The young Chevalier des Grieux, though he is about to take holy orders, cannot resist her charms and the two of them trick Guillot and elope to Paris in his carriage. Des Grieux tries in vain to obtain his father's consent to a marriage. When Manon's cousin calls upon them, he is accompanied by a wealthy nobleman, De Breigny, whose riches prove an irresistible lure to Manon after the poverty to which she and Des Grieux have been reduced. Although she knows in advance that the elder Des Grieux plans to have his son taken away that night, she does nothing to prevent it, and goes instead to De Breigny.

This nobleman enthrones her in luxury, but nevertheless she is so piqued by the news that her infidelity has caused Des Grieux to enter a monastery that she goes to him to persuade him to return to Paris with her.

Again he cannot resist her, but this time he attempts to satisfy her expensive tastes by gambling. When the stakes soar higher and higher, Guillot sees his chance for revenge and has Des Grieux and Manon arrested for cheating. Manon is to be deported as an abandoned woman, but Lescaut and Des Grieux attempt to rescue her. When the band of unfortunate women arrives on the road near

Havre, Manon is among them, wan with grief and fatigue. She is overjoyed when she meets Des Grieux, and, collapsing from weakness, dies in his embrace.

Martinelli Triumph

THE "Trovatore" performances on July 8th and 11th were marked by Giovanni Martinelli's magnificent singing which won a tremendous ovation for the Cincinnati favorite of three decades. Greta Stueckgold, John De Surra, Kerstin Thorborg and Lorenzo Alvary rounded out the cast in good form.

The following week opened with a performance July 12th of "Lucia", repeated July 16th, with Nino Martini and Hilde Reggiani in the leading roles on both occasions. "Aida", presented on July 14th and 17th, featured Greta Stueckgold, Kerstin Thorborg, Harold Lindl and Angelo Pilotto in the Verdi tragedy.

The ever-popular "Carmen" was given on July 15th and 18th with Coe Glade in the title role. Jan Klepura was a colorful Don José, and Alexander Sved a swaggering Escamillo.

Not only has the Cincinnati Summer Opera Company received the wholehearted support of its own local, but, through their ambitious plan, known as

"Aria Auditions", many other locals throughout the country are having an opportunity to contribute candidates who



ALEXANDER SVED

aspire to sing in grand opera. Although the plan was put into effect for the first time this year, it has already stirred nation-wide interest, and in addition has discovered some very promising talent.

Metropolitan Venture

INSTEAD of crawling into its shell and waiting for the economic clouds over the present period to clear, the Metropolitan Opera Company is launching this fall the most daring and ambitious project in the history of the organization. After its schedule of sixteen weeks of opera in New York City, the company will tour the United States, Mexico, Cuba and South America, thus continuing operations from November 23, 1942, to Sep-

tember, 1943. Governmental aid will make possible the international dates.

The "good will" tour during wartime will be a heralding of tolerance for and understanding of the music and artists of all nations. No other stage in the world today offers a repertoire which equals that of the Metropolitan. It is their desire not only to maintain the best operatic literature of two centuries but to extend their scope and encourage others to do the same.

Prudent Pricing

THE historical reduction of the prices of seats in the Metropolitan Opera House has proven a wise and timely act, for as a result new subscriptions are being received at the rate of fifty a day. Many old subscribers are selecting better locations, leaving the less-expensive seats, always highest in demand, ready for a new public. The goal, a 90 per cent subscription list, will be the best in Metropolitan history.

Every principal singer voluntarily expressed the desire to help the Metropolitan by taking pay-cuts, thus enabling the reduction of ticket prices. Through the handsome cooperation of the unions, similar curtailments of salaries were effected with other employees. The company will be the same size as in former seasons, but, because of current uncertainties, there will be no long-term contracts. All existing agreements expired this spring and the new ones will be only for the sixteen-week season with options for the spring tour.

Repertoire Predictions

THE backbone of the repertoire for the 1942-43 season will be selected from those operas which have been notable financial successes during the past five years. High-raters at the box office, in order of their popularity, have been "Pagliacci" and "Cavalleria Rusticana", "Aida", "Carmen", "Faust", "Traviata", "Lucia", "Barber of Seville", "Boheme", "Tosca", "Le Nozze di Figaro", "Don Giovanni", "Die Walkure", "Götterdäm-

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merung", "Der Rosenkavalier", "Rigoletto", "Otello", "Lohengrin", "Tannhäuser" and "Daughter of the Regiment". "Tristan", although top-rating, was dropped when Flagstad failed to return, and "Madame Butterfly" will be omitted for the duration.

The revivals have not as yet been set but will probably be selected from the following: "La Serva Padronna", "L'Heure Espagnole", "Gianni Schicchi", "Andrea Chenier", "Werther", "Fri Diavolo", "Cenerentola", "Boris Godounov", "Sadko", "Schwanda", "Hänsel and Gretel", "Turandot", "Manon", "Manon Lescaut", "La Vide Breve", "Frelschütz", "Meister-singer", "Flying Dutchman", "Romeo et Juliet", "Forza Del Destino", "Gloconda" and "Fidelio".

Community Opera Development

DR. HERBERT GRAF of the Metropolitan Opera Association has scoured the country to bring to light operatic potentialities in hundreds of communities from coast to coast. At every turn he has found civic and university symphony orchestras, a wealth of choral societies, music and art schools connected with practically every university and college of liberal arts, drama departments ambitious to extend their activities, excellent theatres and auditoriums, and an ever-increasing number of trained American singers. All this, as well as vast audiences eager for opera performances, prompted Dr. Graf's observation that only a central organization to coordinate these elements was needed to form many excellent local opera companies. Accordingly, he founded the Herbert Graf Opera Productions.

The purpose of this organization is to assist in the development of local opera in every community that has the essential material. Lack of technical experience has frequently intimidated young singers and orchestras, but the Herbert Graf Opera Productions stands ready to supply this knowledge or fill any other want, such as of translations and musical material, direction, cast or principals, stage design, or publicity and budgeting. All groups, clubs, organizations and communities interested are invited to write to The Herbert Graf Opera Productions, 119 West 57th Street, Room 115, New York, N. Y.

Soaring Subscriptions

SUBSCRIPTIONS for the New Opera Company's eagerly awaited second season have passed the 1100 mark.

Carmen From Ca'lina

"CARMEN JONES", the latest version of Bizet's classic "Carmen", finds the scene shifted from sunny Spain to South Ca'lina with an all-Negro cast singing lyrics in native dialect. This adaptation, which will be presented in autumn by Max Gordon, is the work of Oscar Hammerstein. The original score of the opera will be used, and, although Robert Russell Bennett will give it some new treatment, the music will not be "swung" or jazzed.

Russian Repertoire

MICHEL KACHOUK, former manager of M. Challengin and director of the Grand Opera Russe de Paris, is organizing a new Russian Opera Company in New York City. He plans to present both classical and modern Russian operas next season. Already scheduled for production are Dzerzhinsky's "Quiet Flows the Don" and the new opera by Prokofeff based on Tolstoy's "War and Peace".

October Triad

GUSTAVE KOTANYI, who presented "Fledermaus" and "Zigeunerbaron", will take over the management of the Adelphi Theatre, New York, in October and present three operas. An English version of "Fledermaus", running eight times weekly with Robert Stolz as conductor, will be his first offering. The other operas, to be given in matinee performances, will be "Tiefand" by D'Albert, and "Czar und Zimmerman".

Brooklyn

ALFREDO SALMAGGI presented a series of popular-priced opera at the Brooklyn Academy of Music, beginning July 24th with "Carmen", "Rigoletto" was performed July 25th, followed July 26th by a double-bill of "Cavalleria Rusticana" and "Pagliacci".

Chautauqua Series

FOR the fourteenth consecutive season the Chautauqua Opera Association, Chautauqua, New York, has presented six operas in English, giving two or more performances of each. Again stress has been laid on the artistic value of the productions as a whole, rather than on their aspect as vehicles for stars, although impressive lists of Metropolitan Opera artists have appeared in featured roles. Josephine Antoine, Susanne Fisher, Helen

Van Loon, Vivienne Simon, Nancy Symonds and Brenda Miller, sopranos; Joan Peebles and Pauline Pierce, mezzo-sopranos; Clifford Menz, Richard Manning, Robert Stuart, Warren Lee Terry and Raymond Galipeau, tenors, and Hugh Thompson, Gean Greenwell, Stanley Carlson, Nelson Magill, Robert Reeves and Francis Rogier, baritones, were on this season's roster.

Performances to date have included a double bill of "Pinafore" and "Cox and Box", July 20th and August 12th; "Romeo and Juliet", July 24th and 27th; "Iolanthe", July 31st and August 3rd; "Manon", August 7th and 10th, and "Don Giovanni", August 14th. There will be a repeat performance of "Don Giovanni" August 17th. On August 21st and 24th "Rigoletto" will be presented.

The opera orchestra, comprised of twenty of the leading musicians of the symphony orchestra, was conducted either by Alberto Bimboni or Gregory Ashman. Vocal students of the music school were recruited to form the chorus.

The staging of all productions was directed by Alfredo Valentí, and general supervision was under Albert Stoessel, Chautauqua musical director.

Newark Notes

ASERIES of twelve operas will be presented on successive Sundays starting December 6th by the Newark Civic Grand Opera Company. As in previous seasons, Metropolitan singers will be featured. A tentative repertoire includes "Aida", "Rigoletto", "Trovatore", "Cavalleria Rusticana" and "Pagliacci", "Lucia", "Barber of Seville", "Boheme", "Traviata", "Carmen", "Faust", "Tosca" and "Gloconda".

Philadelphia Forecast

THE Philadelphia Opera Company has listed the following repertoire for the subscription performances of its 1942-43 season: December 1st, "Marriage of Figaro"; December 16th, "Pelleas and Melisande"; January 12th, "The Bat" ("Die Fledermaus"); February 9th, "Faust"; March 1st, "Schwanda"; March 16th, "Boheme", and March 30th, "Barber of Seville". Sylvan Levin will again be artistic director.

Windsor Wives for Red Cross

NICOLA'S "Merry Wives of Windsor" was presented by the Academy of Vocal Arts of Philadelphia June 24th at Haverford, Pennsylvania, for the benefit of the American Red Cross. Benno Frank directed the staging and Vernon Hammond conducted.

Initial Opera

THE Toledo Museum of Art Concert Series for 1942-43 will present an opera for the first time in its history. Puccini's "Boheme" will be offered on October 16th with Frances Greer, winner of the 1942 Auditions of the Air, Susanne Fisher and William Hain in the leading roles.

Summer Project

LONG summers barren of operatic offerings have often been lamented by many Chicagoans. Such successful examples as the Cincinnati Summer Opera, the St. Louis Municipal Opera and the Hollywood Bowl have aroused the Chicago Opera Company's eagerness to inaugurate a program of outdoor opera, resulting in a performance August 8th of "Carmen" at Soldiers' Field.

Past experiences with open-air productions at Jones' Beach and Sheepshead

(Continued on Page Thirty-two)

Reply to Elmer Davis

(Continued from Page Three)

Informed that Neville Miller, president of the National Association of Broadcasters, had accused him of denying "the right of the American people to enjoy the fruits of invention," Mr. Petrillo said sharply: "We're the invention in this case."

Contract Ultimate Aim

Mr. Petrillo made it clear that what he ultimately wanted was a contract with the recording companies that would insure some income for members whose records were broadcast.

"If the government hadn't stepped into this in the beginning, Mr. Record Company would have been here already," he said.

Mr. Petrillo's order technically applies only to the manufacture of records for radio and other non-private use and he reiterated in his letter that he would not interfere with home use of records.

"How will you prevent home records from being used on stations?" a reporter asked. "I don't know," Mr. Petrillo replied. "That's up to the record companies. They'll have to guarantee it."

Mr. Miller subsequently noted that the courts had repeatedly held that if a record company imposed binding restrictions on the purchaser of a recording it was liable to antitrust proceedings.

"In stopping all recordings," Mr. Miller said, "Mr. Petrillo is depriving the entire American people of recorded music in order to get the few establishments which he believes should employ union musicians even though there is no need for them, even though the establishments may be unable to afford

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them, and even though musicians suited to their purpose are not locally available.

The National Association of Broadcasters made preparations for a protracted battle with Mr. Petrillo that in acrimony may even exceed its feud of a year ago with the American Society of Composers, Authors and Publishers. The trade group opened a New York office at 535 Fifth Avenue.

The National Broadcasting Company as a network joined the N. A. B. because it wanted to promote unity in the industry, according to Niles Trammell, president. Most, if not all, of the company's affiliates already belonged to the association.

The recording companies had been preparing for weeks for the deadline. Joseph Higgins of the Columbia Recording Corporation said he believed his company had built up a reserve supply of records that might last six months. Decca and RCA Victor also had cut extra recordings, but officials declined to estimate how long a siege they might be able to withstand.

June and July are normally busy months for recording companies stocking up for the winter season, one official said. If the impasse between the record companies and the union is of long duration, he said, the greatest effect will be in the popular jazz music, since tomorrow's hit tune cannot be anticipated.

Recording and transcription companies also were worried over application of the ban to motion-picture work, but Mr. Petrillo indicated films were not to be affected.

Text of Petrillo's Letter

The text of Mr. Petrillo's letter follows: In answer to your letter of July 28, 1942, please note that my pledge to the President of the United States and the people of the United States in my letter of December 27, 1941, to which your letter will be kept by the American Federation of Musicians.

You say in part in your letter: "I am informed that if you enforce this edict three direct consequences will be the elimination of new electrical transcriptions for radio stations, the elimination of new popular records for so-called juke boxes and the elimination of new popular and classical records for home consumption. I am further informed that this move in all probability will lead to court fights, possible strikes and definitely curtail musical service to the public in the critical months ahead—months which may well decide the fate of this country's war effort."

Electrical transcriptions for radio, used as intended—once only—are not detrimental to the American Federation of Musicians if destroyed after such use. The proof of this is that some three weeks ago the World Broadcasting Company requested, and was promptly given permission, to make such electrical transcriptions for a period of twenty-six weeks, for General Motors employees working in our defense industries.

Juke Box "Strictly Commercial"

Members of the American Federation of Musicians will not play for the making of records for juke boxes. The juke box industry is strictly commercial, producing tremendous revenues for all interested parties except musicians. No soldier or civilian is allowed to hear that music without putting 5 cents in the machine. If a soldier has ten dances it costs him 50 cents. Most of the ballrooms of the country, for an admission charge of 25 cents furnish excellent orchestras for all-night dancing.

I can tell by your letter that you have been absolutely misinformed throughout. You say that the American Federation of Musicians' action will stop popular and classical records for home consumption. This is not so. The musicians will make records for home consumption. At our convention last June it was announced that the musicians will make records for the armed forces of the United States and its Allies; that they will make records for home consumption and will make recordings at the request of the President of the United States. Those promises will be kept.

"I am sending you under separate cover a copy of the communication under date of July 30, 1942, from us to Mr. James Lawrence Fly, chairman of the Federal Communications Commission, on canned music, which will give you a clear picture. Believing you to be fair, I am sure you will realize after reading same that the American Federation of Musicians is justified in its action on canned music."

No Request for Letters

The American Federation of Musicians has a membership of 138,000. We did not request our members to send letters to Senators, Congressmen and different department heads in Washington. We stand squarely on the merits of the issue and will meet it in the open on that basis.

The radio interests, recording companies and other agencies connected with this controversy have circularized many Senators, Congressmen and department heads in Washington with letters to bring pressure on the American Federation of Musicians. Can you imagine the letters that 138,000 members could send to Washington? We have not urged our people to do anything of that sort.

The American Federation of Musicians stands second to none when it comes to patriotism. Not only do our name bands play gratis for the armed forces of America, but these same orchestras play for bond sales throughout the different cities of the United States without compensation and without any cost to the government.

On April 1, 1942, I received a communication from Nelson A. Rockefeller, coordinator of Inter-American Affairs, requesting permission to record programs played by musicians

over radio broadcasts, such records to be sent to Latin America. That request was promptly complied with. The point I would like to make is that Mr. Rockefeller stated that if the government had to pay for these programs it would cost \$1,000,000. This approval was given to the government without any compensation whatsoever. To quote Mr. Rockefeller's own language:

"This would mean that the United States Government would have to pay over one million dollars."

Tells of Working Gratis

American Federation of Musicians members have been working gratis in the campaign for the raising of money for the Navy and Army Relief, Russian Relief, Red Cross, etc.

They are cooperating 100 per cent with the Treasury Department in making records of radio studio bands without receiving any compensation from the government. Their services are also used by the Treasury Department in selling of war bonds, all without any compensation, which means that they can record and dub recordings. These recordings can then be distributed to the different radio stations in the United States. The musicians have also donated their live talent to the Treasury Department without any compensation.

The United States Department of Agriculture inaugurated ten dramatic programs for the soil conservation and national defense. We approved their request to re-record this music so that it could be sent to other stations without any compensation.

We are cooperating wholeheartedly with the Department of Justice in many of the foreign language radio programs.

I repeat and confirm the following from my letter of December 27, 1941:

"To this new slogan, this new theme for the new year, then, the Federation dedicates itself: *Music for Morale*."

You have made an appeal to me. I am only a messenger for 138,000 musicians who have, through their convention, ordered the steps taken by the American Federation of Musicians in the recording situation.

Points to Federation's Record

Realizing that our government comes first, if we thought for one moment we were doing anything to hurt morale, you may rest assured that the American Federation of Musicians would not stand in the way. Our record proves that.

We refute any suggestion that we are lacking in patriotism. We will not permit hypocrisy on the part of the interests who are fighting us to hide behind the American flag, which flag belongs not only to a few but to all Americans, including the musicians who are striving to earn a livelihood.

The above does not begin to tell the entire story as to how far the American Federation of Musicians and its Locals are cooperating with the United States Government.

I cannot grant your request to cancel the notice that the American Federation of Musicians' members will not play for transcriptions or records. That notice, however, does not apply to recordings for the armed forces of the nation or for the President of the United States.

The American Federation of Musicians will continue to cooperate with the various governmental departments as heretofore with respect to free music. We will do the same for the War Department, the Navy Department, the Marine Corps, the Coast Guard, the Office of Civilian Defense and the Office of War Information.

The reference that Mr. Davis makes to the communication sent out by me on December 27, 1941, was printed in *Billboard* and *Variety* and reads as follows:

PRESIDENT'S OFFICE
 AMERICAN FEDERATION OF MUSICIANS
 1450 BROADWAY

New York, N. Y.,
 December 27, 1941.

To the President and the People
 of the United States:

In the face of the present world crisis it seems somewhat naive, if not altogether out of place, to extend the Federation's wishes to its members and friends for "a Merry Christmas and a Happy New Year". With the determination however that this holiday custom, as well as all other facets of the American way of life shall not perish the Federation does take this opportunity to wish its members and friends well, to express the earnest hope that God will give them strength to carry on through the trying days ahead.

But more important than mere sentiment is the Federation's determination to face its new responsibilities to the country which made its existence and its growth possible. Each and every member of the Federation and its officers pledge themselves on this occasion to do everything possible to aid in the fight for Freedom... to fight with every weapon at their command.

In this fight we realize that morale plays a most important part. And in the building of morale the Federation and its members can and will do its share. For music has always been and is today one of the finest media for maintaining high public morale and the business, the profession, the very life work of the Federation and its members is Music.

To this new slogan, this new theme for the new year, then, the Federation dedicates itself: *Music for Morale*.

Sincerely,
 AMERICAN FEDERATION OF MUSICIANS
 JAMES C. PETRILLO, President.

Band Concerts

LET the band strike up, in Fort Dix, Fort Bragg, Fort Knox, Fort Sill, Kelly Field and the Great Lakes Naval School; in Ireland, Australia, Iceland and Alaska; on ships that sail the seven seas, in fact, wherever our men unpack knapsacks and pitch tents. Let the band strike up not alone because it inoculates with new courage and stimulates to new effort, not alone because it quickens the pulse and strengthens the will, not alone because it makes a soldier of a man, but first of all and always because, in strange places and in desolate surroundings, it lifts the thoughts to new levels, knits diverse souls together, gives for the nonce expression to the ideals that struggle inarticulately and often unrecognizably in the hearts of those engaged in the present conflict.

Goldman Band

THE Goldman Band with its concerts in Central Park, Manhattan, and in Prospect Park, Brooklyn, is doing its bit to make the summer pleasant for city-bound folk. On July 4th the program was appropriately all-American. That of July 6th, the first part of which was devoted entirely to works of Grieg, had an unexpected novelty inserted in the second part in the form of a blackout. As though the printed scores held no place in their scheme of things, the bandmen continued to play (from the Mall in Central Park), first, "Hall, Hall, the Gang's All Here", and then "Let me Call you Sweetheart". The audience sang lustily along with them.

Twenty-three patriotic marches from Revolutionary times to the present were featured in the program of July 10th, in which Local 802 participated to show its appreciation for the contribution these concerts are making to the musical life of New York and Brooklyn.

The fifth week beginning July 12th was significant for its introduction of original band works by Paul Creston and Pedro Sanjuan. Music by Bach, Handel, Schubert and Victor Herbert featured the vari-

continue. Each of the bands employed has distinctive characteristics, yet each is excellent in interpreting the works of symphonic proportions, as well as lighter ones, which find a place on the programs. Handel, Cadman, Shostakovich, Rimsky-Korsakoff and George Gershwin all were included on the program that Harold Bachman and his National Champion American Legion Band gave at the Grant Park Band Shell, July 4th. Garfield Park had the Dante Concert Band on the following day, playing works of Tchaikovsky, Herbert, Bizet and Thomas. Meanwhile the A. F. Thaviu Band was regaling listeners at Jackson Park, and the Chicago Woman's Concert Band was putting on a program of classics at Lincoln Park.

Teresa Ferrlo, soloist at Grant Park where the American Legion Band under Colonel Armin F. Hand played July 6th, sang the "Voll lo sapete" aria from "Cavalleria Rusticana" with lyric grace and excellent diction. The band's performance of Berlioz' Overture "Carnaval Romain" was admirable.

On through July and August the concerts have continued, Cavallo's Symphonic Band tending more toward the romantic airs, Thaviu's, the sprightly; Hand's, the martial; Bainum's, the classical; Dante's, the operatic. All have contributed equally, however, during the long summer months, to Chicago's musical well-being.



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THE "Perseverance Band" of Lebanon, Pennsylvania, is more than persevering. It is enterprising, indefatigable, resourceful. On the afternoon of July 4th it gave a two-hour band concert with all the "fixings"—master of ceremonies, majorettes, soloists—at Coleman Memorial Park, and in the evening played for a

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ous programs. Raymond Crisara, brilliant young cornettist, played Haydn's Concerto for Trumpet.

Memorable at the concert of July 15th was the series of Russian Folksongs by Anatol Liadov. Eight sketches in as many different moods were skillfully delineated by the orchestra's associate conductor, Richard Franko Goldman. "Dance of the Mosquito" in its clever chording was all-too-suggestive of that nagging insect. "Cradle Song" had a singing quality that only such a well-trained band as this could have displayed.

An event of the season occurred in the sixth week when the concerts both of July 21st (in Prospect Park) and July 22nd (in Central Park) were devoted to original band music. Compositions by Leo Sowerby, William Schuman, Henry Cowell, Paul Creston, Percy Grainger, Morton Gould, Richard Franko Goldman, Ottorino Respighi, Gustav Holst, Vaughn-Williams and Edwin Franko Goldman found places on the program. The soloists were Del Staigers and Raymond Crisara.

Chicago Park Concerts

INAUGURATED by Local 10 in an effort to give Chicago musicians work during the slack summer months, the outdoor band concerts at Grant, Garfield, Jackson and Lincoln parks, through the enjoyment they provide citizens of that metropolis, have proved their right to

Our Band

A CONCERT dedicated to local men and women who have joined the armed forces of the nation was given early this summer by the forty-one members of "Our Band", Shamokin Dye and Print Works, Inc., Shamokin, Pennsylvania. An enthusiastic audience crowded the high school auditorium to hear a distinctive program, including the popular Rossini overture, "La Gazza Ladra", selections from Verdi's "La Traviata" and Suppe's Overture to "Summer Night's Dream".

The band's conductor, William H. Crone, heads as skilled a group of band instrumentalists as is to be found anywhere. Two of the thirteen clarinetists, Alfred L. Crone and Ferdie Malette, and one of the eight cornettists, Sam Scicchitano, have recently joined the armed forces. Others who have answered the call of their country are Roger A. Snyder, baritone, Leon Weller, trombone, George Bossler, bass, and Jack Schankweiler, drum. The band's manager is Ralph A. Pensyl.

City Sponsorship

A SERIES of band concerts sponsored by the city of Baltimore and managed by the Municipal Board of Music (Robert Paul Iula, executive secretary) got under way July 1st with a typical classical program including overtures, grand opera selections and modern works written especially for band. Two bands take part in these concerts which are given six

Defense parade. But its concerts and parade work, exceptional as these are, are not its only claim to praise. It has concocted a unique method of rehearsing. Instead of using the small hot room assigned it, the men rehearse in various fire stations of the city. Here it is cool, and, what is more, they have in the firemen an audience of keen critics.

When Sponsors Get Together

THE fifth annual series of the New York Municipal Band Concerts, under the quadruple sponsorship of the Manufacturers' Trust Company, Hon. F. H. LaGuardia, the Park Department and Local 802, got under way with the playing, on July 19th, of a concert at Bushwick Playground, Brooklyn. George F. Briegel, the conductor, has a high record of achievement in the band world. As bandmaster of the New York Fire Department Band and of the 102nd Regiment Engineers' Band (formerly 22nd Regiment Band) he maintains the standard set by his two famous predecessors, Patrick S. Glimore and Victor Herbert.

His program this evening included two marches, "Men o' the Navy" and "Old Guard", both his own compositions.

Philadelphia WPA

THE Philadelphia WPA Sylvania Concert Band, Joseph DeLuca, conductor, is keeping busy this summer giving con-

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certs in Fairmount Park, Marconi Plaza, Cobbs Creek and Fisher Park.

Music For Victory

THE "Music for Victory Concerts" sponsored by the City of Newark under the supervision of Director Ralph A. Villani of the Newark Department of Parks and Public Property, is giving seventy-three concerts this season. These are presented five nights a week in the municipal parks, bringing joy and relaxation to war industry workers, service men, housewives and children in this area. A steadily increasing attendance attests the concerts' growing popularity.

Correction

In the article entitled "Navy Nucleus" in the July issue it was stated that the United States Navy Band of the Philadelphia Navy Yard is "the Official United States Navy Band". This is an error. The title is held by the United States Navy Band at the Washington Navy Yard.

EMBELLISHMENTS by Jan Hart



JAN HART

HART-BEATS: Jazz on the up-beat (lest ye have forgotten): jazz first became a vogue in the Winter of 1915-1916 when one of the jazz bands was given full sway in a Chicago cafe. . . . Ted Lewis, who started his own band in 1917, was one of the first to popularize it nationally. . . . Paul Whiteman, of course, was the first to make it respectable. He took jazz to the concert hall for the first time on February 12, 1924, at Aeolian Hall, New York City. The program was called "An Experiment in Modern Music". Following a plea from Whiteman for a *piece de resistance* for his first concert program, George Gershwin completed his "Rhapsody in Blue" (in ten days) and Ferde Grofe arranged it. . . . In the Fall of 1924, Vincent Lopez engaged the Metropolitan Opera House for his concert of "modern music". The most important number on this program was "The Evolution of the Blues", a symphonic arrangement by Joseph Nussbaum of the best of W. C. Handy's blues numbers. . . . The Ferde Grofe arrangements, with their instrumental contrasts and harmony chöruses, were the first departures from the noisy jazz style, and paved the way for the more symphonic (and melodic) style for which Whiteman became famous.

A PASSING NOTE: Did you know that the curtailment of musical instrument production will save enough metal to build 100 big tanks, 500 pieces of heavy artillery, 12,000 six-ton trucks, and 50,000,000 rounds of machine-gun ammunition? (Japan's epitaph . . . "And American music simply mowed 'em down!")

SYMPHONIC NOTES: Howard Hanson, conductor of the Eastman Symphony, will present Johnny Green's "Music for Elizabeth" in a series of new American works next Fall. . . . The Memphis Symphony Orchestra, which has completed its fourth season, declares proudly that, as in previous seasons, it financed its concerts entirely through receipts of ticket sales. . . . The attendance at Paul Robeson's concert with the Philharmonic Orchestra at the Stadium in New York topped all previous records for the Summer. . . . Sergei Rachmaninoff made his first outdoor appearance before the American public last month at the Hollywood Bowl, when he appeared as soloist with the Los Angeles Philharmonic Orchestra, under the direction of Vladimir Bakaleinikoff.

TRILLS AND TURNS: Over 600 jitterbugs flooded a basement lecture room in the New York Metropolitan Museum of Art last month to hear Gene Krupa's lecture on "The Lexicon of Swing". (But most of them agreed they would rather hear him play the drums than talk.) . . . Irving Berlin's "This Is the Army" show which opened in New York on July 4th for a limited four-week engagement, will probably be held over for at least six months, according to reports from Washington. . . . Incidentally, the Army's song-pluggers, on behalf of the "Army" show, have been instructed by Lieutenant Walker Schumann (who is in charge of the music publishing division) to stay away from that song-pluggers' Mecca, Lindy's on Broadway. . . . Phil Spitalny is about the only orchestra leader who doesn't have Army problems—unless, of course, some of the members of his all-girl band decide to join the WAACS.

A GRACE NOTE: Amateur songwriters, whose only dream usually is to have a song published, may be fortunate enough to have their hopes realized, thanks to the radio show, "Songwriters on Parade", and Tommy Tucker. The best tune of the month submitted to the above-mentioned radio show, heard over Station WWRL, will be selected by Tommy Tucker. The composer will be awarded a songwriter's contract and the tune will be published by a well-known music firm.

WANDERING NOTES: The Metro Studios is planning its heaviest musical year with five musicals already set and more in the offing, which announcement should be good news to top-fighters. Both Count Basie and Vaughn Monroe and their crews have been signed by Metro. . . . Benny Goodman will also make another picture. . . . Toots Camarato is now arranging for Glen Gray's Casa Loma band. . . . Did you know that Ray Heatherton is again packing them in at the Biltmore, which is ordinarily one of the toughest spots to fill? . . . Bob Allen and his orchestra made a movie short for Columbia last month. . . . Dick Jurgens and his orchestra have been signed to appear at the New York Strand Theatre in September. (This is one of those rare times that a band which hasn't had a New York location job lands one of the major band theatres in the city.) . . . Now that the Dorsey Brothers are on speaking terms again, they are going into the publishing business together. (My, my! Wonder how long that will last?)

TREMOLOS: The top-flight band dances in New York City's public parks have been drawing in thousands of dancers. Benny Goodman's crew jammed the works, however. Approximately 45,000 jitter-bugs, packed together like sardines, were strutting their stuff when park officials, fearing injury, stopped the dancing before the band was half through its session. From then on it became a concert—no more dancing.

PUBLISHERS' NOTES: Harry Fox, general manager of the Music Publishers' Protective Association, has been authorized by the morale division of the Army to act as civilian coordinator in the purchase of published music for camps. The first order calls for an expenditure of \$10,000. . . . More fighting songs and less boy-and-girl stuff is the cry from the Office of War Information. . . . "Unsung Americans Song" is the title of a new book being released by the Handy Brothers Music Co., Inc. . . . Robert Stolz, Viennese composer, has nine tunes with E. B. Marks, plus a new operetta set for Broadway next season. . . . "Jingle, Jangle" is heading all lists in popularity. . . . The new tune, "I'm So, So, So, So in Love!" was written by bandleader Ron Perry, recorded by maestro Dick Jurgens and published by Sammy Kaye. (It should be re-titled "Bandleaders' Parade", or sompthin', mebbe?)

CODA

"American music is not jazz. Jazz is not music. Jazz remains a striking indigenous product; a small, sounding folk-chaos, counterpart of other national developments". (Paul Rosenfeld, from "An Hour With American Music". Pub. 1929.)

BAND MUSIC HELPS MORALE IN WARTIME

(Continued from Page One)

Hitchcock of the Pennsylvania Volunteers describes it as follows: "At the battle of Chancellorsville, when General Stonewall Jackson made his attack on General Howard's corps, taking him by surprise, the members of the corps were, for the most part, eating with arms parked. Not being in position for effective defense, they were routed in some disorder.

"The band of the 14th Connecticut Regiment was directly in the rear of the line. Upon noting the retreat, the bandsmen, at the call of their leader, took their instruments and began a concert under the fire of the enemy's guns with the missiles flying about them. It was probably the only concert given under like conditions, and it tended to stem the fleeing tide. Joined by the second line of defense, the troops rallied and regained the position from which they had been routed."

Among the famous bands of the early days was the forty-piece one which marched with Colonel Henry B. Carrington into the Powder River Country in 1866. The 7th Cavalry Band, mounted on gray chargers, made a striking appearance. Custer had a fine band with him during the campaign of the Indian Territory. It played before the horns froze solid with the bitter cold, as the 7th Regiment charged a Cheyenne village on the Washita. The blasts struck terror into the hearts of the Indians.

During World War I, bands got off to a poor start and Walter Damosch, who happened to be in France at the time, was put in charge of our overseas music units. Damosch tossed out 180 of the old line stick wavers and put in others who had taken his stiff course for bandmasters. Improvement quickly followed.

Calm Under Fire

That bands helped win the last war is generally conceded. Often they performed calmly under fire, even suffered heavy

OFFICIAL PROCEEDINGS

Of the Forty-seventh Annual Convention of the American Federation of Musicians

SECOND DAY — AFTERNOON SESSION
BAKER HOTEL, DALLAS, TEXAS

RESOLUTION No. 60

Whereas, The continued making of phonograph recordings by members of the A. F. of M. is causing more unemployment of musicians, and

Whereas, The use of phonograph recordings is unrestricted in coin-operated machines.

Be It Resolved, That the International Executive Board be instructed to seek ways and means to ask the U. S. Congress, through communications from all locals to Congressmen from their districts, to enact an amendment to the copyright law in that the musicians performing for phonograph recordings may secure performing rights of said recordings and have sole authority as to how they may be used.

RESOLUTION No. 61

Whereas, Year after year we find popularity of records and distribution of same grow at a rapid pace, to the extent that our members lose employment year after year at an ever-increasing rate.

One of the greatest factors contributing to this situation are the juke boxes—look over the records—all name bands of the Federation.

Be It Therefore Resolved, That a committee be set up to devise ways and means to combat this situation, to eventually get control over the distribution of records. The manner or course of this action can best be determined by those who have made a life-long study of this.

RESOLUTION No. 63

Whereas, Once again the most important matter before this Convention is the protection of the employment possibilities of the members of the Federation, and

Whereas, Many hours of potential employment are being destroyed by the use of electrical transcriptions for library services, and

Whereas, The Federation is confronted with the fact that these transcriptions for library service made by our own members are the instruments of employment destruction, and

Whereas, A survey made in any jurisdiction of any Local of the Federation will reveal that on each day hours of employment for members of the Federation are destroyed by these library services.

Therefore, Be It Resolved, That the International Executive Board be hereby instructed by this Convention to order all members of the American Federation of Musicians in the United States and Canada to discontinue the making of all electrical transcriptions for library services by Labor Day, September 1st, 1941, and from that date on no members of the American Federation of Musicians be permitted to make electrical transcriptions for library service, and

Be It Further Resolved, That no member of the Federation be permitted to make transcriptions of any nature unless the entire commercial program with announcements, music and continuity are made at the same time, and

Be It Further Resolved, That the entire resources of the American Federation of Musicians be placed at the disposal of the International Executive Board to protect the interest of all members of the Federation insofar as this matter is concerned.

RESOLUTION No. 64

Whereas, The use of recorded music for commercial purposes is increasing daily in leaps and bounds in the following industries:

1. Coin-Operated Music Boxes.
2. Library Service for Radio Stations.
3. Wired Music Companies.
4. Electrical Transcriptions.
5. Rebroadcast Recordings.
6. 16 mm. Coin-Operated Picture Machines, and

Whereas, The use of said Recorded Music has in many cases forced living musicians completely out of the field of employment, and

Whereas, Control of the manufacture, use and distribution of recorded music must be in the hands of the Federation

completely and must be exercised to safeguard the employment possibilities of professional musicians, and

Whereas, The licensing of Recording Studios has demonstrated a sound method of solving employment problems;

Therefore, Be It Resolved, That on and after September 30, 1941, all users and distributors of Recorded Music for commercial purposes must be licensed by the American Federation of Musicians. Further, that necessary expense be allowed the President and Executive Board to carry this resolution to a successful conclusion.

RESOLUTION No. 65

In re: Control of recordings now unlawfully used in juke boxes and other music machines for public performance.

Whereas, All operators and owners of so-called juke boxes and other music vending machines for public performance are using recordings in violation of Standing Resolution No. 53, Condition No. 4, part b—at page 198 of the Constitution of the A. F. of M., 1940 edition;

Whereas, This increased use of recordings on music vending machines for public performance as hereinbefore set forth is displacing live music, and

Whereas, A number of specific instances of this fact have been brought to the attention of Local No. 616, A. F. of M., of Salinas, California;

Whereas, The copyright law of the United States protects and restricts the use of all copyrighted music, now, therefore.

Be It Resolved, (a) That all licensed manufacturers of recordings issue special labels for recordings used on commercial phonographs or other music vending machines for public performance, and that the price of these recordings be raised accordingly; attention is called to the fact that the same master records would be used on the recordings and only the labels would be changed for use in juke boxes and other machines vending music;

(b) That all new contracts with recording companies insert new clauses regarding strict regulation of use in keeping with the provisions of this resolution;

(c) That the Federation enact appropriate legislation and rules and regulations to give effect to this resolution and provide for its enforcement with a view to strict control of the use of recordings in juke boxes and other machines vending music for public performance and to eliminate such recordings and machines as unfair competition to live music;

(d) That the suggested rules and regulations attached to this resolution and marked "Exhibit A" be adopted to be incorporated in legislation by the Federation to give effect to this resolution as hereinbefore provided.

EXHIBIT "A"

Suggested Legislation for Regulation of Machines Vending Music in Accordance With the Resolution Attached.

That each Local of the A. F. of M. shall be required to elect an inspector, whose duty it will be to take care of checking, inspecting, and all incidental details relative to the regulation and control of machines vending music to the public, in accordance with Federation law; that said inspector shall be paid and serve such hours and under such conditions as the Board of Directors of the particular Local shall determine in its discretion;

That owners and operators of said machines be required to apply to the said inspector in their jurisdiction for special, distinctive label to be pasted on each and every recording, over the regular label, when the said recording is to be used in above-mentioned vending machines.

SUGGESTED PRICE OF SAID LABELS

For all special labels for recordings retailing at 35c \$.65
For special labels for recordings retailing at 50c50

Thus making cost of each recording \$1.00
Records so labeled when in commercial use to be rented at \$3.00 per week each, to establishments using machines in competition with live music, or between the hours of 8:00 P. M. and 6:00 A. M.

casualties acting as stretcher bearers. Under protest from Damosch, however, General Pershing ruled that bandsmen were to confine themselves to music and not take on other duties. In this country John Philip Sousa turned out great numbers of bandsmen at the Great Lakes Naval Training Station. When it was all

over, he marched down Pennsylvania Avenue in Washington at the head of a picked band of 386 pieces. That was something.

In this war, the bands of the United States armed forces are getting set and may be expected to write as heroic a chapter as they did in previous wars.

Rental charge on recordings used between the hours of 6:00 A. M. and 8:00 P. M. to be \$1.00 per week each.
Operators using Phantom Voice, line type or remote control vending machines to keep accurate check of all records played and each playing to be paid for at the rate of 1 1/2¢ per playing.

SUGGESTED DISBURSEMENTS OF AMOUNTS COLLECTED

- 1% to Members making recordings
- 1% to Manufacturers for labels
- 5% to owners and operators to cover overhead in bookkeeping, etc.
- 15% to Federation for legislating and distribution costs for Members' and Manufacturers' share
- 63% to Locals for inspectors' salary and costs of enforcement
- 15% to Locals for relief and unemployment fund

LICENSES AND FINES

Special licenses to be issued to each owner or operator of said vending machine, free of charge.

Any operator or owner refusing to comply with regulation to immediately be placed on unfair list and fee of not less than \$50.00 to reinstate license.

Vending machines not to be installed in places declared by Local Board of Directors to be unfair.

It is further suggested that the President appoint a committee chairman for each state, the committee to be formed by one representative from each local, to formulate local laws and regulations to suppress the use of vending machines or to derive payment for the displacement of live music.

Upon motion, the Board decides that all recording be discontinued, the date of such discontinuance to be left in the hands of the President with full power to act.

Several questions pertaining to Social Security Laws are considered and discussed at length.

In view of President Roosevelt's statement that present coverage should be doubled, the Board decides to renew its efforts to have all musicians playing engagements covered by the law.

The question of the A. F. of L. chartering an Entertainment Managers Union in Cleveland, Ohio, is laid before the Board by President Petrillo.

The Board unanimously goes on record as being opposed to the issuance of a charter to the organization.

Executive Officer Murdoch reports to the Board on the situation in Canada in connection with the Form B Contract.

Upon motion, the enforcement of the Form B Contract and matters pertaining to the Canadian Unemployment Insurance are referred to Executive Officer Murdoch with full power to act.

The Board holds that United States Defense Bonds and Canadian Victory Loan Bonds purchased by the Treasurer are not considered within the \$300,000.00 limitation that the International Financial Secretary-Treasurer is authorized to invest by the Board.

At 4:15 P. M. the Board adjourns subject to the call of the Chair.

Baker Hotel,
Dallas, Texas,
June 4, 1942.

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

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

Excused: Hild and Parks—unable to secure transportation.

The Board considers the letter from R. H. Zachary of Local No. 35, Evansville, Ind., protesting the seating of Bert Reed, who holds a booking agent's license from the Federation.

The Board is informed by the President's office that the Local has been advised that an agent is not barred from serving as a delegate.

Upon motion, Brother Zachary is to be advised of the ruling of the President's office.

A Card of Thanks from Mrs. G. B. Henderson and Mr. and Mrs. W. R. Sweeney is received, read and filed.

RESOLVED, That in the opening session of the International Executive Board—preliminary to the Forty-seventh Annual Convention of the American Federation of Musicians, we are deeply conscious of the great loss sustained in the sudden passing of Brother G. Bert Henderson on May 17, 1942. His life record is a harmonious infiltration into the history of the organization. Whether as a private in the ranks; as a leader in his home Local in Toronto, Ont., Canada; as a member of the International Executive

Board; or as an Assistant to the International President—his work was constructive; his spirit of helpfulness unflagging; his counsel far-seeing and wise. Taken from us in the early afternoon of life—we mourn with those who loved him and will long cherish his memory. And he it further

RESOLVED, That the sentiment herein expressed be made a part of the permanent records of this Board.

The Board considers a letter from Glenn Miller requesting a reconsideration of the refusal to permit Miller to proceed in the courts in Case No. 1120 of the 1941-42 Docket. Miller also requests the right of appeal to the Convention.

Upon motion, the request is denied, and Miller be notified that the case is not appealable to the Convention, under the laws of the Federation.

The Board considers a request from Earl Newberry to be removed from the Defaulters List. The documents are read. Upon motion, the request is denied.

The Board considers a letter from Sheldon "Sternie" Sternberg, regarding the fine imposed upon him in Case No. 810 of the 1941-42 Docket.

Upon motion, the matter is referred to the Secretary for investigation and disposition.

The Board considers request of Local No. 4, Cleveland, Ohio, for an opinion on the right of the Local to accept Martin Heylman as a full member.

The Board holds that under the circumstances existent in the case, the musicians who actually reside in the jurisdiction must join and shall be accepted as full members of the Local with all rights and benefits.

A request of Local No. 9, Boston, Mass., that payment of fines of \$5.00 each imposed upon Harold Anderson, Felix A. Catino, R. H. Collins, Filip Frantaca, Sidney Kallis, Max Katz, Edw. Koresky, H. J. McCarthy and Octave Sabatino by Local 216, Fall River, Mass., be held in abeyance is considered.

Upon motion, the request is denied.

The Board considers a request of Larry Lawrence (Azarki) for the reopening and setting aside of the claim of member Alexander R. Golden, which was allowed against him in the sum of \$550.00 in Case No. 218, 1938-39 Docket.

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

Request of Local 37, Joliet, Ill., for permission to drop Vern Richards from its roster of membership in good standing as of January 1, 1942. This concerns Case No. 773, 1941-42 Docket, in which the Journeymen Barbers' International Union preferred charges against Richards.

Upon motion, the request is granted.

Matter of final disposition of the claim of member Bobby Lee against Harvey Lockman of Atlantic City, N. J., for \$200.00 alleged balance due for services rendered, which claim has been allowed by the International Executive Board.

The Secretary is instructed to notify Secretary Fairfax that unless a complete reply is received within 15 days the entire case will be dismissed.

The Board considers the matter of a price for scoring of records and transcriptions.

The matter is laid over for further investigation.

A letter from Local No. 266, Little Rock, Arkansas, regarding representation at the Convention is read and considered. The Local paid per capita tax on 150 members and desires to pay on an additional member and be allowed representation on 151 members.

The Treasurer has previously explained the law to the Local.

The Board holds that it cannot deviate from the laws of the Federation in the subject matter.

The Board considers charges against Local 200, Paducah, Ky. The matter is laid over to permit Farrington and Stephens to appear.

The Board considers a letter from the Labor League for Human Rights.

The Board also considers the situation of the nine thousand men now in the Armed Services.

The matters are laid over for further consideration.

At 5:45 P. M. the meeting adjourns until Friday.

Baker Hotel,
Dallas, Texas,
June 5, 1942.

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

The International Executive Board recommends to the National Convention

that the funeral expenses of G. Bert Henderson be paid by the Federation and that amounts equal to what he would have received for a year's salary be paid to Mrs. Mabel Henderson by the International Treasurer from the funds of the American Federation of Musicians.

Vice-President Bagley retires.
The Board considers Case No. 927, 1941-42 Docket. Appeal of Metha Behnke from an action of Local 47, Los Angeles, Calif., in the matter of the death benefit of member Herman F. Behnke, deceased.
Upon motion, the appeal is denied.

The matter of claims filed by member Cab Calloway against Fred Kirkland; R. L. Well; Charles Rush and Louis McKay; B. Revis and O. Jetson; A. J. Weinberger and Hyman Kosman, totaling \$1,630.25 and for non-payment of which General Amusement Corporation was held liable.

The agency requests information as to how to book one-night stands where a sizeable guarantee is demanded upon each and every date.

Clause 20 of the License is read.
Upon motion, the Board does not give the matter favorable consideration.

The Board considers the matter of the Ink Spots, two of whom are singers and two are instrumentalists, members of the A. F. of M.

The Board holds that the policy of requiring Form B contracts to be signed for all members of the A. F. of M. who play musical instruments on engagements must be strictly enforced.

The Board considers a protest on matter of claims of members Will Bradley and Ina Ray Hutton against LaBabe Corey of Charleston, W. Va., for non-payment of which the William Morris Agency is being held liable.

(Corey also in default of payment of \$250.00 to member Jimmy Dorsey on an engagement booked through General Amusement Corporation (Case 211, 1941-42 Docket).
Upon motion, the Morris Agency is held responsible for the amounts involved.

Request for reopening of Case No. 675, 1941-42 Docket: Claim of member David Behr against Clarence Billman, manager, Club Rio, Allentown, Pa., for \$36.75, which amount has been deposited with the National Treasurer.

Upon motion, the case is reopened and the claim is allowed in the sum of \$28.00.

The Board decides to advise the Convention of the difficulties confronting the Federation, drawing particular attention to the situation which will interfere with the holding of Conventions during the international emergency. The Board therefore feels it imperative that the Convention take appropriate action to meet the situation.

At 5:00 P. M. the Board adjourns subject to the call of the Chair.

Baker Hotel,
Dallas, Texas,
June 8, 1942.

Meeting of the International Executive Board called to order by President Petrillo at 8:00 P. M.

All present except Secretary Birnbach, who is excused due to illness.

Delegates Wallace, Pendleton and Greene of Local 47, Los Angeles, Calif., accompanied by members George Pepper and John T. Boyd of that Local, appear before the Board.

Member Pepper makes a complete explanation of the position of Local 47 in taking what might appear to be initiative steps in the matter presented to the Board and which has been styled Music for Victory. He relates in detail the results of his visits to various departments in Washington. At each such visit he was advised that the A. F. of M. cannot hope to secure congressional support unless it is conclusively shown that the A. F. of M. is in the vanguard of support of such efforts by its actions in contributing to such a movement.

The delegation and member Boyd supplement the remarks of member Pepper citing the reasons for the activities of Local No. 47.

The delegation is advised that the matter will be given full consideration.

Delegates Stokes, Singer, Sharp, Morrison and Atchison, representing the Southern Conference of Locals, lay before the Board a situation which confronts the Locals in that section of the country.

Owing to the distances between Locals, steps are necessary at this time to more thoroughly organize the territory which the Locals in the Conference represent and they ask for some affirmative action to correct the situation.

Vice-President Bagley in the Chair.
The situation is discussed from all angles, and referred to the office of the President.

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President Petrillo returns to the Chair. The delegation advises the Board of conditions which have been brought about by the war situation which now prevails in the matter of enlisted bands and the members thereof.

The Chair advises the delegation of the rights of Locals where the band is located.

Attorney Joseph Padway appears before the Board in relation to matters in which he has been retained by the President.

He advises the Board of the result of conferences he has held with Attorney Samuel T. Ansell, one of the former counsel of the A. F. of M.

The entire Social Security matter is discussed with Attorney Padway.

The President reports that the condition of Secretary Birnbach is such that it becomes necessary that someone carry on his duties during the Convention and Leo Cluesmann, of the President's office, is delegated to act in his stead.

Adjournment taken at 12:15 A. M.

The following communications are read and spread on the minutes of the Convention:

New London, Wis.,
June 9, 1942.

Fred W. Birnbach,
Baker Hotel, Dallas, Texas.

Impossible for me to be with you there. May the Convention be constructive and successful.

WILLIAM SOHRWEIDE, JR.,
Local No. 300.

(Continued on Page Eighteen)

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OF THE

American Federation of Musicians



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All that serves labor serves the nation.
All that harms labor is treason to America.
No line can be drawn between these two.

—ABRAHAM LINCOLN.

Distributing the Load

THE American people are at last learning one inescapable fact—everyone must help pay for this war. The old slogan, "Soak the rich", no longer has any meaning.

The new tax bill goes down into income brackets never before reached and, in the view of economists who deal with facts, not hopes, it will not be long before the people of small and moderate means will have to be hit harder still. The people in the middle and high income brackets are already paying just about all the traffic will bear without total confiscation of income. We can't substantially increase taxes on industry without depriving it of the money that is vital to its progress, expansion and solvency. Nothing is left save to turn to the lower-income groups—and those groups are the groups which, for the most part, are receiving the bulk of the vastly increased purchasing power resulting from war expenditures.

The annual income tax will not be adequate. Some system for collecting taxes, in part, on a monthly basis will be put into effect. Dire necessity is also likely to force the passage of a general sales tax.

This should have one good effect on the American people. It will give many of them, for the first time, a knowledge of their own stake in the government. It will prove to them that government spending comes out of their own pockets and is their own business. Every American, whether he earns ten or a thousand dollars a week, must join in demanding that all government non-war spending be cut to the bone—and that every frill, every luxury, every non-essential, be immediately eliminated. It is essential to curb government spending, as well as personal spending, to check inflation.

Responsibility of Private Enterprise

WE must win this war if we are to recover the liberties that have been suspended, and we must win an enduring peace if we are to retain them", said the president of the National Board of Fire Underwriters, recently. "A great responsibility rests on the shoulders of private enterprise. In addition to helping win this war it must justify its right to existence by constructive action and adaptation to such necessary changes of operation as may develop in the days that lie ahead. Management must not shirk its responsibility in furnishing leadership to uphold and retain the right of every free citizen to carry on his business and activities as a free agent, subject only to those restraints that are necessary or desirable for the common good. There can be no true liberty in this or any other country unless private enterprise enjoys the right of such freedom. The future of our country as we have known and loved it depends upon the continuation of a national policy which recognizes and upholds the soundness of this basic conception."

It is natural that words like these should come from a representative of the fire insurance industry. For fire insurance has been one of the great influences in making the fullest development of free enterprise possible. No man could risk building a factory, no man could risk starting a business, no man could risk sending a merchant ship to sea, without the basic protection which fire insur-

ance provides. Fire insurance has been called the cornerstone of credit—and that phrase fits it perfectly.

Today fire insurance serves in many ways. It renders its vital protection service to businesses and individuals. It is carrying on an intensive campaign to promote better fire defense in the interest of national defense. It stands solidly for the American principle of free enterprise which built this country. It is one of our great national assets.

The Iron Horse at War

MANY a doubter has been amazed by the efficiency and celerity with which the railroads have been moving all-time record loads of freight and passengers. What those who feared a collapse of rail transport seem to have overlooked is the fact that the lines got ready for war many years before war came.

A good example of that is provided by the Military Transportation Section of the Association of American Railroads, which is located in the Washington office of the Quartermaster General of the Army. This Section was established in July, 1940, to enlarge work previously carried on in connection with troop movements by the Interterritorial Military Committee. Staffed with experienced railroad men, its services are available to and used by all branches of the armed forces. Geared to go into action with maximum speed, it has a representative in every army post, camp and station in the country to take care of emergencies. This organization was responsible for making arrangements for moving 2,250,000 service men in organized parties of considerable size in the first ten months of 1941.

Another little-known fact is that the railroads have aided greatly in training transportation personnel for the War Department. Many officers who are now serving their country in key military transportation posts were assigned to the industry for practical instruction and experience. Some time ago, Clarence Lea, Chairman of the House Committee on Interstate and Foreign Commerce, observed that "in all the world no job is being better done today than by the American railroads", a compliment 100 per cent accurate and deserved. The Iron Horse has gone to war, and he fights magnificently.

YOU

By RUTH TAYLOR

IT'S up to you! Whether the question be the conduct of the war, civilian defense, the speeding up of production, or any of the other crucial problems confronting the country today, the solution is up to you. For in either a republic or a democracy the power is vested in the individual—and that means you! When we speak of national unity, we mean national oneness—a cohesion of all elements into one. *You are that one!*

Through your vote you have the power to effect whatever changes you wish. Your vote is as potent as that of any man in the country. But if you neglect to vote—don't complain of the government that is elected.

Yours is the responsibility. You can't expect co-operation if you are not cooperative. You can't expect fair play unless you are willing to play fair. You can't prate about discrimination if you discriminate against others. You can't whine about taxes and then complain when you don't get the service you expect from the government of your choice. You can't hope for victory in a war unless you are ready to give your all, whether it be in the front lines or in the shops or in active community work.

You have to be kind. You have to be fair. You have to be tolerant. You have to work. You have to fight. It all begins and ends with YOU.

Neither industrial disputes nor international problems can be settled from the top. You have to begin with yourself. To achieve cooperative action, you yourself must be willing to cooperate in the problems of every-day living.

But you must stand firm on the ideals in which you believe. You must be articulate for the right. If you are, then you can be a power for good in yourself.

What the future holds depends upon you, upon me, upon each and every one of us as individuals. That is what a republic means. That is what democracy stands for. It is a personal responsibility! This is *your* war—and mine. It is up to you, and me, and all of us who have pride in our American citizenship to win it.

Vote Slackers

(From the St. Louis Post-Dispatch)

THE Illinois primary should be a warning for the entire country. Preoccupation with war work, with spring farming, with still other things, resulted in a startling decrease in the Illinois vote. Although there were more than 4,000,000 eligible voters, only about 1,800,000 went to their polling places. This was 500,000 fewer than in the primary two years ago and 700,000 fewer than in the 1938 primary.

These voters would protest violently if the right of franchise were taken from them. Yet what right have they to it if they do not use it?

Science and Freedom

THE cause of science and the cause of freedom are one. That vital point was made recently by James Bryant Conant, President of Harvard University.

"Since the 15th Century," said Dr. Conant, "three major developments in human society have gone hand in hand—the rise of modern capitalism, the development of science, and the evolution of free institutions. Without science neither a business civilization nor the social philosophy of liberalism could have come to pass. And, conversely, without liberalism, science could not have blossomed and endured. Three paths of development—political freedom, free enterprise, science—run parallel. If we value a continuation of scientific advance, I do not see how we can fail to be concerned for the preservation of both free initiative and free democratic institutions."

"Dreams of new adventures and new conquest of the material universe can find their realization only in the labor of free men."

It is not by chance that science has reached its greatest flower in the democratic world. That is true in all fields of scientific endeavor—chemistry, medicine, physics, astronomy, and the others. It is not by chance that the greatest scientists of the Old World have fled the dictator countries, whenever possible, and have come to the New World. True science cannot flourish under regimentation. True science cannot long endure in the total state.

Here in our own country some of the greatest scientific advances in the history of the ages are being made. And science, in all its fields, will continue to advance here so long as we remain a nation of free men and free enterprise.

The American's Duty—Keep Well

EACH individual can contribute to his own health protection and improvement by adopting a few simple ways of healthful living. Each of us must accept this responsibility and stick to it with firm purpose. The total of individual responsibility for personal health, accepted by millions of American men and women, will make an incalculable contribution to victory.

DR. THOMAS PARRAN,

Surgeon-General, U. S. Public Health Service.

Old Evil Returning

A REPORT that child labor virtually doubled in New York State in the last year and that there is a similar trend throughout the nation is bad news for friends of progress. The fight on exploitation of children in industry has gone on for decades, and marked gains have been made. Now, under the specious plea that war needs justify employment of boys and girls in industry and farming, child labor is staging a comeback.

That the increase of child labor in New York came while adults were still seeking work, and therefore was not justified by any "emergency", war or otherwise, is pointed out by the State Labor Department. The department directs attention to the fact that the rise, called unprecedented, took place when a large number of adults who were jobless were seeking unemployment insurance benefits. This would indicate that children, to some extent, were being hired for jobs which adults might have filled.

There is no excuse for a revival of child labor, long a blot on American civilization. The welfare of America demands that it be fought wherever it makes its appearance.

Plenty For All

IN a joint announcement, Secretary of Agriculture Wickard and Price Administrator Henderson recently said that food stocks in this country are abundant, and that there is no need or justification for hoarding or abnormal buying.

Consumers should remember that "Scare buying" is one of the surest ways to produce price inflation. Temporary shortages are created as demand runs far ahead of supply.

The retail industry has been and is doing a magnificent job in the consumers' interest. Tens of thousands of stores, operated by both chain systems and independent merchants, are pursuing an aggressive, purposeful "price control" program of their own and are saving the public untold millions of dollars by preventing price increases that would otherwise take place.

One of the most important elements in this program is wise buying. Stores are keeping inventories at reasonable levels, instead of rushing in and building up stocks to an abnormal extent. They are buying at the most favorable season, when prices are advantageous. They are doing everything in their power to maintain orderly markets.

What the stores do on a big scale, all consumers should do on a small scale. War will cause us all to forego many a luxury, but there will be plenty of necessities to go around. An intelligent, calm public is essential to workable price control of any kind.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

THE ETERNAL HOPE

Out of a world marauders set in flame,
Our own United States shall merge again;
Just as things were they may not still remain;
All future days are quite beyond our ken.

Yet, Freedom is a creature of the soul;
It is eternal; was not born to die.
Looks ever forward to a shining goal—
With aspirations reaching to the sky.

But as from out the fire in days of old,
There came a still, small clarifying voice,
We're moved to prophecy in language bold,
Our land shall have occasion to rejoice.

The dogs of war shall slink away and die;
The raucous voice of cannonading cease;
The Flag of Freedom o'er our heads shall fly;
We'll sing the song—"America at Peace!"
—CHAUNCEY A. WEAVER.

AFTER the peaceful dreams of a generation—the awful nightmare of international war! What pen of writer, brush of painter, tongue of man, can begin to depict the scene? Industry dislocated, the moving currents of commercialism a stagnant stream, geographical lines obliterated, homes darkened, fields and hillsides transformed into burial places for the sacrificial dead! Is civilization a myth? Who can fall to be moved in watching the surging tide of young men and boys who have laid aside civilian garb to don military habiliments, marching away to camps to await the call which may summon them to battle on a field of carnage from which they may never return! We have before us a little poem entitled "The Dreadful Game", by Margaret Russell Dillon, which we believe many readers of "Over Federation Field" will pause to read:



Chauncey Weaver

I watched them once—ice touse-headed boys,
Fighting their battles on the nursery floor
With armies of lead soldiers; harmless toys—
Their danger just a game and nothing more.

And next I saw them—Boy Scouts on parade,
Pretending they were marching off to war,
Facing imagined perils, unafraid,
Again it was a game—and nothing more.

And then they stood before me on the stair
In uniform. I hid my tears with shame;
But in my heart I breathed a silent prayer:
"Dear God, please make this also just a game."

What a picture those lines visualize! In the last World War a song appeared, "I Didn't Raise My Boy To Be a Soldier". The song did not last long. When the call came the boys responded. American mothers, in inspirational chorus, answered—"We Raised Our Boys To Be Men". History records that they vindicated the faith of motherhood.

We can deeply sympathize with the mother who wrote the foregoing lines. The murderous dictators who are now making "the multitudinous seas incarnadine" may call it a "game" in which lust for power is the hellish motive; but, if mankind is capable of learning a lasting lesson, it is a game which will be outlawed in an international tribunal from which there can be no appeal.

The July issue of the INTERNATIONAL MUSICIAN, on its "Here, There and Everywhere" page carried a very comprehensive biographical resume of the career of the late Arthur Pryor, generally acknowledged to be the finest trombone player known to the band playing profession.

We heard him in the old Sousa days. We were familiar with the phrase, "velvet tone"; but never did we contact a revelation of tone color which seemed more happily to fit that particular figure of speech. Henry Woelber of Jamaica Plains, himself a fine trombone player, pays tribute to Pryor in the *Boston Traveller*, in the course of which he throws some interesting anecdotal sidelights. As everyone knows, Pryor was a native of St. Joseph, Missouri. And here we are glad to submit excerpts from the Woelber story which we know many of our readers will appreciate:

Years after he became a famous band leader, he revisited St. Joseph. At 3 o'clock in the morning he answered a bold knock at his door. He found himself facing a grinning sailor, who was somewhat under the weather. "Mr. Pryor," said the sailor, "I've always wanted to shake hands with you because you are one of the three things that made St. Joseph famous."

"You honor me," replied Pryor, shaking hands cordially. "But tell me—what are the other two?" "Jesse James," returned the sailor, "and Aunt Jimma's pancakes."

Pryor, of course, gained fame as a solo trombonist before becoming leader of his own

band, but he started at the age of six with piano, violin and cornet. St. Joseph had never had a trombone in its midst until a tramp printer blew into town one day with a battered but blowable instrument and left it with his father to pay a debt.

"Take it out into the barn if you want to play it," were the instructions of Arthur's father.

Arthur did. Lacking a teacher, he picked up only two positions on the trombone. He had to learn from a champion pool player that there were seven—if he looked for them.

He looked—and found. That was the real beginning of an astounding career. He joined Liberati's Band at Kansas City in 1888, and at the age of twenty became conductor of the Stanley Opera Company in Denver.

There came his first "big break". Somebody told the great Sousa about "that trombone wizard" of the corn states. Sousa sent for him.

He didn't know that young Pryor would arrive with only 35 cents in his pocket. He didn't know that the youngster who was destined to play before the crowned heads of Europe spent the night on a bench in New York's Union Square.

Premier Soloist

But when Sousa heard him the next morning at rehearsal he knew he had the master of all trombonists. At once he became Sousa's premier soloist and played with him from 1892 to 1903.

During that time he made three world tours, visited sixteen countries and played before the King of England and the Czar of Russia. Before he organized his own band and gave its first concert in the Majestic Theatre in New York on November 15, 1903, he had already played more than 10,000 trombone solos.

The success of his band was tremendous. Its history belongs to conventional biographies, but of his own playing there should be cited the words of a critic in Omaha, Neb., when Pryor played with Sousa at Boyd's Theatre. Said the critic:

"His impeccable execution on the trombone set the prairies afire; his vibrating pedal tones rattled the windows, killed the goldfishes and stunned the canaries all the way out to the packing plant, where even the iron gates rumbled."

That was Arthur Pryor and his trombone.

And thus drops the curtain upon another musician of transcendent capabilities; whose fame was transcontinental; and whose name will stand out as a bright particular star in the pantheon of the instrumental musical world.

"No beast so fierce but knows some touch of pity."
—King Richard The Third,
Act I, Scene 2.

But that line was written long before the hell-born advent of Adolph Hitler.

Perhaps the revival of more national dry legislation talk is inspired by the unusually wet season which has characterized most of the year.

The Los Angeles Overture (Local No. 47) is waging an aggressive campaign in promotion of the doctrine that music is an indispensable factor in winning the war—a victory which is so necessary if liberty and constitutional government are going to retain their place upon the earth. The Federal Government is pouring money into many channels—where results would be far more uncertain than if a similar amount of financial aid was utilized in subsidizing the art of music. Music dignifies, ennobles, and enriches community life, either in war or in peace. May the Los Angeles zeal infiltrate to the farthest reaches of our national life.

The frightful war goes crashing on;
The end as yet we cannot see;
Yet Hope looks forward toward the Dawn,
Daystar of Human Liberty!

The New Orleans Prelude (Local No. 174) announces that for the duration of the war all Local meetings will have the regular program featured by the singing of "The Star-Spangled Banner". To make sure there will be no excuse for not knowing the words, all three verses are printed in the current issue. A good idea—well worth passing along.

Soon the admonition will be rife—"Buy Your Christmas Presents Early!"—that is, providing, you have anything left.

In the current issue of the Pittsburgh Official Journal (Local No. 60) President Clair E. Meeder contributes a four-column analysis of the great meeting held recently in the Syria Mosque Temple of that city, in which President William Green of the A. F. of L., Philip Murray, president of the CIO, and Paul V. McNutt, Social Security Administrator, constituted a triumvirate of speakers to outline the position of Labor in the prosecution of the present international war. It was an interesting review. President Meeder concludes his article with the following summation:

Organized Labor has made its position clear. It is solidly united and pledged to give every ounce of its energy to defeat the foe and believes that we have but one common foe to fight and that the propaganda circulated by the press, radio and by those who

are attempting to lower wage scales and impose unreasonable working conditions upon the laborer, serves no good purpose, and those who are instrumental in promoting this propaganda would do well to train their guns on our common enemy and not create dissension in our country when unity of purpose, that is, TO WIN THE WAR transcends everything.

No more "free music", did you say?
Your bold insistence surely will offend;
It might cut down the sure-thing, pay,
Of some rich guy's prospective dividend!

Bear in mind that Form B Contract has not yet been repudiated or disapproved by any court. Its use is an imperative requirement until judicially annulled.

"Only the strong can be free."—General Douglas MacArthur.

When Delegate George P. Boutwell returned home from the Dallas Convention, through his column of "Musical Musings" in the Florida Searchlight, he admonished the membership of Local No. 444, as follows:

Of course the big news for the musicians is that the American Federation of Musicians will hold its next annual convention in Jacksonville, Florida. The members of the organization have been busy for weeks assembling the information in regard to the facilities available here for a convention and with the cooperation of the Tourist and Conventions Bureau of the Chamber of Commerce, the Mayor, Governor, City Council, City Commissioners, County Commissioners, the Sheriff's Office, and Congressmen and Senators of the State, invitations were issued. These were augmented by letters and telegrams from the School Board and practically all the labor organizations. Of course the hotel men all helped with the best literature available and with the aid of all these, the convention which was held in Dallas, Texas, last week, gave Jacksonville the choice for the coming year. Now the convention has been secured it is going to take the help of every good citizen to see that they are not disappointed when they once arrive. We have plenty to offer a convention of representatives from all the States and Canada, and it is up to the musicians of Jacksonville to see that our guests do not want for entertainment, and will have the opportunity of seeing something of the city and Duval County. Here's hoping that transportation facilities will be better next year than those available for the present conventions.

Unless war-time contingencies intervene, Jacksonville can be depended upon for a typical southern welcome for the forty-eighth annual convention of the American Federation of Musicians.

One does not like to be unduly technical in these trying times but it is somewhat exasperating to hear radio broadcasters enunciate "Sav-as-to-pli"—when the only authorized dictionary pronunciation is "Se-VAS-to-pol", accent on the second syllable. Rhythm is kindred to music, and broadcasters, of all persons, should have a care to respect that relationship.

Some Locals of the Federation have an Unfair List as long as your arm. Local No. 111 has no Unfair List. We have succeeded in unionizing all the work in this jurisdiction. Believe it or not, this is something to talk about.

—Canton, Ohio, Bulletin.

We would say—not only worth talking about, but also something to spread abroad. We have often thought that if controversial scappers would abandon the chip-on-my-shoulder attitude, the Dove of Industrial Peace would have a much easier time in finding a place to alight. We congratulate Secretary Charley W. Weeks and his fellow-officers upon their effective missionary work.

We have had opportunity to read a nine-page, typewritten, single-spaced report of the Dallas Convention from the pen of Delegate John A. Cole, secretary of the New York State Conference of Musicians. Copy of this report we understand will be sent to every Local identified with the New York State Conference—with the hope that every Local will come to a keener realization of the importance of being represented in these annual sessions of the Federation Congress; understand its workings better and receive those national contacts which mean new strength, vision and virility to all concerned. Delegate Cole covered a lot of territory in his report. We congratulate him upon his foresight and the skill displayed in presenting the subject-matter to those for whom it is intended.

At the Dallas Convention there were frequent queries, "Where is Louis Motto?", usually one of the triumvirate hailing from Local No. 65. Comes now the Houston Musician and turns on the light: "Louis Motto was engaged in a war industry, at Ann Arbor, Mich., and was unable to attend." Good luck, good health, and long life to him!

In retrospective view of the Dallas Convention we recall the names of delegates who in the convalescent period of serious attacks of illness could not be dissuaded from coming. For example, there was B. W. Costello of Local No. 4, Cleveland, veteran convention delegate, who weathered the storm and who to all interrogatories invariably made prompt response, "Feeling fine". George A. Keene, formerly of Haverhill, Mass., but now of Binghamton, N. Y., came off victorious



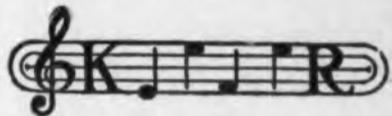
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after an earnest argument with his physician, and duly appeared upon the scene. Delegate P. Culbertson of Local No. 101, Dayton, Ohio, who missed the Seattle Convention on account of illness, after long years of faithful attendance, had made complete recovery, and was in his accustomed place in the convention, looking as though youth had been restored.

It is such loyalty to the cause which has imparted strength and virility to the organization.

V stands for Victory;
Also stands for Vim;
These traits amalgamated
Is what it takes to win.

Local No. 5, Detroit, Mich., has adopted a carefully compiled Group Hospitalization Plan. Other Locals having a similar action in contemplation should seek a copy of the June, 1942, Keynote—official organ of that Local.

In a recent issue of Local 802, Official Journal (New York), we notice a fine photograph of Edwin Goldman leading his famous band. The two instruments most distinguishable in the picture are the first and second bassoon. Meritorious recognition at last!

If this country is ever invaded it may be because some dictator wants to know what is deep in the heart of Texas.

—Chicago Tribune.

If such an adventure shall materialize we'll bet our ten-gallon souvenir cowboy hat that those Texans will make it plenty hot for him.

This is the period when Chicagoland is vibrant with the strains of music. Between July 1st until Labor Day bands and orchestras of seventy-five pieces each will be seated upon the Grant Park band shell—high-class music alternating with the salvos of applause from almost countless multitudes which nightly visit the Lake Shore district. This is the eighth concert season. This feature was the dream child of President James C. Petrillo—a vision duly translated into concrete tangibility for the delectation of music lovers of Chicago and the immediate middle west. Depression has been unable to thwart, or depleted public funds discourage, or war to cause abandonment, of this notable artistic enterprise. The Park Board management (with which President Petrillo is officially identified) and Local No. 10 have combined forces and pooled resources in a fashion to crown the venture with success. Musically speaking Chicagoland is a green, wholesome and inviting oasis in a war-torn world.

Whenever rising wrath you feel,
In looking o'er the eastern pond,
It should intensify your zeal
To try and buy another bond.

Official Proceedings

(Continued from Page Fifteen)

San Francisco, Calif.,
June 9, 1942.

James C. Petrillo and
Delegates of A. F. of M. Convention,
Dallas, Texas.

On behalf of Local No. 6, A. F. of M.,
we wish to express to you our felicitations
for a most successful Convention.

E. J. MOORE,
EDDIE BURNS,
JAMES G. DEWEY.

Hollywood, Calif.,
June 9, 1942.

J. C. Petrillo, President,
American Federation of Musicians
Convention,
Baker Hotel, Dallas, Texas.

Sincere greetings and best wishes to
you all from we all for an all-star per-
formance in the Lone Star State.

F. CAROTHERS.

Jacksonville, Fla.,
June 8, 1942.

James C. Petrillo,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

Carpenters' Local 627 cordially invites
you to hold your Convention in Jackson-
ville.

Sincerely yours,

B. E. ALFORD,
Recording Secretary.

Jacksonville, Fla.,
June 8, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

Jacksonville Central Labor Union ex-
tends you a cordial invitation to hold
your 1943 Convention in our city, and
wish for you a harmonious and successful
Convention in Dallas.

C. S. BENNETT, Secretary,
Central Labor Union.

Washington, D. C.,
June 8, 1942.

James C. Petrillo, President,
American Federation of Musicians
Convention,
Baker Hotel, Dallas, Texas.

The Convention of the American Fed-
eration of Musicians is meeting at a
most critical period in the history of our
beloved country. A war is raging and
labor in common with all classes of citi-
zens is being called upon to give all they
can to the winning of the war. This we
must do because if our country and our
allies lose, labor loses. Our Unions will
be destroyed if America and democracy
are defeated. In the light of this changed
situation I appeal to the officers and
members of the American Federation of
Musicians to cooperate with the Ameri-
can Federation of Labor in carrying out
its no-strike policy in rendering the
highest and best service possible in buy-
ing War Bonds and War Savings Stamps
and in a firm determination to give and
serve in order to win the war. I have
requested Judge Padway, General Counsel
for the American Federation of Labor, to
convey the greetings of the American
Federation of Labor and my personal
felicitations to the officers and delegates
in attendance at your Convention.

WILLIAM GREEN, President,
American Federation of Labor.

Tacoma, Wash.,
June 8, 1942.

James Petrillo, President,
A. F. of M., care Musicians Convention,
Baker Hotel, Dallas, Texas.

Best wishes for a 1942 Convention.
Greetings to Joe Weber, Executive Board
and delegates; also to Tomel and Stoooges.
"Keep them Stooaging."

JOE RAUSCH, Secretary,
Local No. 117.

New York, N. Y.,
June 5, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

My hearty greetings to you, the Execu-
tive Board and delegates, and my best
wishes for a very successful Convention.

HENRY A. FRIEDMAN.

Columbus, Ga.,
June 8, 1942.

President James C. Petrillo,
American Federation of Musicians
Convention,
Dallas, Texas.

Best wishes for success in 1942 Con-
vention and throughout the coming year.
SGT. H. MARK COCHRANE,
Former Secretary, Local No. 554.

Washington, D. C.,
June 8, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Care American Federation of Musicians
Convention,
Hotel Baker, Dallas, Texas.

On behalf of the Labor Division of the
National Youth Administration, please
accept our sincere wishes for a most
successful and constructive Convention.
This agency desires to continue a high
labor relations standard with your Fed-
eration.

HENRY C. ILER,
Director of Labor Relations,
National Youth Administration.

Jacksonville, Fla.,
June 3, 1942.

Hon. James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

Dear Sir:

On behalf of the four lodges of the
Knights of Pythias which are located in
Jacksonville, Florida, I most cordially
invite the American Federation of Musi-
cians to hold its 1943 Annual Convention
in Jacksonville, where work can be done
if necessary, but the blandishments of
sun and wind and stars will make it dif-
ficult to do aught but revel therein.

Very truly yours,

N. M. ULSCH,
Grand Prelate.

Jacksonville, Fla.,
June 3, 1942.

Hon. James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

Dear Sir:

On behalf of Jacksonville Lodge No. 221
of the Benevolent and Protective Order
of Elks, I wish to extend to the American
Federation of Musicians a most cordial
invitation to hold its 1943 Annual Con-
vention in this city.

Here your good members will be near
enough to the Atlantic Ocean to disport
themselves among the mermaids, yet far
enough away so that no blackout of
merrymaking will interfere.

Here you will be welcomed with true
Southern hospitality, and even the read-
ing of the minutes will be a pleasure.

Sincerely yours,

ROGER J. WAYBRIGHT,
Exalted Ruler.

Announcements are made.

MEMORIAL SERVICE

Vice-President Bagley announced that
Executive Officer Weaver would deliver
the eulogy in memory of Brother Bert
Henderson.

During the service a quartette of Local
No. 147, Dallas, Texas, composed of mem-
bers Zelman Brounoff, Eugene Navratil,
Jaroslav Kasal and Walter Caughey played
"Go Down, Moses", "None But the Lonely
Heart" and "Adeste Fideles."

G. BERT HENDERSON

Eulogy delivered by Brother Chauncey
A. Weaver at Memorial Services.
Mr. President and Delegates and Friends
Here Assembled:

There is a vacant chair at the Interna-
tional Council Table of the American Fed-
eration of Musicians.

And the National Executive Board has
felt that the delegates to this Convention
would approve the proposal to set aside
for an hour, or a portion thereof, from its
deliberations for the purpose of paying
tribute to one whose life record has been
so closely interwoven with the unfolding,
development and upbuilding of the or-
ganization here represented.

G. Bert Henderson, one of the office
assistants to the President, both in the
former and under the present adminis-
tration, had been commissioned by President
Petrillo to attend as official visitor, the
Pennsylvania-Delaware State Conference
at Chester, in the first-named state, on
Saturday and Sunday, May 16th and 17th.

In the midst of the Saturday delibera-
tions Brother Henderson was suddenly
stricken. He was taken to a hospital. On
Sunday, beneath the brooding shadows of
the night, he passed away.

So sudden was the transition from ap-
parent buoyancy of health and spirit to the
cold inanimation of that sleep "with
which our little life is rounded"—the
shock to the delegates then and there
assembled may be in some degree
imagined, but not easily described.

The news spread rapidly and sad in-
deed were the hearts of multitudes of a
widely scattered acquaintanceship.

Brother Henderson was in an earlier
day the protege of the late and long-
lamented David A. Carey. The keen eye
of the latter saw in Henderson possibi-
lities for usefulness. In due time he be-
came President of Local No. 149, of
Toronto, and eventually the Canadian
member of the National Executive Board.
Later he was summoned to a place on the
official staff of former President Joe N.

Weber, and upon change in the national
administration, was retained by President
Petrillo, who appreciated his worth and
who feels a sense of keen personal loss in
the bereavement common to us all.

What was the secret of the hold which
Bert Henderson won and held upon those
who came in contact with him? What is
this magical essence called personality?
Whence cometh the key which some
possess—and through the medium of
which access to the hearts of others is
easily made?

Most of us have some time or other
propounded these same queries, but clar-
ifying answers are difficult to obtain.

So far as our departed friend is con-
cerned—he was always approachable. He
never repelled. He drew others to him.
He never spurned an opportunity to do a
favor. When this was granted he had
made a friend—or strengthened the ties
which bound him to another already
made.

Nature had been liberal with him. He
combined the talents of the musician
with those of the business executive.
This enhanced his capacity for usefulness
many fold; and those in whose service he
functioned were conscious of a deepening
appreciation of his dependability and
worth.

Polonius' advice to Laertes was—

"Those friends thou hast, and their
adoption tried,
Grapple them to thy soul with hoops
of steel."

We know of no other figure of speech
which better typifies the pleasing, happy,
wholesome relationship which existed be-
tween Bert Henderson, and an ever in-
creasing host of friends, than the one just
quoted.

There are so many things in this mortal
vale through which we pass which seem
utterly transitory that it is comforting,
and solacing, and heartening to realize
now and then that there are human re-
lationships which are worthwhile and
really do abide. No one has expressed
this thought with greater truth and
beauty than our own Mr. Longfellow—

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who hath sight so keen and strong
That it can follow the flight of song.

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

It is our faith that man's musical
nature does not terminate like a Lost
Chord, or a broken harp-string, as a re-
sult of the change we commonly charac-
terize as Death. Not only his musical
nature—but in addition all other at-
tributes which combine to create and
compose well-rounded and symmetrical
character become a harmonious blend in
the great symphony which began when
"The Morning Stars First Sang To-
gether." It will have its part and place in
the ceaseless harmonies of another world.

And so—as in Longfellow's flight of
song—"speeding like an arrow" to its
place of final lodgement—not only strains
of music but generous deeds and kindly
words—will continue to linger in the
hearts and memories of Bert Henderson's
long-time friends.

For—

"To live in hearts we leave behind,
Is not to die."

Brother Bagley then delivered the fol-
lowing address in memory of our departed
brothers:

A famous orator once said that "life
is a narrow vale between the cold and
barren peaks of two eternities." He had
coined a pretty phrase but one not exactly
accurate. He didn't know. None of us do.

A friend inclined to be pessimistic re-
cently asked the question, "What is this
all about?" "What is the use of the
ceaseless struggle?" My answer was that

all was foreordained and we could do
nothing about it. At the time there came
to me the words of Cardinal Newman:

"Fear not that life shall come to
an end but rather fear that it shall
never have a beginning."

Perhaps this is the whole philosophy of
existence.

Some months ago I saw an Indian
woman weaving a Navajo rug. I watched
the shuttle, the loom and the deft fingers
putting together the many threads to
form a colorful design and was fascinated
as it grew and took shape. I thought at
the time how like human life. We are
peculiar, restless creatures. We wander
back and forth in the world just as did
her fingers. Only we are putting together
the pattern of our lives. Most men do not
complete their work but are taken by the
Grim Reaper right in the midst of it.

Without being able to know the future
and not comprehending the Primal Cause
we still know that we are not here as the
result of accident—that there was a rea-
son—and that it moves from an all power-
ful Source. Aye! Like the Navajo rug
on the loom, each fibre of our makeup is
fitted by the Master Hand.

Is there a purpose? There must be.
What is that purpose? There the finite
mind must say frankly, "I do not know.
I only hope."

The product of the loom wears out and
is discarded. So do our bodies, and this
thing we call Death. And so we come to
contemplate those who have departed
from among us since the last Convention.

These brothers have penetrated the
veil—they have passed the one eternity
and entered the other where the Master
has made all things plain. "For a thou-
sand years in Thy sight are but as
yesterday when it is past and as a watch
in the night." May they rest in peace.

"My life is but a weaving
Between my Lord and me;
I may not choose the colors.
He knows what they should be
For He can view the pattern
Upon the upper side.
While I can see it only
On this, the under side.

"Sometimes He weaveth sorrow,
Which seemeth strange to me;
But I will trust His judgment,
And work on faithfully;
'Tis He who fills the shuttle,
He knows just what is best,
So I shall weave in earnest
And leave with Him the rest.

"Not till the loom is silent
And the shuttles cease to fly
Shall God unroll the canvas
And explain the reasons why.
The dark threads are as needful
In the Weaver's skillful hand,
As the threads of gold and silver,
In the pattern He had planned."

Memorial List

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W. A. Bluethner	279
Charles R. Alden	284
Jobie White	360
Fred L. Barritt	387
Charles S. Wright	554
Rankford G. Holley	587

After the reading of the list the Con-
vention stood in silence while the quar-
tette played the last selection.

The Convention adjourned at 3:40 P. M.
as a mark of respect.

THIRD DAY

MORNING SESSION

Baker Hotel,
Dallas, Texas,
June 10, 1942.

President Petrillo calls the meeting to
order at 10:15 A. M.

The following communications are read
and spread on the minutes of the session:

Asbury Park, N. J.,
June 9, 1942.

American Federation of Musicians,
Dallas, Texas.

On behalf of the City of Asbury Park
we cordially invite your organization to
hold its Annual Convention in the City

of Asbury Park and Municipally Owned
Convention Hall. Has a seating capacity
of 5,000. Marvelous convention hall is
offered without charge. We had the privi-
lege of having you here some years ago;
since then our hotel facilities have greatly
increased. Every cooperation awaits.

GEORGE ZUCKERMAN,
Publicity Director.

Asbury Park, N. J.,
June 9, 1942.

American Federation of Musicians,
Dallas, Texas.

Hotel Monterey, one of the largest and
finest hotels on the north Jersey shore,
invites your organization to make it their

headquarters should the City of Asbury Park be privileged by having your Convention in the resort city.

THOMAS F. BURLEY, JR.,
Convention Manager.

Asbury Park, N. J.,
June 9, 1942.

American Federation of Musicians,
Convention Assembled,
Dallas, Texas.

You are cordially invited to hold your 1943 Convention in Asbury Park. We promise you all possible assistance and cooperation.

ASBURY PARK CHAMBER OF COMMERCE.

New York, N. Y.,
June 9, 1942.

James C. Petrillo,
American Federation of Musicians in
Convention Assembled,
Dallas, Texas.

Personally, and on behalf of the Union Labor Life Insurance Company, I wish to extend to you, your fellow officers and delegates best wishes for a constructive and harmonious Convention. The deliberations and decisions of which will reflect their good judgment and wisdom in the increased happiness and prosperity of your members and their families, demonstrating to them the vast benefits accruing to our citizens through membership in a progressive, militant Trade Union.

Wish especially to express deep appreciation to yourself, your associates and hundreds of local officers who have cooperated so generously with our company during the past year to the end that thousands upon thousands of your members enjoy the benefits and protection of the life insurance facilities of our company.

Join with all your delegates in paying silent respect to our departed friend, Bert Henderson.

Again, regards to all,

MATTHEW WOLL.

Jacksonville, Fla.,
June 9, 1942.

James C. Petrillo, President,
American Federation of Musicians,
In Convention,
Baker Hotel, Dallas, Texas.

On behalf of the citizens of Duval County and Jacksonville, the Board of County Commissioners cordially invite your organization meet in your next Convention in Jacksonville, Florida.

JOE F. HAMMOND, Chairman,
Board of County Commissioners,
Duval County, Florida.

Jacksonville, Fla.,
June 9, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

I wish to add my name to the many who have extended to your organization an invitation to come to Jacksonville, Florida, next year.

EMORY H. PRICE,

Jacksonville, Fla.,
June 9, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

Please receive this as a most earnest and cordial invitation to make the City of Jacksonville the meeting place for the next Convention of your organization. We extend you the utmost of hospitality and good fellowship.

SHERIFF REX SWEAT.

New York, N. Y.,
June 9, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

Upon occasion of your Convention we extend hearty greetings and best wishes to you and Delegates assembled in behalf of National Trade Union Committee for the support of the Ex-Patients Tubercular Home of Denver, Colorado, a national free non-sectarian tubercular institution.

Our Trade Union Committee consists of 120 outstanding leaders of the American Federation of Labor; among them your retired President, Joseph Weber. All are helping this very worthy cause. Also extend our thanks to your Federation and Local Unions for both moral and financial support.

May we at this time appeal to you and through you to your co-officers and Delegates to make a liberal contribution for our institution so we can care for the unfortunate men and women afflicted with tuberculosis who come from the ranks of labor.

With fraternal greetings and best wishes.

NATIONAL TRADE UNION COMMITTEE

For the Support of the Ex-Patients Tubercular Home of Denver, Colorado.

R. SCHWARZ, Supervisor.

Invitations to hold the 1943 Convention in Jacksonville, Florida, were also received from U. S. Senator Claude Pepper of Florida, Governor Holland, Mayor John T. Alsop, Jr., of Jacksonville; P. M. Ulsch, Chairman of City Commission; U. S. Senator Charles O. Andrews of Florida, Congressman Lex Green, J. D. Kennedy, Illustrious Potentate, A. A. O. N. M. S. of Florida; James T. Etheredge, Chairman Duval County Board of Public Instruction; Frank Winchell, Jacksonville Tourist and Convention Bureau; J. A. Driver, Manager, New Hotel Mayflower, Jacksonville; Charles B. Griner, Manager, The Roosevelt, Jacksonville; Garnet Andrews, of the Hotel Seminole; Robert Kloepfel, President, Kloepfel Hotels, Inc., Jacksonville; Mac. W. Martin, Manager, Hotel Windsor, Jacksonville.

Supplementary Report of the Credentials Committee

We find the following Local's credentials and per capita are in order and its delegate is entitled to be seated in this Convention:

Local No. 440.

Report on motion is adopted.

The Committee on Law continues its report:

RESOLUTION No. 5

WHEREAS, Members on the payroll of the Federation are attending conventions of the Federation as DELEGATES, and, WHEREAS, These employees of the Federation are appointed by the elected officers of the Federation to do certain executive work, and

WHEREAS, The Convention is the legislative body of the Federation and these payrollers are attending our conventions, as DELEGATES, in increasing numbers, and

WHEREAS, We believe payroll politics is not to the best interests of the Federation, therefore,

Be It Resolved, That there be added to Section 2, Article 6, Constitution, Page 8, the following:

Section 2-A. No member, who is an employee or on the payroll of the A. F. of M., shall ever be seated as a Delegate at any convention of the American Federation of Musicians.

EVERETT HENNE,
Local No. 224.

Committee report is unfavorable. Discussed by Delegate Henne, Honorary President Weber, Treasurer Brenton, Delegates Tomel, and Steeper who moves that the resolution be recommitted.

Discussed by Chairman Gillette, Delegates William Peterson, Campbell, Greenbaum, E. Werner, Flack, Miss Day, Riccardi, Rose, Winnick, Curry, and President Petrillo. The motion to recommit was withdrawn.

The matter is further discussed by Delegate Irving Rosenberg.

On motion, the unfavorable report of the Committee is concurred in.

RESOLUTION No. 23

WHEREAS, The Traveling Representatives of the Federation are employed by the Federation to represent the Federation in different localities and help all Locals. Therefore, Be It,

RESOLVED, That the Traveling Representatives of the Federation shall not be seated as delegates at the Conventions as representing any Local.

WM. PETERSON,
Local No. 102.

The report of the Committee is unfavorable.

The Convention decides against the report of the Committee.

Motion is made to adopt the resolution. Delegate Meurer offers the following amendment:

AMENDMENT

That the Traveling Representatives shall attend Conventions, but shall not be eligible as delegates; and while in attendance shall receive their regular respective salaries and expenses.

Discussed by Honorary President Weber, Delegates Riccardi and Wright.

On motion, the amendment was adopted, upon which the resolution as amended was adopted.

RESOLUTION No. 10

WHEREAS, Resolutions continue to be introduced at the Annual Conventions of the American Federation of Musicians which have as their principal object a fundamental change in the government of the Federation such as referendum vote of the members in the enacting of International Laws and in our election of Officers, and

WHEREAS, The majority of Delegates have always been opposed to such Resolutions, and

WHEREAS, The present form of representative democracy within the Federation has been proven to be eminently successful over a period of some forty-six years, and

WHEREAS, The simple majority required to amend the By-Laws, in our

opinion, is not enough when dealing with the fundamental principles of the Federation as they are outlined in the Constitution of the American Federation of Musicians, Now, Therefore, Be It

RESOLVED, That the Constitution of the American Federation of Musicians is hereby amended and added to as follows:

ARTICLE X—AMENDMENT

"This Constitution cannot be amended, except by two-thirds majority vote of the accredited delegates present at an annual or special convention of the American Federation of Musicians."

(Nothing herein shall ever be construed as to interfere in any way with Article I, Section 1, dealing with the emergency powers of the President of the Federation.)

Note: This Resolution deals only with the Constitution and does not in any way affect the amendment of the By-Laws which remains the same as in the past.

R. A. MORRISON,
Local No. 80.

The Committee report is unfavorable. Discussed by Delegates Morrison and Chairman Gillette.

On motion, the unfavorable report is sustained.

RESOLUTION No. 24

Referring to Article XIII, Section 10-B and that portion which refers to the maximum mileage as 400 within any 24 hours. Be It

RESOLVED, That said maximum be changed to 300 miles.

EDGAR J. CARON,
Local No. 494.

CHARLES HELD,
Local No. 573.

E. J. SARTELL,
Local No. 328.

JAMES R. BASSO,
Local No. 88.

A. A. TOMEI,
Local No. 77.

JOHN L. CONNIF,
Local No. 457.

G. W. WOODFORD,
Local No. 355.

KARL A. ZERWEKH,
Local No. 301.

ABE RADUNSKY,
Local No. 620.

The Committee reports the resolution favorably.

On motion, the report is adopted.

RESOLUTION No. 26

WHEREAS, The Funds and Resources of any organization are its very LIFE BLOOD, and it is that organization's first duty to surround them with every protection possible, and

WHEREAS, In pursuit of this policy we rightly require by law that the Financial Secretary-Treasurer be bonded in the amount of \$400,000.00 and the Secretary in the amount of \$20,000.00; yet in that portion of our By-Laws covering the employment by the President of an auditor to properly supervise and audit all of the fiscal affairs of our great organization, we fail to stipulate that such auditor must be of the highest ability and reputation and be properly bonded, and

WHEREAS, As most competent Public Accountants are bonded in their own right, particularly Certified Public Accountants (C. P. A.), the same protection should be placed around the President by making it mandatory what type of accountant shall be employed, Therefore, Be It

RESOLVED, That our BY-LAWS, ARTICLE II, Section 2, page 31, be amended to read as follows: The second sentence on line three, beginning with "The President," shall be changed to read, "The President shall employ an auditor, who must be a Certified Public Accountant (C. P. A.) properly bonded according to the custom of that profession, to audit the books of the Federation at least once each quarter and the auditor's report shall be referred to the committee." All other portions of Article II, Section 2, to remain the same.

E. E. STOKES,
Local No. 65.

PAUL WILLIAMS,
Local No. 433.

ROY W. SINGER,
Local No. 655.

GEORGE W. COOPER, Jr.,
Local No. 257.

R. S. ATCHISON,
Local No. 23.

E. H. LYMAN,
Local No. 171.

The report is favorable.

On motion, the Committee report is adopted.

RESOLUTION No. 28

WHEREAS, Paragraph 20 of Standing Resolution No. 51, which latter constitutes the license form issued by the American Federation of Musicians to booking agents, as same appears on pages 197 to 201 of the 1941 Edition of our Constitution, By-Laws and Standing Resolutions, limits the responsibility and liability for payment of the engagement price of said booking agent to certain single engagements only, and

WHEREAS, It is fair and proper that said responsibility and liability of said booking agents shall apply to all engagements since it is the booking agent who has contact with the employer and is therefore in a position to ascertain the financial responsibility of the employer for whom he is booking any engagement, Now, Therefore, Be It

RESOLVED, That said Section 20 of Standing Resolutions as aforementioned be amended by the deletion of the words "single" and "where it appears that the sponsor or employer is not regularly engaged in the business of employing musicians," it being understood that the remainder of the paragraph remains intact.

MAX L. ARONS,
HARRY A. SUBER,
JACOB ROSENBERG,
Local No. 802.

The report of the Committee is favorable.

Discussed by Honorary President Weber, Delegates J. Rosenberg, Muro, Wallace and Love.

The previous question is ordered.

On motion, the Committee report is adopted.

Session adjourned at 12:30 P. M.

THIRD DAY

AFTERNOON SESSION

Baker Hotel,
Dallas, Texas,
June 10, 1942.

President Petrillo calls the session to order at 2:20 P. M.

Chairman Steeper of the W. P. A. Committee addresses the Convention and gives a short history of the W. P. A. situation since the appointment of the Committee in 1939.

On motion, the delegates are instructed to wire their Senators and Congressmen in Washington at once in an effort to prevent any curtailment of funds appropriated for W. P. A. purposes.

Announcements are made.

Committee on Organization and Legislation reports through Chairman Greenbaum:

RESOLUTION No. 81

THAT, WHEREAS, The Constitution of the American Federation of Musicians now consists of 304 pages. After every Convention it increases several pages.

THAT, In view of the changes in the working conditions of musicians brought about through radio, talkies and other causes, a very large number of the sections are either obsolete or are in urgent need of revision or consolidation. Now, therefore,

BE IT RESOLVED, That the International Executive Board be authorized to take immediate steps to bring the Constitution thoroughly up to date.

H. G. TURNER,
Local No. 390.

Committee report is favorable with the insertion of the words "and By-Laws" after the word "Constitution" wherever same appears, and adding to the last sentence "and also to provide a proper index."

Discussed by Delegate Winnick, Chairman Greenbaum, Delegate Pettingell, Honorary President Weber, Delegates Lipke, Hurst, Tomel, Boutwell and Wright.

On motion by Delegate I. Rosenberg, Resolutions Nos. 34, 53, 68 and 81, on the same subjects which had been referred to different committees, are now referred to the Committee on Law.

RESOLUTION No. 82

WHEREAS, The true fundamentals of Democracy is being threatened by the turmoil that is now being experienced in many parts of the world, and

WHEREAS, The American Federation of Musicians is a truly democratic organization, and

WHEREAS, America is the cradle of democracy, where the rights of every one is recognized, and

WHEREAS, The members of the American Federation of Musicians are a part of that vast class of workers who have always fought for the fulfillment of the principles of democracy so that each individual can have a voice in the carrying out of these principles; therefore,

BE IT RESOLVED, By the American Federation of Musicians assembled in Annual Convention in Dallas, Texas, beginning June 8, 1942, that the Constitution and By-Laws be changed so that the International Officers be elected by a referendum of all the members, and,

BE IT FURTHER RESOLVED, That the Constitution and By-Laws be changed so that the salaries of the International Officers cannot be raised without first being submitted at an annual Convention and then submitted to a referendum of all

the members of the American Federation of Musicians, and to this end it is hereby

RESOLVED, That a committee be appointed to work out the changes needed in the Constitution and By-Laws as authorized by this resolution, and have the same ready to be submitted at the next annual Convention.

Submitted by:
HIBBING, LOCAL No. 612.
OSCAR WIDSTRAND,
President.

The Committee report is unfavorable. Discussed by Delegates Widstrand and Cowardin.

On motion, the unfavorable report is adopted.

The Law Committee continues its report:

RESOLUTION No. 21
"Music for Victory"

WHEREAS, In the global war involving our country, it is absolutely essential that every individual do his utmost in the field he is best fitted to serve, to the end that complete and final victory of freedom over tyranny may be assured, and

WHEREAS, In the all-out war effort necessary to achieve that victory, the building and maintenance of military and civilian morale is as vital as tanks, planes and guns, and

WHEREAS, In the building of military and civilian morale, the musician has a most essential duty to perform that has not reached its maximum usefulness due to lack of consideration on the part of our Congress, and

WHEREAS, The value of services already rendered by musicians in the war effort should automatically prove to our Congress that music must be certified as a basic war need; that adequate appropriation must be made to enable its widest possible extension in the building of military and civilian morale. Now, Therefore, Be It

RESOLVED, That this Convention call upon the Government of the United States to give music its proper place in the war effort by making adequate appropriation for that purpose, and, be it further

RESOLVED, That we urge our Government to make available adequate funds so that music can be provided for national distribution, pointing out that it should become the base for patriotic programs, production rallies to speed war materials, entertainment for the armed forces, and for the raising of war funds; that music should be present in factories and industrial schools, public gatherings and air raid shelters; that music should be used to relieve tensions that arise from extra long and hard work, and should likewise be employed to soothe and aid our maimed and injured, and, be it further

RESOLVED, That we urge upon our national legislators that, since the successful building and maintenance of national morale, both military and civilian, is beyond the capabilities of any individual organization, it, therefore, becomes the duty of our Government to carry out these tasks, in the performance of which we urge that musicians be given representation on the Victory Labor Boards organized by the Government, and, be it further

RESOLVED, That the International President of the American Federation of Musicians be authorized to appoint, during this Convention, a National Music for Victory Committee, whose duties shall be to fully carry out the intent of this Resolution, to the end that music may be enabled to make its rightful contribution, and musicians may be enabled to fulfill their duty to the total victory to which all members of our Federation, as well as all other patriotic Americans, are pledged.

J. K. WALLACE,
CHAS. H. GREEN,
F. D. PENDLETON,
Local No. 47.

JACOB ROSENBERG,
HARRY A. SUBER,
MAX ARONS,
Local No. 802.

RANDALL P. CALDWELL,
WALTER RASZEJA,
BERT LAPETINA,
Local No. 43.

E. E. STOKES,
ANTHONY RUSSO,
LOUIS MOTTO,
Local No. 65.

FRANK B. FIELD,
Local No. 52.

FRED E. PLANK,
GEORGE E. NAGLE,
CHARLIE D. SAFFORD,
Local No. 325.

EDDIE B. LOVE,
CLARENCE H. KING,
ELMER M. HUBBARD,
Local No. 6.

IVAN TARR,
Local No. 263.

JIM BYRNE,
CHAS. QUARANTA,
Local No. 69.

E. H. SORENSEN,
Local No. 42.

FRANK P. FOSGATE,
Local No. 166.

ALBERT A. GREENBAUM,
Local No. 368.

O. R. McLAIN,
Local No. 76.

B. CASCIANO,
Local No. 466.

M. M. CHALOUKKA,
Local No. 70.

R. P. HEDGES,
Local No. 167.

JOHN RAGONE,
Local No. 74.

MICHAEL MURO,
NICK ROMEO,
CHAS. C. KEYS,
Local No. 20.

MARK HAYWARD,
Local No. 348.

CLARENCE C. MISHEY,
Local No. 154.

HARRY J. STEPER,
J. J. FIRENZE,
Local No. 526.

DAN DICKINSON,
Local No. 353.

CHET ARTHUR,
Local No. 399.

R. S. ATCHISON,
Local No. 23.

ARTHUR BOWEN,
Local No. 1.

PAUL J. SCHWARZ,
STANLEY A. HERTZMAN,
ALFRED MANNING,
Local No. 161.

JAMES H. HART,
Local No. 586.

L. K. BUCHANAN,
BRAD SHEPHARD,
Local No. 127.

W. H. BAILEY,
Local No. 710.

VELMER MASON,
Local No. 286.

GEORGE V. CLANCY,
JACK FERENTZ,
ED WERNER,
Local No. 5.

FRANK FAIRFAX,
Local No. 274.

PAUL L. HOWARD,
ED W. BAILEY,
ELMER FAIN,
Local No. 767.

CHAS. WILLIAMSON,
Local No. 558.

JOHN T. WHATLEY,
Local No. 733.

A. A. TOMEI,
A. REX RICCARDI,
Local No. 77.

EUGENE SLICK,
Local No. 32.

RESOLUTION No. 22

That the President at this Convention appoint a Committee to be known as the "War Activities Committee of the American Federation of Musicians," the chairman of which shall function as an assistant to the President. The duties of such committee shall be to correlate all war activities on the part of this Union through its various Locals and members throughout the United States of America and the Dominion of Canada.

To devise ways and means by which monetary appropriations can be procured whenever and wherever possible through proper agencies of both Governments or other sources toward proper compensation for services performed by our members incidental to the war effort.

And to perform such other services incidental thereto under instructions from the President of the American Federation of Musicians. Compensation and expenses of such committee shall be fixed and allowed by the Executive Committee.

Respectfully submitted,
RAYMOND J. MEURER,
STANLEY GROSE,
Local No. 566.

— AND —
RESOLUTION No. 43

WHEREAS, The need of a government subsidized music program is more necessary now than ever to meet the demands for live music:

In military establishments;
Communities adjacent to military establishments, faced with the compelling necessity of furnishing clean diversion for the service men on leave in their community;

For War Bond drives, patriotic rallies, civilian morale needs;
To furnish patriotic and cultural stimulus in industrial residential areas through concerts which cannot be supplied from community budgets;

To utilize the talents of the musicians who cannot, because of age, inadaptability or temperament find a place in other phases of the war effort. It is therefore

RESOLVED, That the A. F. of M. petition the Congress of the United States

and every other agency or individual necessary to establish a Federal Music Agency to provide these essential musical needs of the war effort. Be it further

RESOLVED, That the President's Office be directed to make a survey of:

1. (a) The essential musical needs of all U. S. military establishments (excepting those services usually done by enlisted bands), including playing of shows and entertainment furnished by WPA recreation and other agencies.

(b) The minimum musical needs of Defense Service Councils, U. S. O. and other local agencies operating in cities and towns in military areas adjacent to military establishments and serving service men exclusively.

(c) The minimum musical service needed for use by War Bond Committees, Civilian Defense Committees, and other agencies entrusted with the civilian morale phase of the war effort (to be estimated either by states, counties, or by population centers).

(d) Minimum essential music service needed in heavily industrialized population centers.

2. Amount of musical service being furnished (in concerts, dances, entertainments) by funds other than Federal toward the minimum needs as detailed in No. 1.

3. The amount of musical service now available on WPA to meet the above listed needs.

4. Estimate the personnel needs of a program calculated to meet the minimum needs as shown by the survey.

5. Set up recommendations for qualifying requirements for non-relief personnel necessary to adequately meet the minimum musical needs.

6. Recommend a salary schedule for the work in keeping with the value of the services rendered and in the spirit of national co-operation.

7. Institute a nation-wide campaign for support of this movement. Enlisting all the agencies and communities of the country now being served partially by WPA music and music donated by members of the Federation. These agencies are U. S. O. or its six affiliated agencies, Local and State Defense Service Councils, Municipal Recreation Departments, Women's Committees, Parent-Teacher Groups, Fraternal, Civic, Professional, Labor, Nationalistic, Business and other groups engaged in trying to maintain the morale of soldiers and civilians through entertainment and social activities. Be it further

RESOLVED, That the expenditure of funds necessary to prosecute this effort to a successful conclusion be authorized and appropriated by action of the International Executive Board and in amounts it deems advisable.

JOHN E. CURRY,
Local No. 62.

The Committee reports that it concurs in the desired objectives of Resolutions Nos. 21, 22 and 43 and recommends that the Convention refer them to the International Executive Board for appropriate action.

Discussed by Delegates Wallace, Love, Boutwell, I. Rosenberg, Executive Officer Weaver and Delegate Dowell.

The recommendation was concurred in by the Convention.

RESOLUTION No. 32

Two 12-Minute Reels for Three-Hour Vitaphone Session

WHEREAS, The present existing provision of \$30.00 for a three-hour Vitaphone engagement contains no limitation as to the number of reels that may be performed during said period, to the detriment of the interests of our members, Now, Therefore, Be It

RESOLVED, That no more than two 12-minute reels (1,000 feet or less for each reel) shall be permitted within each three-hour session of a Vitaphone engagement, the scale therefor to remain as now in effect.

MAX L. ARONS,
HARRY A. SUBER,
JACOB ROSENBERG,
Local No. 802.

On recommendation of the Committee, the resolution is referred to the President's office.

RESOLUTION No. 37

BE IT RESOLVED, That the incoming Executive Board be instructed to consider the possibilities of building an old age institution for members of the A. F. of M. who are beyond the working age, and have been members of this organization for a period of twenty years prior to this benefit. Be it further

RESOLVED, That the finances for the first year be taken from the theatre strike benefit fund. Be it further

RESOLVED, That this report be ready at the time of the next convention.

J. MAVER,
P. MEYER,
F. AGNE,
Local No. 16.
FRANK DAILEY,
Local No. 237.

DON E. HACKER,
E. F. NELSON,
Local No. 195.

An unfavorable report by the Committee is adopted.

RESOLUTION No. 47

WHEREAS, The American Federation of Musicians has a set scale for symphony orchestra recordings, and

WHEREAS, The American Federation of Musicians has no set national scale for rehearsal for symphony orchestra recordings, leaving the setting of such rehearsal scale to the Local in which such rehearsal takes place, and

WHEREAS, This discrepancy of having a set national scale for recording and not a set national scale for rehearsal works a hardship on both members and Locals and is discriminatory, Therefore, Be It

RESOLVED, That a national scale of \$12.00 per man per hour for rehearsal for symphony recordings be adopted and that for overtime after the first hour scale per man per 15 minutes or fraction thereof shall be \$3.00; contractor and/or leader 100 per cent additional on all the above.

A. A. TOMEI,
A. REX RICCARDI,
Local No. 77.

HENRY ZACCARDI,
Local No. 400.

ENRICO SERRA,
FRANK TESTA,
Local No. 595.

ALFONSO PORCELLI,
MANUEL HURST,
Local No. 661.

Committee report is favorable with an amendment changing the resolution to read "\$10.00" per man per hour instead of "\$12.00."

The Convention agrees.

RESOLUTION No. 50

WHEREAS, There is now over one and one-half million dollars in the Theatre Defense Fund, and

WHEREAS, The Treasurer's report for the period of May 1, 1941, to April 30, 1942, shows an expenditure of \$5,866.35 for strike benefits as against receipts of \$222,239.29 into this Defense Fund, and

WHEREAS, Because of the war it appears that the Federation will take no action against the moving picture industry for the duration; Therefore, Be It

RESOLVED, That the 1 per cent tax Theatre Defense Fund Law be repealed for the period of one (1) year, after which period of time the Convention of the American Federation of Musicians shall decide whether or not such tax shall be abolished permanently or be re-enacted into law.

A. A. TOMEI,
A. REX RICCARDI,
Local No. 77.

A. HAMMERSCHLAG,
WM. SCHUMACHER,
REAGAN CAREY,
Local No. 3.

HENRY ZACCARDI,
Local No. 400.

ENRICO SERRA,
FRANK TESTA,
Local No. 595.

ALFONSO PORCELLI,
EMANUEL HURST,
Local No. 661.

The Committee report is unfavorable. Discussed by Delegate Tomei, Honorary President Weber and Treasurer Brenton. The unfavorable report is adopted.

On motion, 11:00 A. M., Thursday, June 11, 1942, was set as the time for a Special Order of Business, Nomination of Officers.

The following communication is read:
Ottawa, Ont.,
June 10, 1942.

Walter Murdoch,
American Federation of Musicians
Convention,
Baker Hotel, Dallas, Texas.

Deeply regret unable to obtain transportation. Sorry to miss such an opportunity, but all available sources explored without success. Good luck and kindest regards to yourself and all your colleagues.

ERNIE BUSHNELL,
General Supervisor,
The Canadian Broadcasting Corp.,
Ottawa, Canada.

The session adjourned at 5:00 P. M.

FOURTH DAY

MORNING SESSION

Baker Hotel,
Dallas, Texas,
June 11, 1942.

President Petrillo called the session to order at 10:10 A. M.

Vice-President Bagley in the chair.

The following communication is read and spread on the minutes of the session:
Washington, D. C.,
June 10, 1942.

James C. Petrillo, President,
American Federation of Musicians,
Convention Headquarters,
Dallas, Texas.

I am taking this opportunity to express to you, your associate officers and delegates in attendance at the Convention my sincere appreciation of the splendid cooperation accorded the Union Label Trades Department. The Union Label Shop Cards and Service Buttons enjoy a greater measure of popularity today than ever before; this is due largely to the fact that officers of our Unions never overlook an opportunity to persuade the general membership to give preference to Union Label merchandise and Union services.

The fact that the American Federation of Musicians is affiliated to the Union Label Trades Department makes it possible for us to expand our educational program.

Best wishes for a successful Convention.

Regards,

I. M. ORNBURN.

MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Baker Hotel,
Dallas, Texas,
June 9, 1942.

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

All present except Secretary Birnbach who is excused on account of illness.

Delegate Stein of Local 284, Waukegan, Ill., appears and discusses with the Board the matter of free music in Army Camps. Goes over the entire question, and Delegate Harry Suber of Local 802, New York, N. Y., also imparts information to the Board in reference to the matter. Laid over for further discussion.

Delegate Stein requests information on several other matters which is imparted to him.

The question of the local scale at Geneva on the Lake in the jurisdiction of Local 107, Ashtabula, Ohio, is discussed and laid over for further consideration.

Delegate Henry Joseph of Local 809, Middletown, N. Y., requests reopening of Case No. 133 of the 1941-42 Docket. Laid over.

Delegates Howard Rollins and Bernard Mason of Local 543, Baltimore, Md., request information in reference to various matters of interest to their Local. The information is imparted to them.

Delegate Donald Farrington of Local 200, Paducah, Ky., and Traveling Representative Stephens appear. The Local has been ordered to show cause why its charter should not be revoked. Farrington and Stephens explain conditions in the Local. The matter is laid over for further discussion.

Delegates Louis Bierck and Arthur Zeiss of Local 717, East St. Louis, Ill., discuss with the Board a tax situation which is peculiar to their Local. The matter is laid over for further consideration. They are also furnished information regarding another matter.

Delegates Muro, Keys and Romeo of Local 20, Denver, Colo., admitted and asked numerous questions in respect to matters concerning their local. The information is imparted to them.

Delegates Liuzzi, Riccardi and Tomel of Local 77, Philadelphia, Pa., appear and ask reopening of Case No. 1429 of the 1940-41 Docket. Matter is laid over. They also register objection to the granting of a charter for Wildwood, N. J.

Delegates Repp and Duprey of Local 4, Cleveland, Ohio, explain the situation regarding a contract for an orchestra at Geauga Lake Park, which is not in accordance with the scale of their Local. They request that the establishment be placed on restricted territory. On motion, the request is denied. The delegates are advised how to proceed further in the matter. They also discuss a decision of the Board which was made at a previous meeting.

The meeting adjourned at 12:40 P. M.

Supplementary Report of the Credentials Committee

We find the following Local's credentials and per capita are in order and its delegate is entitled to be seated in this Convention:
Local No. 727.

The report is adopted.

Committee on Good and Welfare continues its report:

RESOLUTION No. 54

WHEREAS, The duties and responsibilities of the offices of President, Secretary and Financial Secretary-Treasurer of the American Federation of Musicians are of such a nature as to require the full time and attention of the respective incumbents thereof; and

WHEREAS, The salaries now provided for each of said offices is such as to entitle the Federation to the full time, attention and devotion to duty of each of said officers; and

WHEREAS, There is a possibility of great embarrassment and disadvantage resulting to a member appealing from the decision of a Local in the event an executive officer of such Local should also be one of the above-named officers of the Federation; therefore be it

RESOLVED, By the 47th annual Convention of the American Federation of Musicians that Section 1 of Article VIII of the Constitution of the American Federation of Musicians be amended by adding thereto the following:

"The President, Secretary and Financial Secretary-Treasurer shall be required to devote their full time and attention to the duties and responsibilities of their respective offices and shall not be permitted to hold office in, nor accept any financial remuneration or emoluments from any local union; provided, that nothing herein contained shall be so construed as to prohibit either of said officers from being the recipient of a gift, other than financial, as a token of esteem."

E. E. PETTINGELL,
Local No. 99.
ARCH MERRIFIELD,
Local No. 113.
BUD HOLMES,
Local No. 369.
C. E. WINGARD,
Local No. 206.

Committee report is unfavorable. Discussed by Delegate Pettingell, Chairman Meurer, Delegates Tomel, Kenin, Merrifield, Rackett, Treasurer Brenton, Honorary President Weber, Delegates Love, Morrison, Alexander, and I. Rosenberg.

Previous question is called and on motion the report of the Committee is adopted.

Request for roll call fails to secure sufficient number of sponsors.

RESOLUTION No. 48

BE IT RESOLVED, That Article VIII, Section 1, Officers-Constitution, second line, the words "Vice-President" be struck out and words "First Vice-President, Second Vice-President, Third Vice-President, Fourth Vice-President, Fifth Vice-President" be inserted therein.

GEORGE D. MOYER,
Local No. 727.

The unfavorable report of the Committee is concurred in.

RESOLUTION No. 49

BE IT RESOLVED, Article V, By-Laws, Section 2-A, the words "Vice-President" be struck out and the words "First Vice-President, Second Vice-President, Third Vice-President, Fourth Vice-President, Fifth Vice-President" be inserted therein. Be It Further

RESOLVED, That same become effective with this Convention election.

GEORGE D. MOYER,
Local No. 727.

The Convention adopts the unfavorable report of the Committee.

The special order of business is taken up.

NOMINATION OF OFFICERS

The following are nominated:

For President:
JAMES C. PETRILLO
For Vice-President:
C. L. BAGLEY
For Secretary:
FRED W. BIRNBACH
For Financial Secretary-Treasurer:
HARRY E. BRENTON
MOSES E. WRIGHT, JR.

For Members of the International Executive Board from the United States:

A. C. HAYDEN
JOHN W. PARKS
A. REX RICCARDI
OSCAR F. HILD

CHAUNCEY A. WEAVER
CLAIR E. MEEDER
STANLEY BALLARD
FRED J. MENZNER
EDW. P. RINGIUS
EVERETT HENNE

For Member of the International Executive Board from Canada:

WALTER M. MURDOCH

On motion, the Convention votes to send the full quota of Delegates to the A. F. of L. Convention. Six to be sent, four to be elected.

For Delegates to the Convention of the American Federation of Labor:

C. L. BAGLEY
HARRY J. STEEPER
VINCENT CASTRONOVO
ROY W. SINGER
FRANK B. FIELD
ANTHONY KIEFER

President Petrillo addresses the Convention and thanks the delegates for their confidence.

The regular order of business is resumed.

Delegate Gillen requests unanimous consent to introduce the following resolution. On motion, permission is granted.

RESOLUTION No. 94

RESOLVED, That the Secretary of the Federation be instructed to prepare for printing a DeLuxe Honorary Membership Card, embossed in gold, with suitable space available for writing in or imprinting the number of any Local. Said card to be available for purchase by Locals who desire same for presentation to their Local members who are serving or who may eventually serve in the Armed Forces of the United States and Canada.

WEBBIE GILLEN,
Local No. 380.

On motion, 11:00 A. M., Friday, June 12, 1942, is set as the time for the election of officers.

The Committee on Good and Welfare continues its report:

RESOLUTION No. 8

That each local secretary be instructed to keep the membership of his local informed of the presence of other locals in the neighborhood.

GLENN E. TOWN,
Local No. 268.

Quite a large number of orchestras coming in here from neighboring jurisdictions plead they did not know there was a local here when accosted for tax and contracts.

SUGGESTION:

Instead of the ten-mile jurisdiction that the average local jurisdiction be for the county in which the local is located unless there are more than one local in which case they work out territorial lines so that the territory is all taken in.

This will facilitate policing for tax collections. Too large territories are inadequately policed and open territory is missed.

SUGGESTION:

We talk a lot about the traveling bands. Why don't we have a traveling band leader give us a talk some time during the convention to explain to us the problems of the traveling band.

I have a lot of Semi-Name band leaders who have suggested we try to get them a priority for tires since they are composed of young men waiting for their army calls and these bands must travel by car and these boys should be allowed and aided in keeping work till their call comes through.

These same men want us to continue to wage war on the small booker who chisels on the between dates of small bands by trying to stick them with barely eating short jobs.

Committee report is unfavorable. The Convention concurs.

RESOLUTION No. 9

WHEREAS, There are numerous instances where the date of engagement differs from the date of receipt for the ten per cent surcharge due to the fact that tax is collected at a later date. Very often a local has one or more business agents with different series of receipt numbers, and

WHEREAS, The tax reports are usually made and signed by local secretaries and the collecting agent's name does not appear on report. To preclude any chance of error and to more closely identify the report with the tax receipt,

Be It Resolved, That the following wording be imprinted at the top of pink sheet:

Receipt No. _____
Collecting Agent _____

and that local secretaries write in the receipt numbers and agent's name until their present supply of blanks are used up.

M. O. LIPKE,
Local No. 610.

The Committee is favorable to the resolution and recommends that it be referred to the Treasurer's office.
Report is adopted.

RESOLUTION No. 11

WHEREAS, The use of recorded and transcribed music on the networks of the Canadian Broadcasting Corporation is still uncontrolled, and

WHEREAS, The said practice is detrimental to musicians at large, and notwithstanding the fact that power to act in this matter was given the International Executive Board at the Seattle Convention of the American Federation of Musicians in 1941 with no apparent results thus far, therefore, Be It

RESOLVED, That the Canadian Broadcasting Corporation be required to conform to the same regulations governing the playing of recorded and transcribed music as the major American networks.

S. H. HILLIER,
Local No. 446.

The introducer requested permission to withdraw.

On motion, the request is granted.

RESOLUTION No. 12

RESOLVED, That any member of any Local of the American Federation of Musicians who follows any profession other than music (or who works partially at such profession) and who, while utilizing his qualifications and knowledge re such other profession, acts in behalf of, or as attorney or agent for, any member of any Local of the American Federation of Musicians in any activity intended to annul, block, divert or hinder the enforcement of the Constitution, By-Laws, Rules, Regulations, etc., of the American Federation of Musicians or any Local thereof, or who acts in behalf of or as agent or attorney for any employer in any similar capacity or effort.

SHALL BE HELD IN VIOLATION OF HIS OATH OF ALLEGIANCE to the American Federation of Musicians and to the Local or Locals in which he holds membership, and shall be subject to charge and trial before the INTERNATIONAL EXECUTIVE BOARD of the American Federation of Musicians and shall upon conviction, immediately suffer expulsion from membership in the American Federation of Musicians and from every Local in which he holds membership; and in addition, shall be barred from ever again achieving membership in the American Federation of Musicians or any Local thereof.

J. K. WALLACE,
H. C. GREEN,
F. W. PENDLETON,
Local No. 47.

Committee report is unfavorable. Discussed by Delegate Pendleton. On motion, the unfavorable report is adopted.

RESOLUTION No. 16

RESOLVED, That the official application blank of the American Federation of Musicians be enlarged and extended to contain the following provision:

"This application for local membership will not be accepted from any prospective member until a complete answer on said blank has been made to No. 9 and/or No. 10 (this relating to citizenship status in the United States or Canada)."

FURTHER RESOLVED, That Nos. 9 and 10 be amended to read as follows:

"9. Are you a citizen of the United States?..... (Citizens of Dominion of Canada will so state).

"Final papers issued: When?..... Where?..... Number?....."

"10. If 'No' to Question No. 9, have you legally declared yourself to become a citizen of the United States?..... First papers issued: When?..... Where?..... Number?....."

J. K. WALLACE,
H. C. GREEN,
F. D. PENDLETON,
Local No. 47.

The Committee report is favorable. Discussed by Delegates DuBois, Love and Tomel. The report is adopted.

RESOLUTION No. 17

RESOLVED, That the salary, traveling expenses and all other obligations due to members of the American Federation of Musicians (while in the status of TRAVELING MUSICIAN), must be paid to musicians within one week from the date that any or all of same is received by the leader, for any and all such services rendered.

If direct payment cannot be made to members, so entitled, then such compensation money must be deposited with the Financial Secretary of the home Local of such member.

Failure to comply with the above shall result in immediate expulsion of the delinquent member from any and all Locals

of the American Federation of Musicians in which he holds membership.

J. K. WALLACE,
H. C. GREEN,
F. D. PENDLETON,
Local No. 47.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 19

RESOLVED, That in all cases of controversy between members, or members and a Local, or members and the American Federation of Musicians, or in any such wherein legal assistance is provided by an attorney who is a member of any Local of the American Federation of Musicians, that the name of such member so serving as attorney for such appellant or defendant member must append his name and information as to the Local or Locals wherein he retains membership, to such instrument.

J. K. WALLACE,
H. C. GREEN,
F. D. PENDLETON,
Local No. 47.

Report is unfavorable.
Discussed by Delegate Pendleton.
The report is adopted.

On motion, the following telegram was ordered sent to Secretary Fred W. Birnbach:

Fred W. Birnbach, Secretary,
American Federation of Musicians,
Baker Hotel, Dallas, Texas.

The officers and members of your home local and the entire delegation assembled at the present A. F. of M. Convention extend most sincere wishes for your speedy recovery and congratulate you on your unanimous nomination for Secretary.

JAMES C. PETRILLO,
President.

On motion, it was ordered that flowers be sent to Secretary Birnbach.

Session adjourned at 12:30 P. M.

FOURTH DAY

AFTERNOON SESSION

Baker Hotel,
Dallas, Texas,
June 11, 1942.

President Petrillo calls the Convention to order at 2:25 P. M.

Committee on Good and Welfare continues its report:

RESOLUTION No. 31

Local Constitution and By-Laws Subordinate to National Constitution and By-Laws

WHEREAS, The various Locals in the American Federation of Musicians have adopted local constitutions and by-laws, and

WHEREAS, The omission from said Local constitutions and by-laws of a provision to the effect that such Local constitutions and by-laws are subordinate to the constitution and by-laws of the American Federation of Musicians, and where conflict arises the Federation Constitution and By-Laws shall prevail, has resulted in instances of denial of social security benefits including old-age pensions and unemployment insurance payments to our members, Now, Therefore, Be It

RESOLVED, That each Local of the American Federation of Musicians is required to adopt, as part of its Local's constitution and by-laws, a provision to the effect that the constitution and by-laws of said Local is subject and subordinate to the Constitution, By-Laws and Amendments thereto of the American Federation of Musicians, and providing further that wherever conflict or discrepancy appears between the constitution and by-laws of the Local and the Constitution, By-Laws and Amendments thereto of the American Federation of Musicians, the latter shall prevail.

MAX L. ARONS,
HARRY A. SUBER,
JACOB ROSENBERG,
Local No. 802.

The Committee report is favorable.
The report is adopted.

RESOLUTION No. 34

Convention Decisions Supreme

WHEREAS, The Convention of the American Federation of Musicians is the highest body of our Federation and its decisions should take precedence over all other pronouncements or decisions of any other body of our Federation, and

WHEREAS, Despite the foregoing, a practice has developed whereby, after the adjournment of a Convention, the International Executive Board decides that certain resolutions or decisions passed at the Convention are of no force and effect because they are declared inconsistent with previously adopted by-laws or rules, thus vitiating the decisions of the Convention, and

WHEREAS, We are of the view that the prestige of our International will be

increased to the extent that we strengthen the authority of our Convention and carry out its decisions, Now, Therefore, Be It

RESOLVED, That this CONVENTION declares that decisions of Conventions of our American Federation of Musicians are in full force and effect from the time said decisions are made and promulgated, and if such decisions conflict with any prior by-laws or provisions or decisions then the last decisions shall apply, and, Be It Further

RESOLVED, That the International Executive Board shall have no authority or power to disregard or set aside decisions of the Convention duly adopted and promulgated.

MAX L. ARONS,
HARRY A. SUBER,
JACOB ROSENBERG,
Local No. 802.

Permission is granted to withdraw the resolution.

RESOLUTION No. 56

WHEREAS, For the last fifteen years vaudeville has been crowded out of theatres, motion pictures thereby destroying employment for thousands of actors, stagehands and musicians, and

WHEREAS, Owing to war priorities involving materials extensively used in making motion pictures a great reduction in the production of motion pictures is expected, and

WHEREAS, If such reduction in picture production occurs the long awaited opportunity for the return of vaudeville will be thereby created, and

WHEREAS, The successful return of vaudeville necessitates the establishment of vaudeville circuits with short jumps and not less than twenty-six weeks of time, and

WHEREAS, Although many local theatre managers have expressed a desire for the return of vaudeville in conjunction with motion pictures, there is as yet no national movement under way for the establishment of the necessary vaudeville circuits which is due, in part at least, to the managers' fears of local unions, in the exercise of local autonomy, making exorbitant demands upon them in the event of an attempt to bring back vaudeville; therefore be it

RESOLVED, By the 47th Annual Convention of the American Federation of Musicians that a committee of three, consisting of the President and two others to be appointed by him, be, and hereby is, created and is authorized and directed to meet and confer with like committees from the IATSE and AGVA, if and when said organizations appoint such committees, to jointly consider and work out ways and means of co-operating with one another and theatre owners with the view of establishing vaudeville circuits in motion picture theatres throughout the United States and Canada, and be it further

RESOLVED, That said committee be, and hereby is, authorized and empowered to fix scales and working conditions of local members employed in theatres on said circuits and that local autonomy be, and hereby is, suspended to the extent necessary therefor, and be it further

RESOLVED, That copies of this resolution be sent to the Presidents of the IATSE and AGVA and that said organizations be requested to take like action.

HERMAN D. KENIN,
E. E. PETTINGELL,
Local No. 99.

LEON W. DuBOIS,
Local No. 315.

ARCH MERRIFIELD,
Local No. 113.

BUD HOLMES,
Local No. 369.

C. E. WINGARD,
Local No. 206.

The Committee report is unfavorable.
Discussed by Delegate Pettingell.

President Petrillo addresses the Convention.

Further discussed by Delegates Gillette, Tomei, Wallace, Cowardin, Clancy, Merrifield, J. Rosenberg and Honorary President Weber, also Delegates Riccardi, E. Werner, Hammerschlag, Love, Romeo, Mann and Ferentz.

The previous question is ordered.
Delegate Pettingell is permitted to close the debate.

The unfavorable report of the Committee is concurred in.

RESOLUTION No. 60

WHEREAS, Delegates serving on the following committees: Law, Good and Welfare, Measures and Benefits, are serving beyond the time set by the Convention, and are deprived of pleasures and the evenings with their families. Be it therefore

RESOLVED, That they shall receive some compensation for their services. The amount to be set at this Convention and to be effective immediately.

ALFRED J. ROSE,
Local No. 367.
CHAS. F. HARTMANN,
Local No. 174.

Permission is granted to the introducers to withdraw.

RESOLUTION No. 64

WHEREAS, Section 4 of Article X of the By-Laws providing for the mandatory surrender of membership in the American Federation of Musicians of those in the armed forces of the United States, has been nullified by appropriate action of our International President upon the advice of our International Executive Board, and

WHEREAS, It is advisable that a change of such importance be included in and codified with the By-Laws in order to resolve questions arising out of the construction thereof,

NOW, THEREFORE, BE IT RESOLVED, That in place and stead of Section 4 of Article X of the By-Laws as now printed a new Section 4 of said Article be enacted to read as follows:

"A member of the American Federation of Musicians who becomes enrolled in the armed forces of the United States or Canada, or in the armed forces of other nations with which we may be allied in time of war, shall be retained on the membership roll of his local union until six months after his honorable discharge from such armed forces, exempt from the payment of dues and assessments during such period of time. At the expiration of such time said member shall thereafter be required to pay the dues and assessments of his local union which may accrue thereafter as well as the dues and assessments which may have been owing by him at the time of his enrollment in such armed forces.

"During the time of such exemption the local union shall be exempt from the payment of a per capita tax on such member and for his subscription to the International Musician, and the Treasurer of the American Federation of Musicians shall make suitable provision therefor on the form provided by him for the per capita tax report of such local union.

"Notwithstanding anything hereinbefore contained, such local union shall have the privilege, if it so desires, of suspending or abrogating its liabilities of any kind to such member as a condition of the aforesaid exemption, provided it shall have adopted such a condition before any such liability shall have accrued."

IRVING ROSENBERG,
Local No. 402.

The Committee recommends that the resolution be referred to the National Executive Board, after striking out the balance of the last paragraph following the word "exemption".

Discussed by Delegates I. Rosenberg, Dowell, Greenbaum and Suber.

The recommendation of the Committee is adopted.

RESOLUTION No. 65

RESOLVED, That any resolution or amendment which has been voted upon by any convention may not again be proposed in the same or any other form for a period of three years without the consent of a majority of the delegates present when it is sought to reintroduce the same. Upon a request for such consent a vote shall be taken without debate.

IRVING ROSENBERG,
Local No. 402.

The introducer is granted permission to withdraw.

RESOLUTION No. 72

WHEREAS, The American Federation of Musicians is interested in the welfare of all professional musicians, and

WHEREAS, The most important matter before this Convention is the protection of the employment of the members of the Federation, and

WHEREAS, The ever increasing competition of School Bands and Orchestras is a matter of great concern and hardship to the membership of the professional musicians, and

WHEREAS, The only mention made upon this vital subject in the Constitution and By-Laws of the Federation, is Standing Resolution No. 41 which does not define the privileges or rights of either group.

THEREFORE, BE IT RESOLVED, That the field of entertainment is the province of the professional musician which include the following:

- (a) State and county fairs, civic parades, ceremonies, expositions, community concerts and community center activities, regattas, contests, festivals, athletic games, activities or celebrations and the like.
- (b) Functions for the furtherance, directly or indirectly, of any public or private enterprise, functions by Chambers of Commerce, boards of trade, and commercial clubs or associations.
- (c) Functions by any association that is partisan or sectarian in character or purpose.
- (d) Functions of civilian clubs, societies, civic or fraternal organizations.
- (e) Statements that funds are not available for the employment of professional musicians, or that if the talents of school musical organizations cannot

not be had, other musicians cannot, or will not be employed or that the school musicians are to play without remuneration of any kind, are all immaterial.

THEREFORE, BE IT RESOLVED, That any School Band or School Orchestra, their musical director and/or superintendent of schools or either of them who orders or permits such School Band or Orchestra to play or perform at any function indicated above in paragraphs a, b, c, d or e, without first securing permission from the Local in the jurisdiction said event is held, shall be deemed as being unfair to the American Federation of Musicians, and shall be held as such by the Local in whose jurisdiction said violation was committed.

THEREFORE, BE IT RESOLVED, That this resolution is of such nature as to be deemed an emergency measure and as such emergency measure shall become effective and in full force immediately upon its adoption by this Convention.

DAN H. BROWN,
D. O. HUGHES,
Local No. 599.
LOREN M. HUSSEY,
Local No. 482.

The Committee offers the following substitute:

BE IT RESOLVED, That it shall be mandatory upon all Locals of the Federation to place local school bands on the Local Unfair List and request placement on National Unfair List wherever and whenever, after due negotiation, such Locals are unable to prevent unfair competition by such school bands.

The substitute is adopted.

RESOLUTION No. 73

WHEREAS, Many members of the Federation enter a jurisdiction without filing a contract or notifying the Secretary of the Local they are entering into to play casual engagements, thereby causing, in many instances, undue embarrassment to the home Local where the engagement is to be played;

BE IT RESOLVED, All contractors of casual engagements must file a Form B Contract with the Secretary of the Local in the jurisdiction the engagement is to be played and due notification must be given that said contractor is to appear on same engagement.

Failure of Contractors to abide by this law the Local into whose jurisdiction the violation occurs will have the power to incur a fine not to exceed \$5.00. Same to be retained by the Local.

GAY G. VARGAS,
Local No. 424.
DAN DICKINSON,
Local No. 353.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 75

WHEREAS, Many of the communications sent to local secretaries from the offices of the President, Secretary and Financial Secretary-Treasurer of the American Federation of Musicians pertaining to the local membership at large sometimes fail to receive proper attention and consideration due to neglect of local secretaries or other reasons; Therefore,

BE IT RESOLVED, That copies of all such communications PERTAINING TO THE LOCAL MEMBERSHIP AT LARGE be likewise sent to the local president and to the local business agent; if the latter exists.

Note: This resolution is not intended to be a "cure-all", as the writer believes this impossible. However, it is felt that it would alleviate part of the present situation.

LARRY GIBSON,
Local No. 330.

The Committee report is unfavorable.
On motion, the action of the Committee is concurred in.

RESOLUTION No. 77

RESOLVED, That the Treasurer's Report be published in the International Musician exactly as now itemized in his Quarterly Report.

ANTHONY KIEFER,
Local No. 26.
WALTER SYFERT,
Local No. 410.
DAN W. ERB,
Local No. 53.
J. E. PETERSON,
Local No. 264.
BYRON DUNBAR,
Local No. 793.
A. A. TOMEI,
Local No. 77.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 84

Amend Article XIII "A", paragraph 6, page 120, by adding after the word available in the fourth line, the following:

"But the musicians playing such picnic must confine their work thereto and must not in any way interfere with the

employment opportunities of local musicians in the premises where the picnic is held."

FRANK HAYEK,
WM. L. BEIERLE,
Local No. 193.

The unfavorable report of the Committee is adopted.

Chairman Harry Steeper of the W. P. A. Committee reports for the Committee:

To the 47th Annual Convention of the American Federation of Musicians at Dallas, Texas:

During the first week in January, 1942, your Committee met with President Petrillo in his New York office to discuss our line of procedure in the furtherance of the W. P. A. Music Project. It was the prevailing opinion that the Committee should go to Washington, D. C., to get information from the proper Government officials as to the status of the Music Project.

This was accordingly done, and while in Washington we visited several Congressmen and W. P. A. officials. Mr. Howard Hunter, Federal Supervisor of W. P. A., assured us that he had every reason to believe that the Music Project would be tied-in with the Office of Civilian Defense and the W. P. A. War Service.

He also advised us that if there was anything that the Committee was needed for he would get in touch with President Petrillo immediately.

We then called Mr. Hunter's attention to the fact that many of the members of the W. P. A. Music Project were being forced into the Industrial Educational Schools against their will. They were supposed to receive training that would enable them to work in defense plants, factories, etc. Some of the musicians who had been placed in these schools had been injured and one case in particular was of a violinist, who had several of his fingers smashed, thereby precluding his possibility of earning a livelihood as a musician.

Mr. Hunter agreed that this practice should be remedied and immediately issued orders to Mr. William McDonough, Federal Supervisor of the W. P. A. Industrial Educational Project, that from then on no musicians should be placed in any of these schools against their wishes.

Your Committee then met with the International Executive Board in Miami, Florida, and reported what they had learned. We recommended that President Petrillo keep in close contact with Mr. Hunter's office.

Things continued smoothly until somewhere in March when a nation-wide furor was created by the appointment of Cheney Mayris and Melvyn Douglas to positions in the O. C. D. This action was excoriated on the floors of Congress and the Senate. Newspapers throughout the country printed articles and editorials condemning these appointments and all the plans for the Music Project being tied-in with the O. C. D. were knocked awry.

Your Committee was in constant contact with President Petrillo's office and he advised us that Mr. Hunter had summoned him to Washington for a conference. As a result of this conference President Petrillo called a meeting of the W. P. A. Committee in his office and advised us that he had sent Bro. John Parks, a member of the International Executive Board, to Washington to work in behalf of the Music Project.

Your Committee then sent out letters to many Locals requesting newspaper clippings containing favorable publicity for the Music Project. We also requested that Locals secure copies of letters of thanks and appreciation received by W. P. A. Supervisors in their jurisdiction for services rendered by units from the W. P. A. Music Project.

We were very agreeably surprised and satisfied with the prompt co-operation of these Locals. We received scrap books, newspaper clippings, editorials and copies of hundreds of letters received by W. P. A. Supervisors.

Your Committee was then instructed by President Petrillo to go to Washington and show this mass of publicity to Congressmen and Senators. This was done, and you can rest assured that all the material sent to this Committee was used to good advantage.

We were informed by Congressman Clifton A. Woodrum, Chairman of the Congressional Sub-Committee on Appropriations, that as soon as the President of the United States delivered his message to Congress on the W. P. A. Appropriation for the coming fiscal year a date would be set for our Committee to appear before the Committee on Appropriations.

During the interim, Mr. Dryden, Acting Federal Supervisor of the W. P. A.—Mr. Hunter having resigned—assured us that he was going to follow out a program that would take care of the Music Project. It seemed that during the early part of May the Music Project was made a subsidiary of the W. P. A. War Service Project. Mr. Dryden said that he was very much in sympathy with the musicians and that he would do everything that he could for us. We received a call from Congressman Woodrum and he ad-

vised us that President Roosevelt had delivered his address and that the President had recommended a cut of \$140,000,000 from the contemplated budget that had been submitted in January. He also informed us that we were to appear before the Appropriations Committee on Tuesday, June 2, 1942.

Your Committee then drew up a statement to be read when we appeared before the Appropriations Committee. The statement was well received by the Committee, and Congressman Woodrum made an answer to our statement in which he lauded the Music Project. He said that we were a worthwhile project and should be continued for the good work we were doing.

Your Committee wants to inform this Convention that Congressman Woodrum has proven himself to be one of the best friends we have in Congress. He has always been very gracious and courteous in his treatment of your Committee and he deserves the unqualified support of all the members of the American Federation of Musicians who reside in the Sixth Congressional District of Virginia, which the Honorable Clifton A. Woodrum represents. We cannot say too much in praise of the co-operation given us by this distinguished gentleman.

Our belief is that the W. P. A. Music Project will be retained in a large degree as a part of the W. P. A. War Service Project, and that the musical units will be used more and more in military and defense programs.

Your Committee wants to thank President Petrillo for the all-out effort he has given to this work and for the co-operation we have received from his office at all times.

We also take this opportunity to thank Bro. John Parks for his untiring efforts on behalf of the W. P. A. Music Project and for his co-operation with us in Washington, D. C.

HARRY J. STEEPER,
Chairman,
VINCENT CASTRONOVO,
A. REX RICCARDI,
JACOB ROSENBERG.

Chairman Steeper elaborates on the above report. Asks that delegates send telegrams to members of Congress.

Thanks the other members of the Committee.

The report is adopted.

Executive Officer Parks, who has represented the Federation on W. P. A. matters in Washington, addressed the Convention on the W. P. A. situation. Urges delegates to keep closer contact with legislators.

President Petrillo appoints a Committee on Appreciation consisting of Chauncey A. Weaver, E. E. Stokes and Frank Pendleton.

Announcements.

Session adjourned at 5:05 P. M.

BE IT FURTHER RESOLVED, That same become effective with this Convention.

GEORGE D. MOYER,
Local No. 727.

A favorable report is concurred in.

RESOLUTION No. 27

An amendment to the National By-Laws, American Federation of Musicians. Strike from Paragraph 1 of the Preamble to Article XIII, title "Traveling Orchestras and Members":

"Three per cent is to be returned to the members who played the engagement."

And Insert:

"Three per cent is to be returned to the members playing the engagement by individual checks issued by the Office of the Financial Secretary-Treasurer, and forwarded to the Secretaries of the home locals of the members for distribution."

CHARLES H. FRANZ,
EDGAR W. HUNT,
Local No. 40.

The Committee report is unfavorable. Discussed by Delegates Hunt, DuBois, Hillier and Treasurer Brenton. The unfavorable report is adopted.

RESOLUTION No. 4

WHEREAS, "Traveling cards must be carried by all members who remain on the road for a week or more", and WHEREAS, this section of our traveling laws is being violated constantly by a large number of members, due to the fact that they can only secure traveling cards from the International Secretary-Treasurer's office, which, of necessity, involves some days of delay, and

WHEREAS, The membership of the Federation would enjoy greater convenience if traveling cards could be purchased directly from Locals, as well as the International Secretary-Treasurer's office,

THEREFORE, Be it resolved, that the International Secretary-Treasurer be immediately advised to work out and institute a suitable plan whereby all Locals may also sell traveling cards to members, requiring all such Locals to report monthly to the International Secretary-Treasurer all sums collected therefrom.

FRANK FAIRFAX,
GEORGE W. HYDER,
HARRY A. MONROE,
Local No. 274.

The unfavorable report is agreed to.

RESOLUTION No. 45

WHEREAS, The cost of the National Convention is such that there is a deficit in the General Fund while the Theatre Defense Fund continues to show an operating profit. Therefore, Be It Hereby

RESOLVED, That the International Financial Secretary-Treasurer is hereby instructed and directed to pay the costs of the Annual or Special Convention of the Federation as follows: 50 per cent from the General Fund and 50 per cent from the Theatre Defense Fund.

R. A. MORRISON,
Local No. 80.

The Convention concurs in the unfavorable report of the Committee.

The Convention Proceedings will be continued in the September issue.

FIFTH DAY

MORNING SESSION

Baker Hotel,
Dallas, Texas,
June 12, 1942.

President Petrillo calls the session to order at 10:15 A. M.

The recommendation of the International Executive Board that the funeral expenses of G. Bert Henderson be paid by the Federation and that amounts equal to what he would have received for a year's salary be paid to Mrs. Mabel Henderson from the funds of the American Federation of Musicians, is on motion, passed by unanimous vote of the Convention.

President Petrillo makes a statement to the Convention in which he calls attention to the fact that he did not make certain remarks at yesterday's session, attributed to him by the newspapers.

The Good and Welfare Committee continues its report:

RESOLUTION No. 94

RESOLVED, That the Secretary of the Federation be instructed to prepare for printing a DeLuxe Honorary Membership Card, embossed in gold, with suitable space available for writing in or imprinting the number of any Local. Said card to be available for purchase by Locals who desire same for presentation to their Local members who are serving or who may eventually serve in the Armed Forces of the United States and Canada.

WEBBIE GILLEN,
Local No. 380.

The favorable report of the Committee is concurred in.

The Finance Committee reports through Chairman Wilson:

RESOLUTION No. 15

To the Forty-seventh Annual Convention of the American Federation of Musicians, at Dallas, Texas:

I propose to change Article VI, Section 8, on page 9, of the Constitution of the American Federation of Musicians to read as follows:

"The hotel accommodations of the delegates to the Annual Convention of the American Federation of Musicians and of such as may be summoned to appear shall be paid from the funds of the Federation and the amount so paid shall be the basic rate per delegate as contracted for by the committee under authority of Section 6. In addition to this each shall receive a per diem of \$20.00 for each full day in attendance and a corresponding fraction thereof for a fraction of a day, such computation to be based on a time commencing no more than twenty-four hours prior to the stipulated opening of the Convention and ending not later than twelve hours after adjournment providing the delegate was present at such time. Should he arrive later or leave earlier than the above stipulated time, payment shall be on the basis of arrival and departure.

"First-class railway transportation shall be paid by the American Federation of Musicians for the shortest route to and from the convention city, per delegate."

B. CASCIANO,
Local No. 466.

Permission is given the introducer to withdraw.

RESOLUTION No. 83

RESOLVED, That any proposed increase in salaries of Federation officials or employees be referred to a referendum of the entire membership of the A. F. of M. in all cases where the total annual salary is \$2,400 or more.

EVERETT HENNE,
Local No. 224.

The Convention concurs in the unfavorable report of the Committee.

RESOLUTION No. 92

Believing that the American Federation of Musicians should at all times do everything physically possible to further employment of its members, and that the public is demanding living musicians in the pits of theatres, etc., that this Convention empower the Executive Board to spend \$50,000 toward this end in bringing back entertainment that will employ living musicians throughout the jurisdiction of the Federation.

GEORGE D. MOYER,
Local No. 727.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 76

BE IT RESOLVED, That a Memorial Service be conducted at each Convention, the committee to be of three members appointed by the President, and held at time designated by the President. Also, that a suitable music be used in this Service. Musicians and soloists to be paid for from the funds of the Federation.

MUSICAL QUIZ

(Answers on Page Thirty-two)

- Each of the following compositions:
"Over There"
"Night and Day"
"Smoke Gets in Your Eyes"
"Tea for Two"
"The Man I Love"
"Ah, Sweet Mystery of Life"
"Oh, How I Hate to Get up in the Morning"
was written by one of the following composers:
Jerome Kern George Gershwin Victor Herbert George M. Cohan
Irving Berlin Cole Porter Vincent Youmans
Place composers opposite their compositions.
- To whom were the following titles applied?
(a) Master of Oratorio
(b) Father of the Symphony
(c) The Melancholy Russian
(d) Creator of the Music Drama
- From what opera is the following aria taken?

- Of the following musical terms, which three are the names of musical instruments?
lure eisteddfod sackbut krakowiak skalds crwth
- In which operas do the following servants appear?
Suzuki Leporello Susanna Amelfa Annina Sante Mailika

PEDAGOGICS

Technique of MODERN DRUMMING

by CHARLES BESSETTE

We are pleased to announce that Charles Bessette has recently enlisted in the Navy. However, he will continue to edit this department.

(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. Rating, I shall give the order in which I teach them and which I find leads to the most rapid progress.)

SIXTH RUDIMENT—THE SEVEN-STROKE ROLL



Charles Bessette

THE seven-stroke roll is part of the long roll, and what has been said of the long roll applies to this rudiment as well.

The pupil must be very careful in playing the seven-stroke roll not to play it as a continuous long roll with an accent. The seven should have a short hesitation after each roll; in other words, the seven has a "lift" to it and can be played only just so fast. The drummer who plays a good seven really has something.

The seven is usually played and taught as a single hand roll, but it should be practiced with both hands. By a single-hand roll is meant ending all rolls with the same hand. In a succession of seven-stroke rolls all the rolls should be played with the same hand. Like the five-stroke roll and the long roll, the seven should be practiced at first open and then gradually closed, as shown in the illustration below.

Drummers have played an important part throughout American history. "The Spirit of '76" marches on!

The drums were first heard in America in 1717, the year in which "The Prince of Wales Volunteers" was organized at Annapolis, Maryland. It was during the American War of Independence, on March 29, 1776, that the duty for garrison and camp was authorized by an Act of Congress.

The Commander-in-Chief's Guard, commonly called the Life-Guard, was organized in 1776, soon after the siege of Boston.

Among the names of non-commissioned officers who constituted the Life-Guard on the 4th of June, 1776, are the following drummers and fife players:

DRUMS: Diah Manning, Connecticut; John Fenton, New Jersey; Corelles Wilson, Pennsylvania.

FIFES: Jared Goodrich, Connecticut; Frederick Park, Connecticut; Isaac Manning, Massachusetts.

On July 11, 1798, Congress authorized a Drum Major, a Fife Major and thirty-two drums and fifes for the United States Marine Corps. We of this generation owe much to the master rudimental drummers of the past who pioneered the way and kept the spirit of martial music alive. The roll of the drum has caused victories; it has inspired patriotism when patriotism was needed and it drowned out the voices that would read tyrannical proclamation to our Americans. It is the drum that will save and propagate. Let us perpetuate the drum!

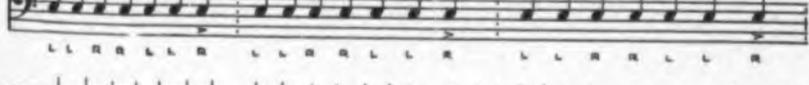
"We are alert as to foreign foes; the drum tap rouses the heaviest sleepers."

—BENJAMIN FRANKLIN.

FINGERING



As Played On The Record



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

Why the Three-Valve Instrument is Not in Tune



LORENZO SANSONE

IT is impossible to acquire a perfect intonation on a French Horn, or any other brass instrument built with three valves. Assuming that the performer's instrument is of first-grade and in first-class condition, when using a single valve (here assuming the crook is of the proper length) the harmonic sounds (overtones) will sound in pitch as illustrated in Figure 1.



The third and octave is *always flat* here, and the seventh is more flat than the third and octave. The fifth and ninth are rather sharp, to what extent depends on the size of bell used on the instrument as well as the mouthleader pipe size. To some extent the size of one's mouthpiece hole and depth of cup will make a difference here. The tenth overtone is a repetition of the third, being one octave higher. Naturally this tenth is still more flat. These difficulties of intonation must be regulated through the use of the lips. In my schooling on the French Horn this is regulated through the proper use of the right hand in the bell instead of through using the lips.

The following will illustrate what I mean. Using a combination of two valves on a B-flat instrument, the pitch *becomes sharp*, since if one lowers one valve, say the second, the instrument is lowered one-half step to the key of A. Then, combining the first valve with this second valve, remember that the first valve is tuned for the B-flat instrument and not A instrument. Since the instrument in A requires longer tubing, one will see quickly why the note is sharp. Using one-two combinations, if the slide is regulated beforehand for the instrument in A, then using this combination on the B-flat instrument will make it FLAT. In short nothing can be done here to make it play in tune the way it is.

A good hornist using the two-three combination tunes the third crook FLAT so it will correspond to playing in tune using two-three.

Using one-three will give the same defects. In fact one-three will be more sharp. Lowering the first valve brings the instrument to the pitch of A-flat, a whole tone lower. Using the third in combination with first, tuned like the two-three combination, naturally makes the instrument sharper than using the one-two.

With the use of one-two-three valves, the instruments becomes *still more sharp*, because you are *adding sharpness*. Much tubing is missing, and, in this case at least, the equivalent of one-quarter tone sharp, and more.

Thus you will see, no matter how you try on a three-valved instrument you cannot play in tune using a combination of more than one valve. It is indeed clear that MORE VALVES should be added to the instrument. To secure all harmonics perfectly one needs a six-valved instrument which will give seven harmonic sounds—six from the valves and one without use of the valves. A scale of seven notes could be played without using any combination of valves, and it would play in tune as well as eliminate all out of tune notes. That is, all notes played would be in tune. This may seem a bit intricate but it is not. The fingering could be changed very easily. The nearest thing to this perfect instrument today is the SINGLE B-FLAT FIVE-VALVE FRENCH HORN.

The only instrument making for pure maximum intonation is the *slide trombone*. Naturally the performer must understand his instrument thoroughly, be possessed of a FINE EAR as well as good schooling.

Most trumpet players have on their instruments some slides which can be quickly adjusted to take care of those bad notes to some extent. What a pleasure they would have using a six-valved instrument as well as extending considerably the register for low notes, making it also possible for them to play many tone and half-tone trills which they are not able to perform on a three-valved instrument.

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

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.

FROM THE MAIL BAG

(Space will not permit complete publication of letters from readers. The Editor has attempted to include the most important parts of the correspondence.)

J. W. SCHUTTE, formerly of the New York Philharmonic, sends in the following commentary on the Brahms Concerto fingering mentioned by Joseph Szigeti in this column some months ago:



From Hans Basserman of Pittsburgh:

... Although I personally am not at all conservative and sticking to old stuff, I should like to tell you my opinion of some of the names you reject, and I hope you will not mind my frankness in this respect. Some little concerti by deBerliot, though they may resemble musically the light operetta, should not hurt the taste of young pupils, and, after all, they have charming harmless melodies, instructive value for technique and are not



Sol Babitz

as boring and dull as Schradieck, Fleisch and Sevcik with their pure technique. Many pupils have not the patience for mere scales, but are amused by the "Scenes de Ballet" by deBerliot. . . .

Players like Hubermann, Morini and so forth, still have great success with Bruch, and I am sure that pupils who are advanced enough would enjoy the study. . . . I do not see why Rode should be worse than Kreutzer. On the contrary, I consider them musically more attractive. . . . I believe further that the concert by Rode, Kreutzer and Viotti are indispensable for building up a solid technical background. . . . We know that musically they are a little outmoded, but it is noble music. I made the experiment of playing the Seventh Concerto by Rode publicly, and everybody liked it. . . . Kreisler still plays Viotti's Twenty-second Concerto. . . . As to Spohr, not everybody likes his romanticism, but he wrote works of noble and virile character. . . . You could mention not only the Paganini Caprices, but also the Caprices by Ernest Sauret, Sivori, Alard and so forth, which are musically much better.

Let me repeat that no reasonable teacher will object to your suggestion, but unfortunately some students have not much time to practice or they are lacking in patience, and because of this, I believe, we cannot dispense with all the compositions you condemn. I would be happy if I could induce you to be more lenient with the above mentioned masters. My teacher, Henri Marteau, a real pioneer for modern music (from Reger on), told his pupils that every violinist who did not study at least two concert by Rode, two by Kreutzer and two by Viotti, will have shortcomings in technique and style. I do not go so far, but there is something to be said for this.

With best regards,

Yours very sincerely,

HANS BASSERMAN.

In reply to Mr. Basserman I would like to point out that if men of the stature of Beethoven, Bach and Mozart had never lived I would be more prone to be as tolerant of "outmoded music" as he is. It is a mistake to call that music "noble", especially when one sees through its weaknesses. The shortness of human life does not permit one to indulge in second and third rate music at the expense of the great works. It is a sad but true fact that most of those musicians who are familiar with their deBerliot and Spohr are hardly aware of the existence of the sonatas for violin and piano by Bach. Had their teachers taught them Mozart they would turn back to that music as adults, but few grown men like to turn back to Rode Concertos.

My article was addressed to these musicians. I advised them not to eat pop-corn when sirlon and pheasant are to be had at the same price. To carry the food analogy into the field of etudes: concentrated vitamins may not be as amusing as peppermint sticks but they are exactly what the patient needs. That is why I prefer the concentrated doses of Sevcik, Kreutzer and Fleisch to Rode and Florillo, some of whose studies are charming indeed. The enjoyment which one gets from etudes should come from the visible progress which results from hard work well done. If Mr. Basserman will forgive the paraphrase, I would be happy if I could induce him to be less lenient with the masters under discussion.

Salvatore Esposito of New York City, writes:

The most careful attention of the teacher guiding a beginner on the right track with a correct position of the bow arm and left hand is of utmost importance. I am sure that placing the blame on lack of methods or on the material being out of date is entirely erroneous.

Theodore Norman of Los Angeles, writing in a lighter vein, announces that if he were soloist with the New York Philharmonic Orchestra he would prefer to play the Accolay Concerto. Those readers who have played it will see the joke.

LOCAL REPORTS

LOCAL NO. 1, CINCINNATI, OHIO

New members: Lee Arndt, Mattie Irtree, Fred W. Gosman, Jr., Phillip D. Dreyfus, John Harshbarger, Robert L. Kirchner, Lloyd Maddox, Carl (Deacon) Mura, Robert A. Reister, John C. Rodman, Richard Rohmann, Marie Tzyling.
Transfers issued: Dave Griffith, William D. Tittle, Gus Liebhold, Don McClure, Mickey Friend.
Transfers deposited: Guy McInnis, 563; George Francis, 407; Donna Smith, 801.
Erased: William Dietrich, Tom Farrell, Ollie Skidmore, Lew Teaman.
In service: Arthur Bowen, Vincent Caspaso, Charles Charkis, Corwin Taylor, Billy Snider, Mike Wild, Bob Wilkey.
Traveling members: Frankie Masters, John Smith, Stuart Charles, Forster Bass, Ernest Austin, Donald E. Elton, Forrest E. Kessler, Howard Gaffney, John Harkish, Seymour Shaffer, Salvatore Pace, Max Tiff, Charles Dillaglio, all 803; Allen Kaler, 60; Lawrence Welk, 773; Fred Worrell, 533; Clarence Riffe, 255; Wm. Kayser, 65; David Ravitch, 333; George Home, 42; Everett Olson, 18; Roland Kohler, 8; Roger Cox, Arthur Swanson, Dave Chodorov, Roy Cohen, all 10; Max Keiner, 802; Paul Sumner, 891; Arthur Bavel, Louis C. Gilfone, Robert M. Lindholm, Harry Pader, E. J. Kitanoski, Peter Barton, Jr., Irving Preidler, all 802.

LOCAL NO. 2, ST. LOUIS, MO.

New members: Walter A. Cullinan, Harvey Roombloom, Ross Russo.
Transfers issued: Carolyn Francis, Edward A. Murphy, Corinne Frederick, Sol Turner, Harold Niekemper, William Berninnee, Marvin Hornum, Al Wingren.
Erased: Damon B. Hassler, Miss Marie Golub.
Transfers returned: Jack Kessler, Joe Winter, Ernest Walker, Dorothy D. Grobe, H. Jean Diehlsthorp, Victoria Tesmer.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Hazel Crete Fowler, Mary Louise Houk, Josephine T. Davis, Esther Mullis, Leslie R. Strandt, Pina E. Terrell, Mildred R. Currier.
Erased: Donald H. Butler.
Transfers deposited: Emmet Lasher, Jose Landeros, both 47; Adele Gunter, 186; Heen Cantillon, 196; Roy Thompson, 131; Dorothy Dale Garner, Esther Hale, Ruth Dale, Edna Wilder, 4; Irvin Val (Ozelle Clark), 4; Orville Carlson, 295; Jack Newlin, 477; Don Woods, 230; Edward Monaghan, 198.
Transfers withdrawn: Roy Thompson, 721; Adele Gunter, 194; Helen Cantillon, 98; Francis Johns, 6; Kenny Jagger, 414; Robert Thornton, 98.
Traveling members: Kenny Jagger, Glenn Paxton, Jack Lyon, Francis Johns, Ozile Clark, Orchestra, Irvin O'Brien, Orchestra, Helen Cantillon, University Girls, Bob Chester, Orchestra, Dick Shelton, Orchestra, John Kirby, Orchestra, Belle Capelle Trio, Countess Hattie Orchestra, Claude Tremier, Orchestra, Tenny Watson, Orchestra.
Transfers issued: Dorothy Spitzer, Edwin Jones, Linda Coates, Larry Watson.

LOCAL NO. 4, CLEVELAND, OHIO

New members: John Nitu Balogh, Joseph John Dolny, Kathleen Lewis, Louis John Marrone, Glenn Louis Nyers, Edmund Cifani, John Edward Kibben (Jack Lynn), Gene Charles Loparo, Edward Nagy (Delord Bailey), Fred T. Smith.
Transfers returned: Russ L. Dobrin.
Erased: Edward Back.
Accounts closed: Sidney Nadolsky, Ralph Seefeld, Gene Williams.
Legal change of name: Charles P. Mason to Charles P. Mass.
Transfers issued: William L. Bandy, Detwice MacKenzie, Norman Kneeman, George D. Bower, Bill Porter, Tom Brennan, Dave Dotz.
Transfers deposited: Nino Manni, Paddy Labato, Frank Bernardino, Joseph DeVoe, Emory Stevenson, Ray Herbert, Barbara G. Johnson, Joseph Baker, Chris A. Carona, Robert M. Smith, Gus Armburn and Orchestra, Manuel Sibbins (Diana), Battalio (Jimmy) Pena, Jr., Robert J. Bonang, Ben Stabier, B. G. Hartwell, Herbert Engel and Orchestra, James A. Baker, Joe Suter, Ray Ober, Oscar Tello, Transfers withdrawn: Aris Kent, Ray Herbert and Orchestra, Phil Herber, Aris Kent and Orchestra, Gus Armburn and Orchestra, Joe Suter and Orchestra, Alfred Hunter.
New members: August Robert Caspary, Jr., Wilbert T. Caspary, Clarence E. Caspary, John S. Phillips, Cassius E. Caspary, 18; Clayton Doerr, 174; Albert Spangler, 10; John

Pres. Robert A. Hein, Wm. Reinberger, Robert O. Thoadler.
Transfers members: Martin C. Heyman, Irma Quintana, Arthur Malagay, Joseph Rottenberg, Geza Sandray, Michaela Salata.
Erased: Jean Marshall (Elmer Malm), Fred W. Pfahl, Account closed: Andrew Rosati.
Transfers issued: Ray (Anthony) Antonini, Norm (Bill) Ernst, Henry (Gene) Gerspacher, Lenny E. Colyer, Joe Little, Phil Peters, Leo Antonini, John Connovino, Hyman Licht, Charles H. Weber, Phil Constanzo, Rudy Gussdorf, Ernest R. Centa, Everett Evans, Art M. Schumacher, Bob Van Berger, Charles Mason, Frank S. Albergo (Chuck Albers).
Transfers deposited: Atis Kent, Frank Raymond, Dase A. Devore, Thelma Thompson, Wm. O'Neil, Gonzalo Duchene, Michael Barca Trio, Martin L. Kent, Michael Rosati, Henry Nixon, James Middlek, Jean C. Loach, Wm. M. Kalstein, Al Trace, Vincent Eckholm, George Maddox, Joe H. Lewis, Alfonso Chaires, Phil Frederic Herter, Eugene Gelesnik, Jack Barton, Milton Schwartz, R. L. Kimball, Mario Arroyo, Irving A. Lang.
Transfers withdrawn: Benny Ben and Orchestra, Garry Williams, Virki Nevada, Ray Pearl and Orchestra, Ralph Dean Glass, Larry Luke (Lawrence Saggel), Al Duke, Eugene Gelesnik and Orchestra, Bob Parker and Orchestra, Howard Wells.
Transfers revoked: Walter Brudno.
Traveling members: Blue Barron, Stanley Usher, Chas Fischer, Walter Kimmel, Helmi Noetter (Clark), LaMar Shewell, Arndt Russert, Jimmy Brown, Bill Hammond, Clyde Burke, Walter Mason, Hark O'Brien, all 802; Hilli Hinkle, Tiny Wolf, both 60; Louis Prima, 802; Peter Federico, 47; Anthony Carlo, 248; James Vinson, 393; Bob Durand, 5; Frank Payne, 40; Leon Prima, 147; Saul Berman, 234; Frank Michaels, Donald Jenkins, Steve Mae, Bertha Randall, Eldridge Westerfeld, Joseph Cella, Charles Leibowitz, Herman Segal, Frankie Masters and Orchestra, all 802.

LOCAL NO. 5, DETROIT, MICH.

New members: William D. Ballard, Chester Bogdanah (Chet Borden), D. Houdoux Bryant, Raymond Lonnie Bush, Arthur Free Casparit, Kendall T. Clark, Leo Condon, Fred Henry, H. H. Hasting, Martin Ritten, Earl B. Scott, John W. Williams, Ralph Fisher, Nehas (Carl) Ray, Louis DeGubert, Larry (Allaria) Vincent, Eden C. Blanc, Marion Divina, Robert E. Krueger, Samuel Emmer, Marvin E. Mithell, Robert D. Smith, Ruston Clark, Frank H. Isola, Gene Owen, Pete Viera, George H. Kraft, Fred Radcliff, Vince Ross (Cermuto), Oren W. Millard, Alfred J. Stenner, Steve Quarles, Joe Richard Mango, Thomas Sheehan, Kenneth Wolstone, Richard Wendrick.
Transfers withdrawn: Peter Barzera, 542; Howard Benson, 18; Clayton Doerr, 174; Albert Spangler, 10; John

Burns, 802; Eldon J. D'Ordo, 70; Marion Fullmuller, 493; Don Tiny Harris, 57; Charles A. Hoffmayer (Hoff), Ray Harr, John Carlin, Jr., Jos. DeMaggio, Robert Dukoff, George Pops, Victor H. Glassman, Henry Haupt, R. R. Higgins, John Hlotop, Robert W. Kramer, Lawrence Regenbuz, Nam Skolnick, Kenneth Unwin, all 802; Jean Marsh, all 60; Ralph Mullins, 489; Nino Nanni, 802; Paul Nelson, Roy Plintner, Don Gouther, Jack McGuire, Larry Wolfe, all 37; Jay Schwartz, Thomas (Fats) Waller, Albert A. Casey, Arthur B. Trappier, John Hamilton, Eugene P. Bedric, all 802.

LOCAL NO. 6, MILWAUKEE, WIS.

New members: Irene Janis, Emil Anello.
Transfer members: Morris Katz, 186; Pierce Walters, 42.
Erased: Betty Buch.
Transfers issued: June Panduro, Mary Gay Murray, Boh Meim, Gordon Johnson, Jack Becker, Carl Massaro, Claude Falenck, Pamela Maiter.
Transfers deposited: Morris Katz, 186; Dick Hall, Arthur M. Moberg, Louis Raube, Robert E. Sandon, all 300; Albert Lopez, 10; Wm. Bradford, 186; Vito Mariani, 10; Freddie Lewis, 186; Rudy Copsy, 10; George Rock, 50; Neale Mack, 10; Paul Ervin, 15; Victor Artise, Mary Daniel, Patricia Melville, George Hebenberger, Carl Thoen, Sidney Sargent, all 10; Joseph Greag, 10; Victor H. Glassman, 10; George Foglia, 10; Dean Hinkle, 168; Ann Scott, 6; Helen McGe, Joseph Luttig, 168.
Traveling members: Lawrence Welk, 693; Hal Moore, 10; Gaby 285; 687; Dick Datti, 30; Albert Luper, Kadet Kozak, both 10; Freddie Fisher, 1; Mary Daniel Duo, George Hebenberger, Carl Thoen, Neale Mack, Healy Lee, Bob Heen, Healy Kay, Vic Artise, all 10; 831; Freidman, 10; Rudy Sargent, 10; Gaby 285; Dean Hinkle, 168; Ann Scott, 6; Helen McGe, 42; Roman Volesky, 193; Lewis Story, 10; Kay Kyeer, 10.

LOCAL NO. 9, BOSTON, MASS.

New members: George J. Dreyfus, Helen B. Huestable, Nancy Peterson, Norman Alexander, Ella Wilson, Thelma S. Zadeh, Peter J. DiCarlo, George Tobin, Donald B. Durgin.
Transfer members: Richard Hocking, 132; Dan Spero, 374; Clarence Wiers, 743; G. O. Quinn, 10; Fredricka J. Zadeh, Peter J. DiCarlo, George Tobin, Donald B. Durgin.
Transfers withdrawn: Joseph Chervinavsky, William J. Hales, Jr., both 802; Helen R. Zimber, 65.
Transfers issued: Joseph Cunillera, Alexander Zadeh, Roger J. Schwartz, Morton Nasser, Heskiah Takarian, Robert J. Schwartz, Albert W. Taylor, Albert N. Navarro, Attilio Pacini, Bert Luce, Stanley Benson, Gerard T. Rolfe, Albert Scafi, Myer Krut, Albert H. Miller, Ernest H. May, Ernest Marzocco, Wm. C. Deodras, J. W. Wastoff, Leo Berg, Raymond E. Bradford, William Moore, Anthony Vitale, Cating Pistoni, Norman J. Wentworth, Julio Starita, Antonio Petrace, Ralph A. Vataloro, Henry Minastin, Loring E. Gilmore, Peter L. Gorman, Herman Brenner, Raymond Stewarton, Philip Brown, Julian Friedman, Hugh O. Murphy, Thomas H. Carozza, Edward T. Dunne, Philip Holenport, John E. Hietzer, Sam G. Izen, Jack Juel, Joe J. J.
Transfer members: Susan Pedr, 802.
In service: Everett Baydn, Leslie D. Rupert, Dominic DiBuna, David E. Pitman, Joseph Pilato, Bernard K. Weiner (Benjamin), Lucio Succia, Kenneth Reeves, Raymond H. Coon, George Horwood, Charles A. Dean, Jr., Foster W. Morehouse.
Erased: Anthony Graziano, Salvatore Sacro.

LOCAL NO. 10, CHICAGO, ILL.

New members: A. J. Johnny Wells, Nick Busta, William R. Hefferman, Jr., Stewart Pearce, Frank Interduccio, James Edward McShane, Wm. L. (Bill) Rohrer, Eddie C. Brown, Robert B. Leach, Joseph J. Vesely, George R. Rott, Dorothy E. Jensen, Edward J. (Midge) McGee, Henry C. Blum (King), Blumberg, Marvin B. Keller, Wally Mullnik, Milton (Mickey) Zuckerman, James (Jimmy) Augustine Sims, James I. Bowen, Thomas G. Dokas, Leonard R. Zenaty, Albert D. Florantini, Sam Victor Angelo, Joseph J. (Midge) McGee, Donald A. Lundahl, Bill Vesely, Joe Ross, John Kenneth Manley, Jean Zenk, Orrin B. Hallin, Harry M. Grill, Henry (Maras) Miodonki, Jack Sheppard, Francisco (Frank) Escalante.
Transfer members: Fred Nagel, 47; Warren J. Alm, 73; Dale M. Jolley, Russell Mass, both 47; Clark Smith, 8; Archie Lang, 50; John B. Vernon, 95; Frankie Man, 47; Frank Bettencourt, 153; Al Sherman, 47; Raymond (Doc) Brown, 10; Royce E. (Doc) Brown, 10; Royce E. (Doc) DeKarske, Hilmer Radtke, both 8; Phil Patton, Rose Courvall, both 337; Lodi Hall, 56; Emile Pettit, George Kiener, Stephen Kistley, Johnny Black, all 802; Ann Scott, 6; Edmond J. Bostrom, 10; George H. (Midge) McGee, 10; Richard Fisher, Walter G. Hunt, R. W. Rauch, all 802; Edward Cornelius, 380; Alfred Senechal, 16; Sam Kallu, 1; Elven V. Herring, 11; George F. Mitchell, 65; Joe Rose, 4; Edith Lorand, Murray Heyman, Paul Finck, Harry Sacher, Royce E. (Doc) Brown, 10; Royce E. (Doc) Brown, 10; Royce E. (Doc) DeKarske, Hilmer Radtke, both 8; Phil Patton, Rose Courvall, both 337; Lodi Hall, 56; Emile Pettit, George Kiener, Stephen Kistley, Johnny Black, all 802; Ann Scott, 6; Edmond J. Bostrom, 10; George H. 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DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS: Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voas, Mgr., Bryant, Iowa. Sui-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. TUSCALOOSA: Masonic Hall (Colored), Joe Baker, Manager. ARIZONA PHOENIX: Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe. Newberry, Woody, Mgr. and Owner, The Old Country Club. Ship Cafe, The, Dennis K. Murphy, Owner. Taggart, Jack, Mgr., Oriental Cafe and Night Club. ARKANSAS EL DORADO: Shivera, 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, Anly, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred. Maggard, Jack. Newcorn, Cecil, Promoter. Paonessa, Ralph. Sharpe, Helen. Williams, Earl. Wilshire Bowl. MANTECA: Kaiser, Fred. OAKLAND: De Azevedo, Soares. Fauset, George. ORVILLE: Rodgers, Edw. T., Palm Grove Ballroom. SACRAMENTO: Cole, Joe. Lee, Bert. SAN FRANCISCO: Brame, Al. Kahn, Ralph. Rogers & Chase Co. Tanner, Joe (Henery). The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie. COLORADO DENVER: Yoh, Al. GRAND JUNCTION: Burns, L. L., and Partners, Operators, Harlequin Ballroom. HARTFORD: Heliborn, Louis. CONNECTICUT HARTFORD: Kantrovits, Clarence (Kay). Kaplan, Yale Kay, Clarence (Kantrovits). Russo, Joseph Shayne, Tony NEW HAVEN: Nixon, E. C., Dance Promoter. WATERBURY: Derwin, Wm. J. Fitzgerald, Jack. DELAWARE WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid." Kaye, Al.

FLORIDA CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadie's JACKSONVILLE: Sellers, Stan. MIAMI: Alexander, Chester. Davie, Willie, Owner, Rockland Palace. Donaldson, Bill. Evans, Dorothy, Inc. MIAMI BEACH: Hume, Jack. Galatis, Pete, Manager, International Restaurant. Slapsie Maxie's Frolica, Percy Hunter and Samuel Miller, Operators; Herman Stark, Manager. Nails, Frank. Wil's End Club, R. R. Reid, Manager; Charles Leverson, Owner. ORLANDO: Wells, Dr. ST. PETERSBURG: Baras, 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. GEORGIA 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 Superb Beer Co. Club Plantation. Ernest Bradley, Manager; Lawr. Wakefield, Owner. Davis, Wayne Eden Building Corporation, 411 Club, The. Hey Kelly, Owner. Fine, Jack, Owner, "Play Girls of 1938." Fox, Albert. Fox, Edward. Gentry, James J. Glucksmann, E. M., Broadway on Parade. Markes, Vince. Novak, Sarge. Quodbuch, Al. Rose, Sam. Stephen, R. J., Amusement Co. Sistare, Horace. Stanton, James B. Taftan, Mathew, Platinum Blond Revue. Taftan, Mathew, "Temptations of 1941." Thomas, Otis. EAST ST. LOUIS: Davis, C. M. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. FREEPORT: Hille, Kenneth & Fred. March, Art. GALESBURG: Clark Horace G. KANKAKEE: Havener, Mrs. Theresa, Prop., Dreamland. LA GRANGE: Haeger, Robert. Kwaan 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, Keith Theatre. Richardson, Vaughn, Pine Ridge Follies. MARION: Horne, W. S. Idle Hour Recreation Club. MISHAWAKA: McDonough, Jack. Rose Ballroom. Wally Elwood. ROME CITY: Kintzel, Stanley.

SOUTH BEND: DeLeury - Reeder Advertising Agency. VINNENNES: Vachet, Edward M. IOWA AUDUBON: American Legion Auxiliary. Hollenbeck, Mrs. Mary. BRYANT: Voss, A. J., Mgr., Rainbow Gardens. CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom. Jurgenson, F. H. Watson, N. C. CLINTON: H. H. Bolick, Manager, Lafayette Hotel. DES MOINES: Hughes, R. E., Publisher, Iowa Unionist. LeMan, Art. Young, Eugene R. EAGLE GROVE: Orr, Jesse. IOWA CITY: Fowler, Steve. MARION: Jurgensen, F. H. OTTUMWA: Baker, C. G. WEAVER: 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. Mid-West Sportsmen Association. WICHITA: Bedinger, John. KENTUCKY HOPKINSVILLE: Steele, Lester. LEXINGTON: Hine, George H., Operator, Halcyon Hall. Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club. Norman, Tom. Offutt, L. A., Jr. Shelton, Fred. Walker, Norval. Wilson, James H. MIDDLESBORO: Green, Jimmie. PADUCAH: Vickers, Jimmie, Booker's License 2511. LOUISIANA NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Hosier, 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. Lipsey, J. C. Mason, Harold, Proprietor, Club Astoria. New Broadway Hotel. BETHESDA: Hodges, Edwin A. MASSACHUSETTS BOSTON: Demeter Zachareff Concert Management. Grace, Max L. Jenkins, Gordon. Losses, William. Paladino, Rocky. Sullivan, J. Arnold, Bookers' License No. 150. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Batastini, Eugene. LOWELL: Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel. NORTH WEYMOUTH: Pearl, Morey, 3A Manor, formerly known as "Poopsy'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. Niedzelski, Harry. Walther, Dr. Howard

DETROIT: Advance Theatrical Operation Corp., Jack Broder, President. Ammor Record Company. Berman, S. R. Bologna, Sam, Imperial Club. Bommarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The. Malloy, James O'Malley, Jack. Paradise Cave 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. MICHIGAN: Bodelto, Clarence, Manager, Jeff's. MENOMINEE: Doran, Francis, Jordan College. MONTAGUE: Rochdale Inn. NORWAY: Valencia Ballroom, Louis Zadra, Manager. ROUND LAKE: Gordon, Don S., Manager, Round Lake Casino. MINNESOTA ALEXANDRIA: Crest Club, Frank Gasmer. BEMEDI: Foster, Floyd, Owner, Merry Mixers Tavern. CALLEDONIA: Elton, Rudy. FAIRMONT: Graham, H. R. GARDEN CITY: Conkling, Harold C. GREENO: Green, O. M. GRAND RAPIDS: Watton, Ray, and Rainbow Club. MINNIBING: Pitmon, Earl. LUVERNE: Bennett, J. W. OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike. ST. PAUL: Fox, S. M. WINONA: Czapliewski, Harry J., Owner, Manhattan Night Club. MISSISSIPPI GREENVILLE: Pollard, Fenord. JACKSON: Perry, T. G. MISSOURI CAPE GIRARDEAU: Gilkison, Lorene. Moonlight Club. CEDAR CITY: Jubilee Village. KANSAS CITY: Antonello, John Cox, Mrs. Evelyn Fox, S. M. Holm, Maynard G. Lucile Paraday Nite Club. Sam D. and Lucille Webb, Managers. Thudlum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. LEBANON: Kay, Frank. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Manager, Ballroom, Winnwood Beach. ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Caruth, James, Cafe Society. Johnson, Jesse. SIKESTON: Boyer, Hubert. MONTANA FORSYTH: Allison, J. NEBRASKA COLUMBUS: Molst, Don. GRAND ISLAND: Scott, S. F. KEARNEY: Field, H. E., Manager, 1733 Club. LINCOLN: Johnson, Max. OMAHA: Davis, Clyde E. Women's Omaha Credit Breakfast Club. NEVADA ELY: Folsom, Mrs. Ruby, Chicken Shack. NEW JERSEY ARCOLA: Corriston, Eddie. White, Joseph. ASBURY PARK: Richardson, Harry. White, William. ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. Larosa, Tony. Lockman, Harvey. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Towers Ballroom. Pearson Lesay and Victor Potamkin, Managers.

CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. EATONTOWN: Scherl, Anthony, Owner, Dubonette Room. LAKEWOOD: Patt, Arthur, mgr., Hotel Plaza. MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo. NEWARK: Clark, Fred R. Kruvant, Norman. N. A. A. C. P. Robinson, Oliver, Mummies Club. Royal, Ernest. Santoro, V. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond. ORANGE: Schlesinger, M. S. PATERSON: Marsh, James. Piedmont Social Club. Pyatt, Joseph. Riverview Casino. PRINCETON: Lawrence, Paul. SOMERS POINT: Dean, Mrs. Jeannette Leigh, Stockton. TRENTON: Laramore, J. Dory. UNION CITY: Head, John E., Owner, and Mr. Scott, Manager, Back Stage Club. WANAQUE: Maurice, Ralph, operator, Ross - Fenton Farms. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike. NEW MEXICO ALBUQUERQUE: Maertz, Otis. NEW YORK ALBANY: Bradt, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Goblet, The. O'Meara, Jack, Booker's License 2816. ARMONK: Embassy Associates. BINGHAMTON: Bentley, Bert. BOWENBURG: Carlson, D. L. St. Bonaventure College. BROOKLYN: Graymont, A. C. Hared Productions Corp. Puma, James. BUFFALO: Christiano, Frank. Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club. King, Geo., Productions Co. Michaels, Max. Shultz, E. H. Watts, Charles J. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Coban, Mrs. A. ELMIRA: Goodwin, Madalyn. FALLOURG: Zeiger Hotel. GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn. JAMESTOWN: Lindstrom & Meyer. KAUONIA LAKE: Mayfair, The. LACKAWANNA: Chic's Tavern, Louis Clearrell, Proprietor. LARCHMONT: Morris, Donald. Theta Kappa Omega Fraternity. LOCKPORT: Club Riviera, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All American Entertainment. Callicchio, Dominick. Campbell, Norman. Castella, A. Chiassari, Co. Cotton Club. Currie, Robert W., formerly held Booker's License No. 2595. Davison, Jules. Denton Boys. Diener & Dorakind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Foreman, Jean. Fotoshop, Inc. Far Dressing & Dyeing Salesmen's Union. Glyde O 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. Kats, 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. 803). Lyon, Allen (also known as Arthur Lee). Makler, Harry, Manager, Folley Theatre (Brooklyn). Masooni, Charles.

Maybohm, Col. Fedor. Miller, James. Montello, R. Moore, Al. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way," Carl Reed, Manager. Rogers, Harry, owner, "Frisco Follies". Rosenoer, Adolph and Sykes, Operators, Royal Tours of Mexico Agency. Russell, Alfred. Seidner, Charles. Shayne, Tony, Promoter. Solomonoff, Henry. South Seas, Inc., Abner J. Rubin. "SO" Shampoo Company. Spencer, Lou. Stein, Ben. Stein, Norman. Superior 25 Club, Inc. Wade, Frank. Wee & Leventhal, Inc. Weinstein, Joe. Wilder Operating Co. Winosky. NIAGARA FALLS: Paness, Joseph, connected with Midway Park. PORT KENT: Klages, Henry C., Owner, the Mountain View House. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Loyal, George. Poylsifer, E. H. Valenti, Sam. SARATOGA: Sullivan, Peter. Owner, Piping Rock Restaurant. SCHENECTADY: Gibbons, John F. Magill, Andrew. SUFFERN: Armitage, Walter, President, County Theatre. SYRACUSE: Feinglos, Norman. Horton, Don. Syracuse Musical Club. TONAWANDA: Shuman, George, Operator, Hollywood Restaurant. TROY: DeSina, Manuel. TUCKAHOE: Birnbaum, Murray. Roden, Walter. UTICA: Moinioux, Alex. VALHALLA: Twin Palms Restaurant. John Masl, proprietor. WHITE PLAINS: Hechiris Corporation. Rel. Les. WHITEBORO: Guido, Lawrence. LONG ISLAND, N. Y. HICKSVILLE: Seever, Mgr., Hicksville Theatre. LINDENBURG: Fox, Frank W. NORTH CAROLINA ASHEVILLE: Pitmon, Earl. CAROLINA BEACH: Palas Royal Restaurant. Chris Economides, Owner. DURHAM: Alston, L. W. Ferrall, George. Milla, J. N. Pratt, Fred. FAYETTEVILLE: Bethune, C. B. HIGH POINT: Trumpeters' Club, The, J. W. Bennett, President. KINGSTON: Courie, E. F. RALEIGH: Charles T. Norwood Post, American Legion. WILLIAMSTON: Grey, A. J. WINSTON-SALEM: Payne, Miss L. NORTH DAKOTA BISMARCK: Coman, L. R. Coman's Court. OHIO AKRON: Brady Lake Dance Pavilion. Pullman Cafe, George Subrin, Owner and Manager. Millard, Jack, Manager and Lessee, Merry-Go-Round. CANTON: Bender, Harvey. Holt, Jack. CHILLICOTHE: Rutherford, C. E., Manager, Club Bavarian. Scott, Richard. CINCINNATI: Anderson, Albert, Booker's License 2956. Black, Floyd. Carpenter, Richard. Einhorn, Harry. Jones, John. Kolb, Matt. Lantz, Myer (Blackie). Lee, Eugene. Overton, Harold. Rainey, Lee. Reider, Sam. Williamson, Horace G., Manager, Williamson Entertainment Bureau. CLEVELAND: Amata, Carl & Mary, Green Derby Cafe. Barker, William R. Slovak Radio Club. John J. Weber, president; John J. Biro, secretary. Tustone, Valma. Weisenberg, Nate, Mgr., Mayfair or Euclid Casino. COLUMBUS: Askins, Lane. Askins, Mary. Bell, Edward, Club Lincoln. Bellinger, C. Robert. DAYTON: Stapp, Phillip B. Victor Hugo Restaurant. DELAWARE: Bellinger, C. Robert. DELVIA: Cornish, D. H. Elyria Hotel. FINSLAY: Bellinger, C. Robert.

KENT:
Sophomore Class of Kent State University, James Ryback, President.

MARIETTA:
Morris, H. W.

MEDINA:
Brandow, Paul.

OXFORD:
Dayton-Miami Association, Wm. F. Drees, President.

PORTSMOUTH:
Smith, Phil.

BANDUSKY:
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.

WARREN:
Windom, Chester.
Young, Lin.

YOUNGSTOWN:
Elmhurst, 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.
McHunt, Arthur.
Moana Company, The
Randazzo, Jack.
Tate, W. J.

OREGON

ASHLAND:
Halasa, Kermit, operator, The Chateau.

HERMISTON:
Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALBUQUERQUE:
Cannon, Robert.
Young Republican Club.
Guinn, Otis

ALLENTOWN:
Connors, Earl.
Sedley, Roy.

BRADFORD:
Fizzel, Francis A.

BROWNVILLE:
Hill, Clifford, President, Triangle Amusement.

BYRN MAWR:
Foard, Mrs. H. J. M.

CANONSBURG:
Vlachos, Tom.

CHESTER:
Clarion:

Birocco, J. E.
Smith, Richard
Rending, Albert A.

COLUMBIA:
Hardy, Ed.

COMEAU LAKE:
Yaras, Max.

DRUMS:
Green Gables.

ELMHURST:
Watro, John, Mgr., Showboat Grill.

EMPORIUM:
McNarney, W. S.

ERIE:
Oliver, Edward.

FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President.

HARRISBURG:
Reeves, William T.
Waters, B. N.

KELAYRES:
Condors, Joseph

LANCASTER:
Farker, A. R.
Weinbrom, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MT. CARMEL:
Mayfair Club, John Pogesky and John Ballent, Mgrs.

NEW CASTLE:
Bondurant, Harry

NEW KENNINGTON (Arad):
Morgan, Clyde, Prop., House of Morgan

PHILADELPHIA:
Arcadia, The International Restaurant.
Berg, Phil, Theatrical Manager.
Bryant, G. Hodges
Bubeck, Carl F.
Engineers' Union, Local 835.
Fabiani, Ray
Garcla, Lou, formerly held Booker's License 2620
Glass, Davey.
Hirst, Issy.
McShain, John
Philadelphia Federation of the Blind.
Philadelphia Gardens, Inc.
Roths, Otto
Street, Benny.
Willner, Mr. and Mrs. Max.

PITTSBURGH:
Anania, Flores.
Bland's Night Club.
Matesic, Frank.
Sala, Joseph M., owner, El Chico Cafe.

READING:
Nally, Bernard

RIDGEWAY:
Benigni, Silvio.

SHARON:
Marino & Cohn, former Operators, Clover Club.

STAFFORD:
McClain, R. K., Spread Eagle Inn.
Poinsette, Walter.

WASHINGTON:
Athens, Peter, Mgr., Washington Cocktail Lounge.

WEST LIZABETH:
Johnson, Edward.

WILKES-BARRE:
Coben, Harry.
Kostey, William.
McKane, James.

WILLIAMSPORT:
Young Men's Bureau of the Williamsport Community Trade Association.

WYOMISSING:
Lunine, Samuel M.

YATESVILLE:
Blanco, Joseph, Operator, Club Mayfair.

YORK:
Weinbrom, Joe.

RHODE ISLAND

NORWOOD:
D'Antuono, Joe.
D'Antuono, Mike.

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmith, John, Promoter.
Kronson, Charles, Promoter.
Moore, Al.

WARWICK:
D'Antuono, Joe.
D'Antuono, Mike.

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James.

GREENVILLE:
Allen, E. W.
Bryant, G. Hodges
Fields, Charles B.
Goodman, H. E., Manager, The Pines.
Jackson, Rufus
National Home Show

ROCK HILLS:
Rolax, Kid.
Wright, Wilford.

SPARTANBURG:
Holcome, H. C.

SOUTH DAKOTA

BERESFORD:
Muhlenkott, Mike.

LEBANON:
Schneider, Joseph M.

SIOUX FALLS:
Magee, Floyd

TRIPPE:
Maxwell, J. E.

VANKTON:
Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

BRISTOL:
Pinehurst Country Club, J. C. Rates, Manager.

CHATTANOOGA:
Doddy, Nathan.
Reeves, Harry A.

JACKSON:
Clark, Dave.

JOHNSON CITY:
Watkins, W. M., Mgr., The Lark Club.

MEMPHIS:
Atkinson Elmer.
Hulbert, Maurice.

NASHVILLE:
Carter, Robert T.
Eakle, J. C.

TULLAHOMA:
Fountain Club

TEXAS

ABILENE:
Sphinx Club.

AMARILLO:
Cox, Milton.

AUSTIN:
Franks, Tony
Howlett, Henry.

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Carnahan, R. H.
Goldberg, Bernard.
Johnson, Clarence M.

FORT WORTH:
Bowers, J. W.
Carnahan, Robert
Coo Coo Club.
Merritt, Morris John.
Smith, J. F.

SALVESTON:
Evans, Bob
Page, Alex.
Purple Circle Social Club.

HENDERSON:
Wright, Robert

HOUSTON:
Grigsby, J. B.
Merritt, Morris John
Orchestra Service of America.

Richardson, O. K.
Robinson, Paul.

LONGVIEW:
Ryan, A. L.

PALESTINE:
Earl, J. W.

PORT ARTHUR:
Lighthouse, The, Jack Meyers, Manager.
Silver Slipper Night Club,
Y. B. Berwick, Manager.

TEXARKANA:
Gant, Arthur.

TYLER:
Mayfair Ballroom.
Mayfair Club, Max Gillilan, Manager.
Tyler Entertainment Co.

WACO:
Williams, J. R.

WICHITA FALLS:
Dibbles, C.
Malone, Eddie, Mgr., The Barn.

UTAH

SALT LAKE CITY:
Allan, George A.

VERMONT

BURLINGTON:
Thomas, Ray

VIRGINIA

NORFOLK:
DeWitt Music Corporation, U. H. Maxey, president; C. Coates, vice-president.

MORTON:
Pegram, Mrs. Erma.

ROANOKE:
Harris, Stanley.
Morris, Robert F., Manager, Radio Artists' Service.
Wilson, Sol., Mgr., Royal Casino.

WASHINGTON

WOODLAND:
Martin, Mrs. Edith.

WEST VIRGINIA

BLUEFIELD:
Brooks, Lawson.
Florence, C. A.
Thompson, Charles G.

CHARLESTON:
Brandon, William.
Corey, LaBabe
Hargreave, Paul
White, R. L., Capitol Book- ing Agency.
White, Ernest B.

FAIRMONT:
Carpenter, Samuel H.

PARKERSBURG:
Club Nightingale, Mrs. Ida McClumphy, Manager; Edwin Miller, Proprietor.

WISCONSIN

ALMA CENTER:
Dvorak, Joseph, Operator, Ruth's Hall.

ALMOND:
Bernatos, George, Two Lakes Pavilion.

APPLETON:
Konzelman, E.
Miller, Earl.

ARCADIA:
Schade, Cyril.

BARABOO:
Ingham, Paul L.

DAKOTA:
Parsarelli, Arthur.

EAGLE RIVER:
Denoyer, A. J.

HEAFFORD JUNCTION:
Killinski, Phil, Prop., Phil's Lake Nakomis Resort.

JUMP RIVER:
Erickson, John, Manager, Community Hall.

KESHENA:
American Legion Auxiliary, Long, Matilda.

LA CROSE:
Mueller, Otto.

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale.

MERRILL:
Buttery, "F.", 120th Field Artillery.
Goetsch's Nite Club, Ben Goetsch, Owner.

MILWAUKEE:
Cuhle, Iva.

MY CALVARY:
Sijack, 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, August W.
Sicilia, N., proprietor, Club Flamingo.

BLING:
Bue, Andy, alias Buege.

SPLIT ROCK:
Fahlitz, Joe, Manager, Split Rock Ballroom.

STURGEON BAY:
DeFoe, F. G.
Larsheid, Mrs. George

TIGERTON:
Miechlake, Ed., Manager, Tigerton Della Resort.

TOMAH:
Cramm, E. L.

WAUSAU:
Vogel, Charles.

WAUTOMA:
Passarelli, Arthur

WEYAUWEGA:
Waupaca County Fair Association.

WYOMING

CASPER:
Schmitt, A. E.

ORIN JUNCTION:
Queen, W., Queen's Dance Hall.

DISTRICT OF COLUMBIA

WASHINGTON:
Berenguer, A. C.
Burrroughs, H. F., Jr.
Dykes, John (Jim), Prop., Dykes' Stockade
Flagship, Inc.
Frattone, James
Furedy, E. S., Manager, Trans Lux Hour Glass.
Hayden, Phil.
Hodges, Edwin A.
Hule, Lm, Mgr., Casino Royal, formerly known as La Patee.
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:
Dowseley, C. L.

ONTARIO

CORUNNA:
Pier, William Richardson, Proprietor.

HAMILTON:
Dumbells Amusement Co.

NEW BRUNTO:
Leale, George.

TORONTO:
Andrews, J. Brock.
Central Toronto Liberal Social Club.
Chin Up Producers, Ltd., Roly Young, Manager.
Clarke, David.
Cockerill, W. H.
Eden, Leonard.
Henderson, W. J.
LeSalle, Fred, Fred La-Salle Attractions.
Urban, Mrs. Marie.

QUEBEC

MONTREAL:
Auger, Henry.
Desautels, C. B.
Sourkes, Irving.

QUEBEC CITY:
Sourkes, Irving

ST. MARGUERITE:
Domaine d'Estereil, Mr. Ouellette, Mgr.

VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet.
Bert Smith Revue.
Bigley, Mel. O.
Baugh, Mrs. Mary
Blake, Milton (also known as Manuel Blanke and Tom Kent).
Blanke, Manuel (also known as Milton Blake and Tom Kent).

Blaufox, Paul, Manager, Poo Bee Gee Production Co., Inc.
Brau, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy Hollywood Co."
Bruce, Howard, Hollywood Star Doubles.
Brugler, Harold
Carr, June, and Her Parisienne Creations.
Carroll, Sam
Currie, Mr. and Mrs. R. C., Promoters of Fashion Shows.
Curry, R. C.
Daragh, Don
DeShon, Mr.
Edmonds, E. E., and His Enterprises.
Farrance, B. F.
Ferris, Mickey, Owner and Manager, "American Beauties on Parade".
Fitzkee, Darlel
Foley, W. R.
Fox, Sam M.
Freeman, Jack, Manager, Follies Gay Paree.
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies.
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

Laaky, Andre, Owner and Manager, Andre Laaky's French Revue.
Lawton, Miss Judith.
Lester, Ann.
London Intimate Opera Co.
McFryer, William, Promoter.
McKay, Gall B., Promoter.
McKinley, N. M.
Monmouth County Firemen's Association.
Monoff, Yvonne.
Mosher, Woody (Paul Woody)
Nash, L. J.
Platinum Blond Revue.
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Follies.
Robinson, Paul
Rogers, Harry, owner, "Frisco Follies".
Rosa, Hal J.
Ross, Hal J., Enterprises.
Russell, Ross, Manager, "Shanghai Nights Revue".
Shavitch, Vladimir.
Singer, Leo, Singer's Midgits Snyder, Sam, Owner, International Water Follies.
Spangler, Les.
Stone, Louis, Promoter
Sunbrock, Larry, Wild West Rodeo, Circus & Thrill Show.
Tafan, Mathew.
Temptations of 1941.
Thompson, J. Nelson, Promoter.
Todd, Jack, Promoter.
"Uncle Ezra Smith Barn Dance Follies Co."
Waltner, Marie, Promoter.
Welsh Finn and Jack Schenck, Theatrical Promoters.
White, Jack, Promoter of Style Shows.
Wiley, Walter C., Promoter of the "Jitterbug Jam-boree."

Williams, Frederick
Wolfe, Dr. J. A.
Woody, Paul (Woody Mosher)
Yokel, Alex, Theatrical Promoter.
"Zorine and Her Nudata."

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 Theatre.

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Manager.

PHILADELPHIA:
Apollo Theatre.
Bijou Theatre.
Lincoln Theatre.

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Chain Theatrical Enterprises.

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Barrington Band, Camden, N. J.
Cincinnati Gas and Electric Band, Cincinnati, Ohio.
Convention City Band, Kingston, N. Y.
Crowell Publishing Co. Band, Springfield, Ohio.
East Syracuse Boys' Band, Syracuse, N. Y.
Firemen's and Policemen's Band, Niagara Falls, N. Y.
Gay, Jimmie, Band, Avenel, N. J.
German-American Musicians' Association Band, Buffalo, N. Y.
Kryl, Bohumir, and his Band, Chicago, Ill.
Liberty Band, Emaus, Pa.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Mackert, Frank, and His Lorain City Band, Lorain, O.
Southern Pacific American Legion Post Band, San Francisco, Calif.
Southern Pacific Club Band, San Francisco, Calif.
Varel, Joseph, and His Juvenile Band, Breesee, Ill.

Canadian Cowboys' Dance Orchestra, London, Ont., Canada.
Carone, Ty (Thomas Caramide), and his Orchestra, Utica, N. Y.
Clarks, Juanita Mountaineers Orchestra, pokane, Wash.
Corallo, Edward, and his Rhode Islanders' Orchestra, Syracuse, N. Y.
Cragin, Knobel, and his Iowa Tamblers 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.
Gouldner, Rene, Orchestra, Wichita, Kan.
Griffith, Chet, and His Orchestra, Spokane, Wash.
Hoffman, Monk, Orchestra, Quincy, Illinois.
Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.
Hopkins Old-Time Orchestra, Calgary, Alta., Canada.
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.
Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis.
Kepp, Karl, and his Orchestra, Edgerton, Wis.
Kneeland, Jack, Orchestra, Leone, Bug, and Orchestra, Akron, Ohio.
Los Gatos Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.
Ludwig, Zaza, Orchestra, Manchester, N. H.
Merle, Marilyn, and Her Orchestra, Berkeley, Calif.
Mitoslavich, Charles, and Orchestra, Stockton, Calif.
NBC Ambassadors Orchestra, Roanoke, Va.
Oliver, Al., and His Harwallians, Edmonton, Alta., Canada.
Pedycord, John, Orchestra Leader, Winston - Salem, N. C.
Porcella, George, Orchestra, Gilroy, Calif.
Shank, Jimmy, Orchestra, Columbia, Pa.
Shultise, Walter, and his Orchestra, Highland Park, N. J.
Sterbenz, Stan, Orchestra, Valparaiso, Ind.
St. Onge Orchestra, West Davenport, N. Y.
Stone, Leo N., Orchestra, Hartford, Conn.
Strubel, Wm. "Bill", and his Orchestra, Berkeley, Calif.
Swift Jewel Cowboys Orchestra, Little Rock, Ark.
Tremlett, Burnie, and his Orchestra, Morris, N. Y.
Troubadours Orchestra, Frankfort, Ky.
Uncle Lem and His Mountain Boys' Orchestra, Portland, Maine.
Warren, Shorty (Michael Warlianka), and his Orchestra, Rahway, N. J.
Wiesniakow Orchestra, John Tuchapski, leader, Woonsocket, R. I.
Williams' Orchestra, Mt. Pleasant, Iowa.
Woodards, Jimmy, Orchestra, Wilson, N. C.

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:
Serita 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.
Triona, Philip.

VISALIA:
Sierra Ballroom, Mr. Hendricks, owner.

PARKS, BEACHES and GARDENS

Edgewood Park, Manager
Howard, Bloomington, Ill.
Forest Amusement Park, Memphis, Tenn.
Grant Town Hall & Park, George Kuperanik, Grant Town, W. Va.
Greystone Roof Garden, R. Fergus, 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.
Benn, Nick, Orchestra, Poughkeepsie, N. Y.
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.
Boston Symphony Orchestra, Boston, Mass.
Cairns, Cy, and His Orchestra, Saskatoon, Sask., Canada.

CONNECTICUT

BRISTOL:
LeBrun, Alfred J.

HARTFORD:
Newington:

Red Oak and Philip Silver-smith, managers.
Doyle, Dan.

POMFRET:
Pomfret School.

SOUTHINGTON:
Connecticut Inn, John Iannini, Prop.

SOUTH NORWALK:
Evans, Greek.

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:

AUGUSTA:
Delmar Casino

ILLINOIS

CHARLESTON:
Coles County Fair

CHICAGO:
Amusement Service Co. Associated Radio Artists' Bureau, Al. A. Travers, Proprietor.
Bernet, Sunny.
Frear Show, Century of Progress Exposition, Duke Mills, Proprietor.

Kryl, Bohumir Opera Club. Sherman, E. G. Zenith Radio Corporation...

MARQUETTE: Gravaet High School Band. Johnston, Martin M. Presque Isle Band Shell...

ROSENDALE: Williams Lake Hotel, Walter Williams, Mgr. WINDSOR BEACH: Coveleigh Club...

READING: Andy's Night Club, Andrew Ernesto, Proprietor. Park Cafe, The, George Stephens, Manager...

STOUGHTON: Club Barber. SUPERIOR: Willett, John. WAUKESHA: Clover Club...

NEW BEDFORD: Bayliss Square Theatre. ROXBURY: Liberty Theatre. MICHIGAN...

INDIANA: BICKNELL: Knox County Fair Assn. EVANSVILLE: Adams, Frank, Fox, Ben...

MINNESOTA: FARIBAULT: Kelley Inn, Kelley Davis, Owner. MINNEAPOLIS: Borchart, Charles...

NORTH CAROLINA: CAROLINA BEACH: Carolina Club and Management. CHARLOTTE: Associated Orchestra Corporation...

RHODE ISLAND: BRISTOL: Bristol Casino, Wm. Viens, Manager. PROVIDENCE: Bangor, Rubes...

WYOMING: CASPER: Whinnery, C. L., Booking Agent. DISTRICT OF COLUMBIA...

NEW JERSEY: BOGOTA: Queen Ann Theatre. JERSEY CITY: Palace Theatre. LYNDHURST: Ritz Theatre...

IOWA: CEDAR RAPIDS: Jurgensen, F. H. DES MOINES: Reed, Harley, Mgr., Avon Lake...

NEBRASKA: EMERALD: Sunset Party House, H. E. Nourse and J. L. Stroud, Managers...

OHIO: ALLIANCE: Curtis, Warren. AKRON: Mallo's Club. AVON: North Ridge Tavern...

TENNESSEE: MEMPHIS: Malco Theatres, Inc. TEXAS: CORPUS CHRISTI: Driscoll Hotel...

CANADA: LONDON: Palm Grove. MARYLAND: MARYLAND: Mercer, Hugh W. MICHIGAN...

NEW YORK: BEACON: Beacon Theatre. BROWX: President Theatre. BROOKLYN: Brooklyn Little Theatre...

KANSAS: JUNCTION CITY: Geary County Labor Union. BALINA: Cottage Inn Dance Pavilion...

NEW JERSEY: ATLANTIC CITY: Dude Ranch. Hellig's Restaurant. Imhof, Frank...

OKLAHOMA: OKLAHOMA CITY: Buttrick, L. E. Walters, Jules, Jr., Manager and Promoter...

UTAH: BALT LAKE CITY: Cromar, Jack, alias Little Jack Horner. VIRGINIA...

ONTARIO: MISCCELLANEOUS: Del Monte, J. P. Ellis, Robert W., Dance Promoter...

OHIO: AKRON: DeLuxe Theatre. OKLAHOMA: BLACKWELL: Bays Theatre...

KENTUCKY: LOUISVILLE: Offutt, L. A., Jr. Trianon Nite Club, C. O. Allen, Proprietor...

NEW YORK: ALLEGANY: Park Hotel. BEACON: The Mt. Beacon, L. D. Lodge, Prop...

PENNSYLVANIA: AMBRIDGE: Klemick, Vaclaw (Victor), Director, Community Band...

WASHINGTON: WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park. WEST VIRGINIA...

MISSOURI: ST. LOUIS: Ambassador Theatre. Fox Theatre. Loew's State Theatre...

TEXAS: BALBOA PARK: Globe Theatre. GRIDLEY: Butte Theatre. LOS ANGELES: Follies Theatre...

AT LIBERTY

AT LIBERTY—French Horn, double Violin; experienced orchestra and band; Union; available immediately. Ted Mayhall, 630 North 6th, Quincy, Ill.

AT LIBERTY—Guitarist, experienced; good reader, fake, solid rhythm; fine Christian type solos; electric equipment; have "400"; Gibson Guitar; vocals; age 24; member Local 255; cut or no notice. Paul Nadenicek, 318 Pearl St., Yankton, S. D.

AT LIBERTY—French Horn, has one more year to attend high school, wishes to locate with symphony; experience and reference, New Orleans Symphony. Vincent Orso, Jr., 3610 Elaine St., New Orleans, La.

AT LIBERTY—Sixty-one inches of hot drumming, would like break with steady dance band and sound contrast at living wage; 30 years old, neat, steady, draft exempt; 9 years' experience; prefers close to home or in or around Pittsburgh. Mack Hodgkiss, North 9th St., Martins Ferry, Ohio.

AT LIBERTY—Colored Hammond Organist, desires position in any place of distinction; prefer hotels, cocktail lounges, theatres; 18 years' experience, excellent references; Union; can furnish pianist, Reginald R. Smith, 405 Eagle St., Buffalo, N. Y.

FOR SALE OR EXCHANGE

FOR SALE—Private collection of fine old violins and 'Cello in excellent playing condition; will sell individually at very reasonable prices; fine opportunity for teachers; state approximate prices of instruments desired. Leo Tostowyk, 208 Alden Ave., New Haven, Conn.

FOR SALE—An exceptionally fine Italian Bass, Joanes Gagliano Neapoli, 1804; condition and tone excellent; also Antonio Casini 'Cello for solo work; further information from Sol Pfeiffer, 2102 Regent Place, Brooklyn, N. Y.

FOR SALE—14 Violins and 3 Violas, all handmade, \$100 each; compare with any \$200 instrument you please; write for information, John Schroefner, 205 10th Ave., Antigo, Wis.

FOR SALE—"A" Penzel Clarinet, articulated G sharp, seven ring, good condition except pads; including case and accessories; \$30 C.O.D. I. B. Tshudy, Route 5, Lancaster, Pa.

FOR SALE—Deagan Vibraharp, No. 145, 3 1/2 years old; good condition; bars have excellent tone; no overtones; four plywood cases; worth \$325; what's your offer? John Seitz, 821 1/2 W. Lawrence, Springfield, Ill.

FOR SALE—Several Double Bass C String Extension Machines, Wilfred J. Bachelider, Apt. 2-A, 3402 Taylor Ter., Philadelphia, Pa. Phone Dewey 6649.

FOR SALE—Advanced course for the Double Bass; études and concert pieces by Franz Simandl, 9 volumes with separate piano accompaniment; Adolf Misch Zweite Sonata Double Bass with Piano; Wagner and R. Strauss orchestral studies. N. Toscano, 227 West 17th St., Norfolk, Va.

FOR SALE—Wurlitzer Harp, Style I, Double Action; number of strings, 43; height, 66 inches; good condition; price, \$300; also Single Action Harp, Erard, price \$50. N. Toscano, 227 West 17th St., Norfolk, Va.

FOR SALE—Loree Oboe, made by elder Loree; fine tone quality and intonation; plateau keys; has been completely overhauled, therefore is in excellent mechanical adjustment. Edward Thomas, 8450 East End, Chicago, Ill.

FOR SALE—Buffet Oboe, Paris; perfect condition; 16-key, military system; worth \$400, will sell for \$250. Charles I. Shellow, 7742 Kingston Ave., Chicago, Ill.

FOR SALE—Music Library, about 300 standard and popular orchestrations, complete for dance band, \$25; also seven beautiful music stands (white), lightweight with shields and cases, \$12; going in army; list or details on request, Jimmy Pennington, P. O. Box 6726, Philadelphia, Pa.

FOR SALE—Accordion, "Maestro" Dallape; excellent condition, \$750 cash; call in person or write, Leonard Martikonis, 1209 State St., DeKalb, Ill.

FOR SALE—Steel Guitarists attention; large tone cabinet for playing in standing position; exclusive design, walnut and zebra wood; 12-inch speaker and amplifier can be mounted in cabinet; will sacrifice; also Gibson Electric Steel Guitar and amplifier; write for photo and description of one or all items. Dan Doublenont, 612 West 4th, Marion, Ind.

FOR SALE—E flat and F Trumpet, V. Bach; Brass, silver trimmed; good condition; used little, \$50. H. G. Durnell, Box 111, Bartlesville, Okla.

WANTED

WANTED—Several Selmer B flat Clarinets, 17 keys, 6 rings; will pay cash; must have two days' trial; will pay all delivery charges. Emil Schmachtenberg, 225 Wedgewood Ave., Cincinnati, Ohio.

You help someone you know... when you give to the **USO**



Answers to MUSICAL QUIZ

(Questions on Page Twenty-three)

1. "Over There", George M. Cohan.
"Night and Day", Cole Porter.
"Smoke Gets in Your Eyes", Jerome Kern.
"Tea for Two", Vincent Youmans.
"The Man I Love", George Gershwin.
"Ah, Sweet Mystery of Life", Victor Herbert.
"Oh, How I Hate to Get up in the Morning", Irving Berlin.
2. (a) George Frederic Handel.
(b) Franz Josef Haydn.
(c) Peter Ilyitch Tchaikovsky.
(d) Richard Wagner.
3. From Verdi's "Rigoletto". It is "La donna è mobile", sung by the Duke of Mantua.
4. Tuba (a wooden trumpet used by herdsmen in the mountains).
sackbut (a primitive wind instrument resembling a trombone).
crwth (the national instrument of Wales).
The other three are:
cisteddfod (a singing festival of Wales).
krakowiak (a folk dance of Poland).
skalds (singing poets of ancient Scandinavia).
5. Suzuki, "Madame Butterfly".
Leporello, "Don Giovanni".
Susanna, "Le Nozze di Figaro".
Amelia, "Le Coq d'Or".
Annina, "La Traviata".
Sante, "The Secret of Suzanne".
Mallika, "Lakmé".

Grand Opera

(Continued from Page Twelve)

Bay found Fortune Gallo, general director of the Chicago company, well prepared to turn out one of the most colorful musical spectacles ever presented in the Windy City.

This was the second of two events this summer (the earlier was a Pons-Kostelanetz program) sponsored by the Chicago Opera Company and presented at Soldiers' Field, part of which was transformed into a giant opera amphitheatre. Boxes for both of the performances were sold by the Illinois Opera Guild and the money raised was turned into the Guild's recreation fund for men in uniform.

Chicago's Coming Season

TAKING in its stride the unpredictable exigencies of war, the Chicago Opera Company will open November 7th at the Civic Opera House for a five-week season. Fortune Gallo will again be general manager, and it is expected that Giovanni Martinelli will stay on as artistic director.

Opera in Chicago, teetering from the fabulous to the fantastic in three decades of past history, found itself on a rather precarious footing at the start of the 1941 season. However, with Mr. Gallo and Mr. Martinelli at the helm, the deficit was cut to one-fifth that of the previous season, and sixteen of the twenty-six performances were complete sell-outs. Hoping to better even that record, they are planning this season to revive a group of French operas, including: "Mignon", "Faust", "Carmen", "Lakmé", "Manon" and possibly "Tales of Hoffmann".

Among the artists engaged for leading roles are Lily Pons, Grace Moore, Helen Jepson, Josephine Antoine and Rose Hampton, sopranos; Gladys Swarthout and Coe Glade, contraltos; Giovanni Martinelli, Jan Klepura and Richard Crooks, tenors; Lawrence Tibbett, John Charles Thomas and Richard Bonelli, baritones, and Alexander Kipnis, basso.

South of the Border

THE Mexican Ministry of the Interior has granted Lauritz Melchior, Colette Cascosse, Giuseppe Bamboshek and Ignacio Stasfogel permits to perform in Mexico.

They are authorized to remain for a maximum of six months and to form part of a grand opera company that will play the Palace of Fine Arts during the fall season.

Stars From the States

BUENOS AIRES OPERA, presented at the Teatro Colon, is now at the height of the season, with many top-ranking American artists included on the roster. Leonard Warren has scored particularly in the title role of "Simon Boccanegra", earning praise both for his interpretation of the reckless pirate who becomes the benevolent Doge of Venice and for his expressive handling of the lyric passages. Zinka Milanov has reaped high honors for her work in this opera as well as in "Aida" and Frederick Jagel has also re-

ceived praise for his brilliant work in the two Verdi operas.

Rose Hampton, who made her South American debut at the Teatro Colon late in July, is the first American-born soprano ever to be engaged for the full season there. Gluck's "Armide" is being revived especially as a vehicle for her, and she will also appear in Strauss' "Ariadne auf Naxos" and two Wagnerian roles which she has not yet sung at the Metropolitan, Elsa in "Lohengrin" and Elisabeth in "Tannhäuser".

Bruna Castagna was re-engaged for her fifth South American season and Lauritz Melchior, veteran of many visits, is back again. Raoul Jobin has just completed his engagement at the Teatro Colon and Norman Cordon is just beginning his. Arthur Carron is also included in the tenor contingent visiting our good neighbors.

Between-the-Lines

LAURITZ MELCHIOR has a heavy schedule of sixteen concerts that will keep him busy right up to the opening of the Metropolitan season. He will appear as soloist with the Rochester, Harrisburg, Toledo and Davenport symphony orchestras.

The Drottningholm, which has made voyages on exchange of Americans and Europeans, recently had several musically known people on board: Mrs. Fortune Gallo, who had been caught in Italy at the outbreak of the war, Eva Turner, soprano, and Dorothy Benjamin Caruso, daughter of the deceased tenor, with her mother, the former Mrs. Caruso.

Vladimir Shavitch introduced his Synchro-Opera Company July 1st to the boys at Fort Hamilton, Brooklyn.

Lansing Hatfield, Metropolitan bass-baritone, sang at an open-air concert in Milwaukee August 4th and will appear at another in Toronto on September 3rd before opening his fall tour at the Worcester Festival October 7th, singing in "Elijah".

Treasurer's Report

FINES PAID DURING JULY, 1942

Alexander, Mike	15.00
Anderson, Harold	5.00
Burton, Theodore R.	10.00
Bailey, Joseph E.	5.00
Bindon, Fred	2.00
Bulger, Eddie (Barry Blue)	1.50
Bendit, Norris	25.00
Blauth, Henry	50.00
Carroll, John P.	25.00
Catino, Felix	5.00
Collins, Ray	10.00
Cleesattle, Norman	10.00
Cox, Charles L.	10.00
Duckworth, Horace	10.00
Draper, Andrew	10.00
Donahue, Al	10.00
Davila, Jose Mora	5.00
Drew, Dorothy	10.00
Elliott, Melvin	10.00
Frank, Ivan	15.00
Field, George	25.00
Grainger, William	30.00
Granger, Charles	5.00
Graziano, Anthony	10.00
Haynes, Floyd	50.00
Hurst, Frank	10.00
Hudson, Glenn	5.00
Harper, J. Ernest	5.00
Iverson, Sheldon K.	25.00
Jenkins, George	10.00
Jewell, Don	5.00
Jaggard, Samuel	5.00
Katz, Max	5.00
Koresky, Edward	5.00
Kalls, Sidney	5.00
Lee, Elroy (Lee Barron)	2.00
Maggio, Jack	50.00
McGuire, Harold	10.00
McCarthy, Harold J.	10.00
McConne, Ed G.	5.00
Norvo, Red	5.49
Palmquist, James	5.00
Paynter, Garland	8.00
Polikoff, Herman	5.00
Raunitschke, Alfred	20.00
Rosenthal, Dave	10.00
Renfro, Darrell	10.00
Rowley, Art	50.00
Rogers, Edith (Dahl)	20.00
Romanoff, Boris	10.00
Smelser, Vernon	5.00
Sabatino, Octave	5.00
Tarentino, Connie	11.37
Vieira, Manuel, Jr.	10.00
Wakefield, Foster C.	25.00
Wicken, Ronald	24.00
Whittemore, Earle	15.00
Wilfahrt, John A.	100.00
Wilcox, A. R. (Shocky)	15.00
Youmans, Troy A.	10.00
Zainer, Anthony	20.00

TOTAL FINES PAID \$ 904.42

CLAIMS PAID DURING JULY, 1942

Alexander, Van	20.00
Burton, Paul	16.15
Barrie, Dick	3.32
Beverly, Don and Gene	10.00
Baker, Ken	.86
Black, Ted	.45
Bouche, Albert	906.80
Babzin, A. E.	5.00
Chavez, Eduardo	200.00
Cohen, Paul	25.00
Carper, Bud	9.25
Cinderella Theatre	7.37
Childs, Reggie	42.57
Cook, Herb	5.00
Candullo, Joe	3.39
Casey, Robert	15.00
Denny, Jack	125.00
Donahue, Al	75.00
Davis, Johnny (Scat)	32.89
Eby, Jack	10.00
Evans, Ralph	21.56
Friml, Rudolf, Jr.	5.00
Fidler, Lew	53.35
Flashnick, Sam B.	20.00
Gordon, Gray	3.66
Gray, Louis Lew	35.00

Hutto and Lapin	41.65
Henderson, Fletcher	75.90
Hopkins, Claude	150.00
Hudson, Will	10.00
Humber, Wilson	14.50
Johnson, Hershel	25.00
Jones, Iham	325.00
Jackson, Rebecca S.	27.90
Kerr, Muriel	15.00
Lund, Lester P.	6.00
Locke, Floyd	40.00
Lotta-North Star Account	10.00
Lane, Rudolph	15.00
Mosley, Homer R.	100.00
Millender, Lucky	108.53
Mirabile, Paul	15.00
Mitford, Bert	5.00
Morgan, Clyde	25.00
McGuire, P.	50.00
McCune, Bill	39.89
Powell, Walter	25.17
Phillips, Russell	4.00
Pocahontas, Amusement Corp	6.21
Pearl, Ray	45.60
Paramount Theatre	57.63
Robbins, Myron	20.00
Ravazza, Carl	54.81
Rapp, Barney	63.72
Raschel, Jimmy	10.00
Rosine, Herb	27.00
Stein, Nathan	56.58
Stewart, W. J.	15.00
Scott, Marvin	10.63
Stepleau, Zerita M.	41.00
Sunbrook, Larry	70.00
Turner, Joe	25.00
Thomas, James	20.00
Wakefield, Foster C.	2.25
Wilson, Teddy	25.00
Wetting, George	15.00

TOTAL CLAIMS PAID \$3,340.97

Respectfully submitted,

HARRY E. BRENTON,
Financial Secretary-Treasurer.

WHAT NEXT?

Synthetic leather goods are now being made from resin derived from coal, lime and salt.

Bearings are now made of wood impregnated with lubricants, says *Nation's Business*. While they will not withstand the load, speed and high temperature of metal bearings, in some applications they outwear metal. They do not need lubricating.

Victory clothes, actually labelled wartime substitutes, will soon make their appearance. There will be socks and shirts made of skimmed milk, hats made of California redwood bark, and other innovations. Some are expected to win wide consumer acceptance; others might not turn out so well.—*Forbes Magazine*.

The Pittsburgh Corning Corporation reports that it has begun production of a new type of opaque glass, composed of myriad tiny cells, that floats like cork and can be sawed or drilled with ordinary tools. The product, known as foamglas, weighs only ten pounds per cubic foot—one-fifteenth the weight of ordinary glass. It is odorless, fireproof and vermin-proof and possesses insulating qualities, the company said.

A "victory" safety razor made of plastics and zinc is on the way, the War Production Board says. It will have a plastic handle, a zinc cap and a zinc or plastic guard. Brass and copper will be eliminated. Production will begin in a few months.

A new "Victory Fan" is made with plastic blades, cotton insulation and silver wiring. Fan propellers and gears are also now being made from impregnated plastics, which won't corrode.

When priorities deprived him of materials for his brass works in Cleveland, Leon Bloch designed a bathtub constructed of plywood and coated with a plastic. The product will be priced about 25 per cent below enameled iron tubs, he says.

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—U. S. Treasury Department.