

INTERNATIONAL MUSICIAN

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VOL. XLI

NEWARK, N. J. SEPTEMBER, 1942

NO. 3

A. F. OF M. CONCLUDES THE UNIONIZATION OF PRESENT ARTISTS

The Unionizing of the Following Solo Artists Brings to a Successful Conclusion the Campaign Started Two Years Ago. This Includes Solo Instrumentalists, Symphony Conductors, Grand Opera Conductors, Etc., Etc.

The artists whose names appear below have become members of the American Federation of Musicians since the publication of the last list in the International Musician.

| | |
|--------------------|------------------|
| Yehudi Menuhin | Violinist |
| Emanuel Feuermann* | Cellist |
| Artur Schnabel | Pianist |
| Muriel Kerr | Pianist |
| Isaac Stern | Violinist |
| Albert Coates | Conductor |
| Vitold Malcuzyński | Pianist |
| Marie Rosanoff | Cellist |
| Paula Ruvinska | Pianist |
| Webster Aitkin | Pianist |
| Juan Jose Castro | Conductor |
| Lester Hodges | Pianist |
| Hugo Balzo | Pianist |
| Hellmut Baerwald | Pianist |
| Alex. Tansman, | Composer-Pianist |

* Since deceased.

Puerto Rico Federation of Musicians Backs Federation's Stand

The following letter came unsolicited and the members thereof are not members of the American Federation of Musicians. I publish this letter and my answer thereto as I am sure that the members of the Federation will be very happy to receive this information:

FEDERACION DE MUSICOS DE PUERTO RICO
Directorio Central
Apartado 1897 Allen Esq. Tanco
SAN JUAN DE PUERTO RICO

August 27, 1942.

James C. Petrillo, Esq., President,
American Federation of Musicians,
470 Broadway, New York, N. Y.

Through the American press we have been kept informed about your decision to discontinue the recording of music by all union musicians (in continental United States) for commercial purposes. Notwithstanding the more or less legal questions risen by your constructive attitude, it aims to stop the abuse of so many radio programs whose only entertainment is recorded music, specifically not for commercial purpose as stated by the firms selling these phonographic records.

Our guild—"Federacion de Musicos de Puerto Rico"—is made up of about 820 active members covering the total territory of this United States possession. And it is my privilege to notify you that we have also ordered to discontinue all commercial recordings, spots, etc., which have always been served by our members. In a near future we will advise the musicians' and singers' guilds in Cuba and Argentina, with whom we keep very cordial relations, to adopt the same measure. Thus, your movement will be backed up by union musicians in Puerto Rico, Cuba and Argentina.

The agents of RCA Victor in Puerto Rico who are in charge of the recordings made down here have been going around stating insistently that you have withdrawn the same order. This propaganda tends to annul the resolution we have adopted which, indeed, is a moral and material backing to your decision as stated at the beginning of this communication.

Be so kind as to inform us at your earliest possible convenience—by air mail—the exact standing of this interesting question: Is your decision still holding or have you withdrawn it? Also all details of the legal questions

(Continued on Page Two)

IMPORTANT NOTICE!

Apparently confusion and misunderstanding have arisen as to necessary permission for the making of canned music of any kind.

To avoid any further confusion or misunderstanding, please be advised that as a result of the action of the Convention, this is an International matter, so that all requests for permission to make canned music must go to the President's office and that office in turn will take the matter up with the International Executive Board.

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

SONGS DO MORE THAN TNT IN WINNING WAR

Washington Demanding of Tin-Pan Alley a Song the Equivalent of "Over There" in World War I.

By DORON K. ANTRIM

A good war song is more powerful than tanks or tons of TNT in helping to win a war, history being any criterion, for a song gets under the skin of the man at home and afield and keeps his batteries charged. That's why the Capitol is demanding of Tin-Pan Alley that it give us an all-out song, the equivalent of "Over There" in World War I.

What a real action song can do for the cause, in actually turning the tide of history, has been shown again and again in the past. Take "Over There".

Seldom has Paris gone so wild with joy as on June 25, 1917, when General Pershing arrived with the first contingent of American troops. People blocked the streets for miles and women wept hysterically. The band was playing and the doughboys singing a new song. It told about America's entry into the war and gave a pledge. The Americans were pledging themselves to see it through. Since Americans and Englishmen rarely boast in their war songs, as do Germans particularly, that pledge meant something. The implications sent a wave of hope, a will to win throughout the entire Allied forces and struck fear into the enemy. General Pershing said that George M. Cohan's "Over There" was one of the potent factors in turning the tide of the last war.



Doron K. Antrim

A Flag and a Song

Few of us know that our own national anthem lifted this country out of one of the darkest hours in its history, a slough of despond that might easily have spelled defeat if continued. In September, 1814, the nation's capitol was in ruins, the government scattered, banks closed, Colonial troops deserting and the British fleet converging on Baltimore. President Madison ordered Colonel Armistead at Fort McHenry to surrender rather than have Baltimore destroyed. To buck up morale, Colonel Armistead had Mrs. Mary Pickersgill make the "largest flag in the world", to replace the old tattered one at Fort McHenry. Mrs. Pickersgill worked day and night; the flag was completed and raised over the ramparts the day before the fleet closed in and bombarded the fort.

Through the night, signal rockets and bursting bombs gave Francis Scott Key, Baltimore lawyer, held a prisoner on a British ship, occasional glimpses of this huge flag. In the gray dawn he searched the shore line eagerly and thrilled when he saw that the "flag was still there".

Released and on his way to shore, Key hastily scrawled the words of "Star-Spangled Banner" on the back of an envelope. Sung to an old tune, it soon spread all over Baltimore and the nation. The stirring strains of "Star-Spangled Banner" were like a shot in the arm to a despairing country. From it a nation took heart; a nation was reborn.

At another time during the War of 1812 a song saved a situation which might have had serious consequences. One morning a British man-of-war anchored off Scituate, Massachusetts, to land a detachment of troops. The two daughters of

(Continued on Page Seven)



YEHUDI MENUHIN

(See Page Five)

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

I take this means, on behalf of the International Executive Board and myself, of thanking the officers of Locals and also individual members who have sent me letters backing the stand of the American Federation of Musicians in the canned music fight and the Interlochen situation.

Some Locals went so far as to place "ads" in their Local newspapers advising the people in their jurisdictions that they were behind the Federation in its fight and some Locals made their stand clear in publicizing their position in their local monthly Journals. I might also say that some of these "ads" were placed by many small Locals which spent considerable money in publicizing the fact that they were in this fight 100 per cent.

I can only say that the members and local officers of the American Federation of Musicians come second to none in the labor movement in their loyalty to their parent organization and also in standing by the action of their own Convention.

JAMES C. PETRILLO, President.

International Musician

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Vol. XLI

No. 3

Official
BUSINESS
Compiled to Date

CHARTERS REVOKED

247—Victoria, B. C., Canada.
296—Columbia, Pa.
351—Princeton, Ind.
474—Moose Jaw, Sask., Canada.
598—Wenona, Ill.

CHARTER RETURNED

670—Tyler, Texas.

CONDITIONAL MEMBERSHIPS ISSUED

1613—Robert Mitchell (renewal).
1614—Victor G. Heide (renewal).
1615—Joe Mullen.
1616—Dorothy Adelphi Norworth (renewal).
1617—Danny Turner (renewal).

CONDITIONAL TRANSFER ISSUED

420—Hilten Copeland.

CHANGE OF OFFICERS

Local 36, Topeka, Kan.—Secretary, Wendell Brown, 1014 Medford Street.

Local 123, Richmond, Va.—Secretary, Gordon E. Smith, 202 Smithdeal-Massey Building, Eighth and Broad Streets.

Local 200, Paducah, Ky.—President, Clyde Springs, 2109 Park Avenue.

Local 253, Warsaw, Ind.—Secretary, Hurley Gerard, Jr., 316 South Indiana Street.

Local 298, Niagara Falls, Ont., Canada—Secretary, A. E. Newman, 934 Armoury Street.

Local 300, New London, Wis.—Secretary, E. B. Wirt, 526 East Pine St., New London, Wis.

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Local 766, Austin, Minn.—President, Clifford Block, 508 Lake Street.

Local 801, Sidney, Ohio—President, Mrs. Franklin J. Schaefer, 719 Broadway.

CHANGE OF OFFICERS' ADDRESSES

Local 157, Lynchburg, Va.—Secretary, Glenn M. Smith, 16 Rivermont Apartment.

Local 200, Paducah, Ky.—Secretary, I. Donald Farrington, 3509 Forest Circle Drive.

Local 341, Norristown, Pa.—Secretary, W. B. Hildenbrand, 624 George Street.

Local 393, Natick-Framingham, Mass.—President, Frank W. Ryan, 2 Oakland Street, Natick, Mass.; Secretary, Walter J. Brown, Elks' Home, Maple Street, Marlboro, Mass.

Local 549, Bridgeport, Conn.—President, Chauncey L. Cuffey, 70 Underwood Court, Stratford, Conn.

Local 639, Jackson, Tenn.—President, Charles McMillin, 341 Lexington Street; Secretary, Durham Myers, 450 Lafayette Street.

DEFAULTERS

Broadwell Studios, Inc., Covina, Calif., are in default of payment in the sum of \$66.00 due members of the A. F. of M.

Donald H. Hall, Palm Springs, Calif., is in default of payment in the sum of \$628.60 due members of the A. F. of M.

Gordon F. Feehan, Orlando, Fla., is in default of payment in the sum of \$280.00 due members of the A. F. of M.

Pal Amusements Co., Vidalia, Ga., is in default of payment in the sum of \$70.52 due members of the A. F. of M.

Harlan T. Stoner, Chicago, Ill., is in default of payment in the sum of \$115.00 due members of the A. F. of M.

Esquire Club, John Curtis, South Bend, Ind., is in default of payment in the sum of \$145.00 due members of the A. F. of M.

Over Flow Club, Fred Clemons and H. E. "Whitey" Clinton, managers, Wichita, Kan., is in default of payment in the sum of \$1,300.00 due members of the A. F. of M.

Fitchburg Sports Arena, Henry Bolduc, president, Fitchburg, Mass., is in default of payment in the sum of \$325.00 due members of the A. F. of M.

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

Thomas Ficklin, Pittsburgh, Pa., is in default of payment in the sum of \$391.00 due members of the A. F. of M.

Club Plantation, Kilgore, Texas, and Edna Mathews, Kilgore, Texas, are in default of payment in the sum of \$30.00 due members of the A. F. of M.

Rockbridge Theatre, Buena Vista, Va., is in default of payment in the sum of \$84.66 due members of the A. F. of M.

J. H. Aulger, Aulger Bros. Stock Co., is in default of payment in the sum of \$50.00 due members of the A. F. of M.

The Rhythm Club, Tuddy Mancuso, proprietor, New Orleans, La., is in default of payment in the sum of \$92.00 due members of the A. F. of M.

WANTED TO LOCATE

Anyone knowing the whereabouts of CHARLES EYSTER, Jr., member of Local 456, Shamokin, Pa., please contact Albert Carsto, Secretary, Local 456, A. F. of M., 125 South Franklin Street, Shamokin, Pa.

Anyone knowing the whereabouts of one ABE R. NORRIS (and/or BOBBY NORRIS), member of Local 802, New York, N. Y., last known to be in the jurisdiction of Springfield, Mass., is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of member FOWLER HAYS of Local 802, New York, N. Y., is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

Anyone knowing the whereabouts of JOHN FARMER, Jr., TONY DATO, GLENN HUNTER, all members of Local 249, Iron Mountain, Mich., is requested to communicate immediately with National Secretary Fred W. Birnbach, 39 Division Street, Newark, N. J.

THE DEATH ROLL

Allentown, Pa., Local 561—Harvey M. Kehm.

Asbury Park, N. J., Local 399—Charles E. Nieman.

Baltimore, Md., Local 40—Harry C. Welch, Nathan Naviasky.

Boston, Mass., Local No. 9—Irving Snow, George W. Goddard.

Buffalo, N. Y., Local 43—James Senno.

Chester, Pa., Local 484—Cliff Watmuff.

Chicago, Ill., Local No. 10—John Roseto (Ross), Vincenzo Cipriani, Jack Elkins, Harry P. Merz, J. A. DiPrima (Joe Prima), Ulrich Zachaty, Adolph W. Kausal.

Cincinnati, Ohio, Local 1—Charles Hild, Henry Lohman, Ned Reese.

Cleveland, Ohio, Local 4—G. Joscelyn Horridge, Carl Meyers.

Detroit, Mich., Local 5—Freeman Wayne Brozo.

Indianapolis, Ind., Local 3—Harry Hacker.

Jackson, Mich., Local 387—John "Jack" Rose.

Kansas City, Mo., Local 627—John E. Hobbs.

Los Angeles, Calif., Local 47—Gladys Kinmont Bloedale, Luciano Donatelli, Boris A. Esselby, J. B. Gaskell, Alexander Levenne.

Minneapolis, Minn., Local 73—Dave Howard.

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Newark, N. J., Local 16—Otto Krimke, Herman Green, Dane Reich.

New Orleans, La., Local 174—August W. Haase.

New York, N. Y., Local 802—Jacob L. Bauland, Edwin Goorno, Frank Guarente, James Henry Miller, Violet Kish, Frank Klein, Ralph Lipton, Pietro Mina, Robert Sachs, Louis Von Amelunxen.

Omaha, Neb., Local 70—Albert Elias, Sr., Charles W. Larsen.

Paterson, N. J., Local 248—Christopher Saal.

Peoria, Ill., Local 26—Irving Bradley.

Philadelphia, Pa., Local 77—William Herbst, M. K. Sniffen.

Poughkeepsie, N. Y., Local 238—Harold Taylor.

Rochester, N. Y., Local 66—August Arpert.

San Bernardino, Calif., Local 167—Wilson E. Gunn.

San Francisco, Calif., Local 6—Maurice Weinstein.

Schenectady, N. Y., Local 85—Dr. Frank E. White.

Seattle, Wash., Local 76—Charles Rosen, Wilhelm Cohn.

Toronto, Ont., Canada, Local 149—Luigi Romanelli.

NEW YORK STATE CONFERENCE

The annual meeting of the New York State Conference of Musicians will be held in Binghamton, N. Y., on Saturday and Sunday, September 26 and 27, 1942. The Executive Board will meet on Saturday night at 8:00 P. M., and locals wishing to present resolutions should have them ready for that meeting. All locals in the State of New York are invited to attend. For further information address John A. Cole, Secretary of New York State Conference, 288 Wall Street, Kingston, New York.

PUERTO RICO FEDERATION OF MUSICIANS BACKS FEDERATION'S STAND

(Continued from Page One)

rised. You can fully count on us for all cordial cooperation that you may deem necessary.

Truly yours,

AUGUSTO A. RODRIGUEZ,

President, Central Board,

Federation of Musicians of Puerto Rico.

President's Office

AMERICAN FEDERATION OF MUSICIANS

New York, N. Y.

September 1, 1942.

Mr. Augusto A. Rodriguez, President,

Central Board, Federation of Musicians of P. R.,

Apartado 1897, San Juan de Puerto Rico.

Dear Sir:

In answer to your interesting communication of August 27th, kindly be advised that the American Federation of Musicians has not rescinded its action in the recording and transcription fight. The musicians of the United States and Canada are not making records and transcriptions.

I would like to at this time thank you and your entire organization for the splendid support given to the American Federation of Musicians and at the same time I am glad that you see it the way we do, that the making of these recordings means the eventual destruction of the professional musicians.

I am enclosing copies of communications that I received and my answers thereto which covers our situation very clearly and I am sure that you will be very happy to receive them.

This action was not taken by me personally or by our Executive Board, it was an action taken by a convention of the American Federation of Musicians, and the musicians of the United States and Canada are behind this movement 100 per cent.

If there is anything further that you would like to know about this matter, I will be pleased at any time to keep you advised.

Very truly yours,

JAMES C. PETRILLO, President,

American Federation of Musicians.



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

—Franklin D. Roosevelt



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Treasurer's Report

FINES PAID DURING AUGUST, 1942

| | |
|--------------------------|-------|
| Ashby, Irving C. | 5.00 |
| Alexander, Mike | 15.00 |
| Anderson, Norman | 5.00 |
| Burton, Ted | 10.00 |
| Bell, Nick | 6.48 |
| Bandy, Max | 25.00 |
| Bulger, Eddie | 3.29 |
| Britto, William | 10.00 |
| Beckett, Fred | 5.00 |
| Bordeaux, Victor | 6.50 |
| Bohner, Theo. | 10.00 |
| Buckner, Milton E. | 5.00 |
| Colin, Victor | 20.00 |
| Carter, Rozier | 25.00 |
| Cappadonia, Arthur | 5.00 |
| Collins, Ray | 5.00 |
| Draper, Andrew | 15.00 |
| Davila, Jose Mora | 5.00 |
| Duke, James M. | 20.00 |
| Duckworth, Horace | 10.00 |
| Eidschun, Emil | 10.00 |
| Field, George | 15.00 |
| Gonsler, Allen | 5.00 |
| Graziano, Anthony | 10.00 |
| Garvin, Clint | 5.00 |
| George, Karl | 5.00 |
| Gordon, Dexter | 5.00 |
| Graven, Luther | 5.00 |
| Hampton, Lionel | 5.00 |
| Hartwell, James | 7.80 |
| Hanna, Rudolph | 25.00 |
| Henry, Eric | 5.00 |
| Haggerty, John | 10.00 |
| Hendricks, Dave | 7.50 |
| Infurna, Don Alfonso | 75.00 |
| Jackson, Dewey | 10.00 |
| Jacobson, H. V. | 20.40 |
| Jones, Douglas | 10.00 |
| Jonek, Harry | 3.88 |
| Jaggat, Samuel | 5.00 |
| Johnson, Jackie | 5.00 |
| Jaquet, Illinois | 5.00 |
| Jenkins, George | 5.00 |
| Kaloski, Anthony | 1.46 |
| Kirsch, Arnold | 10.00 |
| Liebmann, Oscar | 5.00 |
| Leeds, Phil | 10.00 |
| Laugeson, Harold E. | 25.00 |
| Lee, ElRoy | 19.37 |
| Lyman, Abe | 5.00 |
| Medcalf, Virgil | 10.00 |
| Margoles, Jack | 5.00 |
| Messer, Norman | 25.00 |
| McMills, James | 10.00 |
| McGuire, George | 10.00 |
| McCartney, James Maxwell | 5.13 |
| McGill, Richard | 5.00 |

| | |
|--------------------------|-----------|
| McVea, Jack | 5.00 |
| Nordeen, Russell | 25.00 |
| Newman, Joseph | 5.00 |
| Payne, Bertram | 5.00 |
| Raymond, Ralph | 5.00 |
| Rice, Paul | 5.00 |
| Rosenthal, Dave | 5.00 |
| Renfro, Darrell | 10.00 |
| Royal, Ernest | 5.00 |
| Royal, Marshall | 5.00 |
| Salter, Babe | 4.45 |
| Sluggett, Al (Harold H.) | 25.00 |
| Saunders, James | 15.00 |
| Sky, Al | 16.76 |
| Tompro, Angelo John | 25.00 |
| Veru, Anton | 13.20 |
| Vieira, Manuel, Jr. | 10.00 |
| Welk, Lawrence | 10.00 |
| Warren, Albert | 10.00 |
| Wilcox, A. R. "Shockle" | 55.00 |
| Williamson, Wendell | 5.00 |
| Wickens, Ronald | 6.00 |
| Weir, Clifford | 10.00 |
| Winburn, Anna Mae | 5.00 |
| Wood, Michael | 5.00 |
| Walker, Joe | 5.00 |
| Wilder, Joseph | 5.00 |
| | \$ 909.22 |

CLAIMS PAID DURING AUGUST, 1942

| | |
|-----------------------|--------|
| Ashby, Irving | 3.50 |
| Amstel, Felix | 25.00 |
| Alexander, Van | 20.00 |
| Andre, Mildred | 10.00 |
| Chavez, Eduardo | 200.00 |
| Childs, Reggie | 45.00 |
| Contreras, Manuel | 5.17 |
| Coy, Gene | 5.00 |
| Chilson, Jerry | 21.00 |
| Donahue, Al | 108.18 |
| Dawn, Dolly | 108.00 |
| Denny, Jack | 50.00 |
| Drucker, Dave | 4.75 |
| Fay, Ralph (Scaffidi) | 10.00 |
| Gordon, Gray | 4.24 |
| Green Acres Hotel | 35.00 |
| Hutton, Ina Ray | 50.00 |
| Hopkins, Claude | 50.00 |
| Henderson, Fletcher | 50.00 |
| Hudson, Will | 10.00 |
| Jordan, Ludwig | 10.00 |
| Johnson, Hershel | 20.00 |
| Kolax, King | 18.00 |
| Locke, Floyd | 11.40 |
| Lund, Lester P., Jr. | 4.00 |
| Lorch, Carl | 50.00 |
| Millinder, Lucky | 1.30 |
| Mosley, Homer R. | 100.00 |
| Merritt, John Morris | 25.00 |
| Mitchell, Albon | 10.00 |
| Martone, Don | 8.82 |
| McGrane, Don | 4.77 |
| McGuire, P. | 100.00 |

HIGHLIGHTS IN THE LIFE OF Franz Liszt

- 1811—October 22nd, Liszt is born in Raiding, Hungary, the only child of German-speaking parents.
- 1820—He appears for the first time as a pianist.
- 1823—He is heard in Vienna by Beethoven who goes up to him on the platform and kisses him on the forehead. His migration to Paris where he makes his home for a long time. (Throughout his life he often traveled to Paris as the then artistic capital of Europe.)
- 1825—Premiere of his only opera "Don Sanche".
- 1830-32—He becomes acquainted with Berlioz, Paganini and Chopin.
- 1834—Liszt and Marie d'Agoult meet.
- 1835—Their first daughter, Blandine, is born in Geneva where Liszt gives instruction at a conservatory and composes and writes abundantly.
- 1837—Contest with the piano virtuoso, Thalberg, in Paris. On December 25th in Bellaggio, the second daughter, Cosima, is born.
- 1839—In Italy. In Rome his son, Daniel.

| | |
|---------------------------------|------------|
| McCune, Bill | 25.00 |
| Newberry, Earl | 100.00 |
| Phillips, Russell | 4.37 |
| Price, Jesse | 52.28 |
| Powell, Walter | 7.52 |
| Palmer, Charles "Chuck" | 75.00 |
| Patt, Arthur | 75.00 |
| Perry, King | 9.00 |
| Pendarvis, Paul | 114.06 |
| Paley, Charles | 3.00 |
| Plantation Club | 120.00 |
| Rapp, Barney | 163.92 |
| Rapp, Barney | 13.66 |
| Stuart, Marvcl | 25.00 |
| State Theatre | 106.29 |
| Sambrook, George | 10.00 |
| Smith, Jack, and Vincent Cereta | 25.00 |
| Scott, Marvin | 12.13 |
| Tafarella, Santl | 1.00 |
| Thomas, James | 20.00 |
| Wettling, George | 30.00 |
| Walker, George | 15.00 |
| Zeiger Hotel | 20.86 |
| | \$2,206.22 |

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

- is born. Separation from Countess d'Agoult. Continually until 1847 long tours through the whole of Europe.
- 1844—Beginning of his activities as orchestral conductor in Weimar.
- 1847—Becomes acquainted in Kiev with the Princess Caroline Wittgenstein. Ends for the time his years of wandering with a concert in Elizbethgrad.
- 1849—He performs "Tannhauer" and shelters Wagner, the fugitive, pursued by political warrants. Hans von Bülow appears in Hamburg.
- 1850—Premiere of "Lohengrin" in Weimar under Liszt's leadership.
- 1853—Johannes Brahms with Liszt at Altenburg. In the autumn Liszt is in Paris with Wagner where the latter sees Cosima for the first time.
- 1857—Premiere of the Piano Sonata in A minor through Bülow in Berlin (on the first grand piano built by Bechstein). Bülow marries Cosima; Blandine, the Frenchman, Ollivier.
- 1858—Liszt resigns his conductorship in Weimar, after a scandal (incidental on the premiere of the "Barblers von Bagdad" by Peter Cornelius) which fully reveals to him the disadvantages of his position.
- 1860—Protest of the "old" tendency (Brahms, Joachim, etc.) against the new German School (Wagner, Liszt). The Princess Wittgenstein goes to Rome.
- 1861—Establishment of the Universal German Musical Society. Departure from Weimar; removal to Rome.
- 1865—Liszt receives the tonsure and is received in the Vatican.
- 1866—Death of Liszt's mother.
- 1870—Wagner and Cosima are married in Luzerne.
- 1872—Liszt's first visit to Bayreuth.
- 1883—In January the last meeting in Venice, with Wagner, who on February 13th died there.
- 1886—On July 19th the last public piano concert in Luxembourg. In the same month Liszt attends the performance of "Parsifal" and "Tristan" in Bayreuth where he dies on the 31st of July. His inheritance: His priest's cassock, some underwear, and seven handkerchiefs; around 700 compositions, many in manifold versions; immortal glory and thoughts for future generations full of greatness and sublimity.

Symphony Orchestras

If it were not for symphony orchestra managements promising winter series of the widest interest and highest calibre, we could not refrain from heaving a sigh of regret as we put the editorial period to the concerts given this summer in the open air. They have meant so much to music lovers all over the United States. Sounding amid the innocent neutrality of trees and birds, beyond cavi and beyond hate, they have been allowed their say, and have spoken, if softly, still hauntingly, above the world's blaring headlines and unceasing gun-fire.

Philadelphia

The Spanish pianist, José Iturbi, was guest artist at the Robin Hood Dell concert of August 3rd, when he played with musicianly insight the Concerto in D minor for Piano and Orchestra by Mozart and the Concerto in A minor for Piano and Orchestra by Grieg. It is not often that music lovers are permitted to listen to two great concertos performed by a master artist on a single program. Incidentally, it was the Mozart D minor Concerto with which Iturbi made his sensational American debut in 1929 as soloist with the New York Philharmonic



JOSE ITURBI

under Mengelberg. Within three months after that memorable event, the name of Iturbi had become a household word from coast to coast, and since then he has been one of the most sought-after artists in the entire concert field, appearing annually in leading American cities both as pianist and as conductor.

George Szell who conducted this program was also leader of the concert of August 4th devoted wholly to works of the Czech masters, Smetana and Dvorak, a program that, for its melodic and rhythmical variety, could not fail of being colorful.

The 21-year-old Philadelphian pianist, Annette Elkanova, was chosen as first prize winner of the Robin Hood Dell's 1942 "Philadelphia Finds" competition, and was thereby engaged as soloist in the 1943 Robin Hood Dell series. Second prize went to the violinist Raphael Drulian. Pianists Mary Norris and David Sokoloff each received an honorable mention award of \$50.00. A special prize, consisting of a \$25.00 United States War Savings Bond—the gift of an anonymous music lover who sent it to the Dell as her expression of "appreciation of such a wonderful Dell season" to be given to "a 'Philadelphia Find' who comes close to winning one of the bigger prizes but doesn't"—was sent off to Private Ralph Shapay, stationed with the United States Army at Fort McClellan, Alabama, in recognition of the success of his "Philadelphia Finds" audition as conductor of the Robin Hood Dell Symphony Orchestra, August 5th.

Private Shapay, who had received a special emergency furlough to enable him to appear in his semi-final audition at the Dell on August 5th through the intercession of a music-loving major in command at Fort McClellan, has been assistant conductor of the Philadelphia NYA Orchestra for the past three years and has conducted appearances of this ensemble on the stage and over the radio.

The final program of the Dell season combined the works of two composers

which now, alas, only music can reconcile—those of Wagner and Tchaikovsky. George Szell conducted. It drew 12,000, the largest audience ever to have attended a purely symphonic program of any kind in Philadelphia. The season's highest attendance, 14,250, was that of July 30th, an all-Gershwin concert with Oscar Levant and Anne Brown as soloists. The season's second largest attendance was that of July 21st, when Lily Pons was soloist under the baton of André Kostelanetz. Other events which brought crowds of 10,000 or more out to the Dell included the appearance of Marian Anderson on July 6th, with Eugene Goossens conducting; of Alec Templeton on July 9th, with André Kostelanetz conducting, and of Paul Robeson on July 23rd, with Edwin McArthur conducting, as well as the all-Viennese concert co-starring Jarmila Novotna and Jan Peerce on July 16th, with Mr. McArthur again conducting.

In fact, the entire 1942 season of "Stars under the Stars", having attracted a combined audience of more than 191,450 music lovers, and having been operated at a total deficit of well under \$15,000—the entire amount of which was made up in advance by private contributions from civic-minded individuals—has set the all-time popularity record for the 13-year history of the outdoor symphonic series. This year's attendance total represents an increase of approximately 36,550 over the attendance total for the same number of concerts during the 1941 season, and is by far the largest season attendance since the inception of the Fairmount Park concerts.

The success of the Dell season is believed to be all the more remarkable in the face of the many obstacles which confronted the concert series management this year, including severe limitations on travel to and from the amphitheatre because of gas and tire rationing and a record of thirteen postponements, twelve because of inclement weather and the thirteenth because of a state-wide blackout. It is, on the other hand, freely admitted that the Dell has profited not only from its excellent programs but also from the fact of there being many more people confined within Philadelphia this summer than in previous years.

Winter Season

FOR its winter season the Philadelphia Orchestra, which will give its first concert October 2nd, will again be conducted by Eugene Ormandy. Guest conductors will be Arturo Toscanini and Pierre Monteux. Guest artists will be soprano Helen Traubel; violinists Fritz Kreisler, Joseph Szigeti, Carroll Glenn, Oskar Shumsky; pianists Artur Schnabel, Claudio Arrau, Rudolf Serkin; violoncellist, Gregor Piatigorsky.

Pennsylvania WPA Orchestra

SOLOIST with the Pennsylvania WPA Symphony Orchestra, Guglielmo Sabatini conducting, when it played at the Hunting Park Music Pavilion, August 17th, was Florence Barr, coloratura soprano, in her first appearance with the orchestra. She sang the Waltz Song from Gounod's "Romeo and Juliet" and "Una voce poco fa" from Rossini's "Barber of Seville". Sonja Celeste Hand, soprano, was soloist August 17th, in arias from Verdi's "Aida" and other operas.

Washington, D. C.

THE six-week series of the "Sunset Symphonies" attracted the largest crowds in the six-year history of the concerts.

Chautauqua, New York

AMONG the featured works played during the recently completed season of the Chautauqua Symphony Orchestra under Albert Stoessel were the following compositions by Americans:

- Variations On an Old Form..... Joseph Wagner
- Negro Rhapsody..... John Powell
- Natchez On the Hill..... John Powell
- Night Piece..... Frederick Jacobi
- Comes Autumn Time..... Leo Sowerby
- Prelude and Toccata..... Gardner Read
- Wise Apple Five..... Robert McBride
- Early Americana..... Albert Stoessel
- The Immovable Do..... Percy Grainger
- Essay No. 1..... Samuel Barber
- The Story of Ferdinand..... Herbert Howffrecht

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Concerto in F..... George Gershwin

Concerts by the Chautauqua Symphony were given as usual in the Amphitheatre, which has open sides but a roof that completely covers the auditorium. The seating capacity is 8,000. Six concerts a week for six weeks made up the 1942 schedule.

New York

LEWISOHN STADIUM CONCERTS. INC., rounded out its final month with gratifying success in spite of various setbacks including a wrecking by wind and lightning, July 28th, of the orchestra shell, stage and back-stage buildings. The evening after—such is the resourcefulness of folk who are determined to get a thing done—with a repaired stage and an improved acoustical apparatus, the evening's program of Brahms' works was heard by an audience of 9,000. Chief person in making this transformation possible was Mayor LaGuardia who, through his quick summoning of wrecking crews, brought order out of chaos. When he stepped before the microphone to speak that evening, the orchestra struck up. "For he's a jolly good fellow", a sentiment the audience corroborated by their applause.

Bravely choosing the Tchaikovsky B-flat minor Piano Concerto, in the face of all exploitations as a show-piece and worse, Josef Lhevinne on August 3rd gave this really great work a sensitive and musicianly performance with no concessions to popular taste. Conductor Howard Barlow showed himself adept in underlining both composer's and soloist's intentions.

August 4th was an instructive evening devoted to the portrayal of representative American works, those of Chadwick, Lamar Stringfield, Alexander Semmier and Deems Taylor.

Lorin Maazel, rapidly growing in musical conception to mature status, was conductor on the evening of August 5th when an audience of 8,500 was impressed by his interpretation of Mozart's Overture to "The Marriage of Figaro", Beethoven's Fifth Symphony, Tchaikovsky's "Nutcracker" Suite and "Marche Slave". He showed abundance of temperament and energy in all, and was capable of working the orchestra up to rousing climaxes.

It was reserved for the combination of George Gershwin, Oscar Levant, Jane Froman and Alexander Smallens to draw out the record crowd of the season, August 12th. Gershwin's "An American in Paris", and "Concerto in F" were the numbers most applause-evoking, soloist Levant bringing out the intense, brittle quality of the Gershwin works. Miss Froman's voice was best displayed in "The Man I Love" and "It Ain't Necessarily So".

Although the season closed August 13th on a minor note of rain with "Auld Lang Syne" played and sung during a persistent drizzle, the spirit none the less was there even to the fusillade of "bravos" led off

by Mayor LaGuardia as the final note died away.

Stamp-ede

IF anyone has harbored serious apprehensions that WPA Music Projects are to be early casualties of the war, it is time to make a hasty readjustment in his outlook. WPA Music Projects now more than ever are proving their usefulness, nay, their indispensability, in the wartime effort. The New York City WPA Music Project has found unlimited outlets for its talents, and under its new title, "the New York City WPA War Services Music Division" is serving efficiently and inspiringly the armed forces and organizations devoted to their needs.

Especially illuminating is the response to the war stamp concerts. Probably reasoning along the lines that this is a cheap way to hear excellent music and a pleasant way to further war endeavors, stamp-purchasers turned out *en masse* to hear the series of concerts given in the Central Park Shell by the New York City WPA Orchestra August 22nd and 29th and September 2nd, 5th, 9th and 13th and in Prospect Park August 23rd and 30th and September 6th. All concerts are free but war-stamp booths remind all comers that purchase of stamps is one of the aims of these concerts.

Brooklyn

ANOTHER War-Stamp Concert that meant hundreds of extra dollars in the exchequer of Uncle Sam was that given at the Brooklyn Museum, July 26th. Zoltan Kurthy, head of the viola section of the New York Philharmonic Symphony, was soloist, playing one of his own compositions, "Scherzo". Versatile, to put it mildly, Mr. Kurthy is not only a composer, conductor and violinist, but also a skilled player of the violin, piano, celeste and organ.

Queens

WITH the aim of providing the finest music to residents of the community at neighborhood movie prices, the Borough of Queens, New York, has formed a "Symphonic Society" of public-minded citizens to put a newly-established orchestra of over 50 members, conducted by Robert Stanley, on a business basis. Rehearsals have already begun (in the Forest Hills High School, offered rent-free by its principal, Dr. Michael H. Luce), and the first concert is planned for October. Good luck, Queens!

National Orchestral Association

ASSISTED by the National Orchestral Association under the direction of Leon Barzin, Clarence Adler will present in Town Hall, New York, a cycle of six Mozart Piano Concertos on November 3rd and 24th, January 5th and 26th, and March 2nd and 23rd. The concertos have

been chosen to cover every phase of Mozart's development and will be given in the order of their creation. At each concert prominent musicologists—Aaron Copland, John Haynes Holmes, Lee Simonson, Leonard Lieblich and Professor Irwin Edman—will discuss aspects of Mozart's art.

Grant Park, Chicago

THAT youthful violinist—for he is indeed youthful for all his score of playing years, Yehudi Menuhin, was reason enough for the gigantic turnout of 175,000 souls at the Grant Park concert of August 2nd. Then as always good judgment, sensitivity and power marked his playing. Since there is not the slightest doubt that this violinist will be numbered among the world's immortal geniuses, it is as well to give herewith a short sketch of his life. Yehudi Menuhin, born in New York City, April 22, 1916, was taken as a very young child to San Francisco where he became a pupil of Louis Persinger. At the age of seven he had so far progressed in his studies that he was able to appear with the San Francisco Orchestra. The following year he gave a recital at the Manhattan Opera House, in New York, from thence going to Europe where he studied with Georges Enesco and Adolphe Busch. On returning to America he appeared as soloist with the New York Philharmonic, playing with tremendous success the Beethoven Violin Concerto. Thereafter he toured Europe for several years. In 1930 he and his sister Hephzibah made their initial joint appearance in a sonata recital. His first tour of the world (including Australia) was completed in 1934. After a period of retirement devoted to further study he again (in 1937-38) toured the world, this time in the role of a mature artist, everywhere being acknowledged as one of the finest masters of his instrument.

The Chicago Opera Orchestra, which accompanied Menuhin in his playing of works by Mendelssohn, Saint-Saëns and Sarasate, was but one of the symphonic groups enlivening the evenings during August. Others to take part were the Chicago Symphony Orchestra (August 4, 5, 10, 11, 12, 17, 18, 19), the Chicago Philharmonic Orchestra (August 6), Ennio Bolognini and his Symphony Orchestra (August 7), Jerzy Bojanowski and his Symphony Orchestra (August 22), Woman's Symphony Orchestra (August 9, 21), Rico Marcelli and his Symphony Orchestra (August 14), Roy Shield and his N. B. C. Symphony Orchestra (August 23), the Walter H. Steindler Symphony Orchestra (August 20), and Henry Weber and the W. G. N. Symphony Orchestra (August 27).

Ravinia

TWENTY-THREE-YEAR-OLD Selma Kaye singing Brünnhilde's "Immolation" was the climax of the all-Wagnerian program given at Ravinia Park



ARTUR RODZINSKI

by the Chicago Symphony Orchestra July 23rd. Eugene Ormandy, who is, in fact, her discoverer and coach, was more than repaid by the result—rich, full-bodied tone swelling above the orchestra in this music of sacrifice and redemption.

During the week of Artur Rodzinski's conducting of the Chicago Symphony Orchestra, the program that left the warm glow in listeners' memories was the all-Russian one of July 30th. How vital this people is, how alive to the whole scale of emotions, how adept at delineating tonal patterns was apparent when Prokofiev's "Classical" Symphony gave its part message, Stravinsky's "Firebird" swirled its flaming tongues, and Tchaikovsky's Fifth sounded its sombre truths.

Pierre Monteux who was chosen as conductor of the final four concerts of the symphonic season directed with sparsity of gesture and wealth of response a num-

ber of works of French composers: Debussy, de Falla, Chausson. The Symphony of the latter composer, given August 5th, was a perfect dovetailing of the director's and the composer's Gallic temperaments: depth, nobility, tenderness, melancholy all merged into a memorable performance. Filled with saucy good humor was de Falla's "The Three-Cornered Hat".

On August 9th came the close of the Ravinia orchestral season which has provided for thousands of Chicagoans satisfying if brief respite from the tension and terrors of war.

Triumphant Last

ONCE more, however, Chicagoans assembled for an evening of summer symphony, when the orchestra presented the first Chicago performance of Shostakovich's new Seventh Symphony at the North Shore Park, August 22nd. Frederick Stock donated his services as conductor and the Ravinia Festival Association donated the park. All proceeds went to Russian relief.

The controversy over the highly publicized work still is raging, with all hands admitting it contains a ringing affirmation of the victory of progress.

Autumn Visitor

THE St. Louis Symphony Orchestra will return to Orchestra Hall, Chicago, in the 1942-43 season, for an appearance November 30th under the baton of Vladimir

Golschmann. Rudolph Ganz, who conducted the St. Louis Orchestra for six years, will appear as piano soloist.

Grand Rapids

NICOLAI MALKO, conductor of the Woman's Symphony Orchestra of Chicago, will replace Thor Johnson as conductor of the Grand Rapids Symphony Orchestra, the latter having entered military service. A series of seven concerts will be given in the 1942-43 season, with guest artists Alec Templeton, pianist; Patricia Travers, fifteen-year-old violinist; Rudolph Ganz, pianist, and Dorothy Maynor, soprano.

Navy Salute!

WHEN the Detroit Symphony Orchestra opened its annual outdoor season in Belle Isle Shell with the stirring strains of the "Star-Spangled Banner", one sailor in the audience found himself tossed on the horns of a most painful dilemma. For he was bobbing in the river in a canoe, and he well knew the Navy's rule never to stand in such a frail craft. On the other hand, the National Anthem was being played and another rule of the Navy—always to stand when the National Anthem was played—was humming in his brain. This was a poser!

However, he hesitated only a moment before steadying himself and slowly coming to standing position—and at salute, at that! Several times during the playing of the number he wobbled danger-

ously but somehow kept his balance to the end, when he sank down, while a sigh of relief went up from the audience.

Youngstown, Ohio

THE 1942-43 schedule of the Youngstown Symphony Orchestra will include seven concerts, the first one October 19th. Guest artists will be Albert Spalding, Jan Peerce, Rosalyn Tureck and Jarmila Novotna. The Don Cossack Chorus will also sing at one of the concerts.

Columbus, Ohio

TWO days after conducting his last Chicago concert at Grant Park, July 30th, Izler Solomon left for Columbus, Ohio, to assume his duties there as conductor of the Columbus Philharmonic Orchestra. Besides directing the regular series of five concerts, the children's concerts and out-of-town programs, Mr. Solomon will organize and direct a chorus of voices which eventually will become a part of the Columbus Philharmonic Society.

Gregor Platigorsky, cellist, has already been engaged as one of the soloists. Another is to be a local pianist chosen by competition.

Cleveland

THE five-week season of the Cleveland Pop Concerts, just concluded, has had such encouraging success that the sponsors are already arranging a series on a larger scale for next summer. One reason why the Musical Arts Association of

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SAMMY KAYE
Though I like all the music from "Bambi," my personal preference is for LOVE IS A SONG. In it I feel that Morey and Churchill have caught the tenderness and charm of the picture.

FREDDY MARTIN
I just went over the songs from Walt Disney's picture "Bambi" and would like to congratulate you on the entire score. I have selected LOVE IS A SONG and TWITTERPATED as my favorites, but I think the other songs will also be well received.

TEDDY POWELL
I am delighted to introduce the charming LOVE IS A SONG through Bluebird Records.

DINAH SHORE
I think LOVE IS A SONG is a "natural," and I like the others too. Wish you success.

LANNY ROSS
I have just looked over LOVE IS A SONG from the new Walt Disney picture, "Bambi." I think it is a big song; moreover, it is one that a singer will like to sing through the years.

★

"Never before has music meant so much in a film."
W. Ward Marsh, Cleveland Plain Dealer.

that city did not have to contend with a deficit was undoubtedly the popularity of the program given early in July, when Evelyn Kaye (she of the "magic violin"), with her colleagues, Maxine and Vivien, drew a capacity audience of 8,000 persons and held them entranced for the two and a half hours of the concert. As the critic of *The Cleveland Plain Dealer* put it, "Outstanding was Evelyn's playing. Somehow she gets into the tones of her instrument that force of personality which is so striking when you meet her. It is this ability, I think, which captivated her

York. As concert mistress of Phil Spitalny's Orchestra, she is second only to the leader himself, making all important musical arrangements for the "Hour of Charm".

Thus, being soloist with a major symphony orchestra is just another rung in her ladder of achievement.

The Cleveland Orchestra Pop Concert series this summer has benefited also through the skilled conducting of Rudolph Ringwall and through his entertaining oral descriptions preceding each composition.

Birth of an Orchestra

*Pull up your chairs, my dearest readers,
Music lovers, civic leaders,
Hear how one ensemble grew
From modest start in Kalamazoo.*

*First, a woman had a vision,
Would not listen to derision,
Said she knew it must be so—
Firm, was Mrs. H. M. Snow.*

*She insisted it was clear
Folks liked concerts not too dear,
Liked good music played at just
The price of any other "must".*

*How begin it? How indeed!
Twenty-five musicians lead,
Played a concert, played it well,
People came within their spell.*

*Came again and came with reason;
A season passed, another season,
True, there was no oboe tooted;
Violin just substituted.*

*No French horn; the trumpet, though,
Studied horn and learned to blow
The overture to "Phedre", slow:
One could recognize it so.*

*Rehearsals held in auto showroom
Gave the players plenty toe-room.
Chairs, the generosity
Of a neighbor, too, made free.*

*But with all the best intention
Players might have lost this mention
Had the Local Music Lover
Not come quickly to discover*

*Music with such good intent;
Seen through flairs to what was meant;
Praised what was to praise; foreborn
To kill the zest with petty scorn.*

*Local players, stimulated,
Labored to improve; were rated
Good enough to join. The troupe
Blossomed, a symphonic group.*

*Now with total eighty-five,
Glad, thank you, to be alive
And flourishing, this major
Orchestra has won its wage!*

*Seven concerts in a season,
Stacks of master works, with reason
Seen in future further findings
Along success's narrow windings.*

*The audience, increasing, too,
Gives what all must have, a view
Of keen, appreciative faces,
With no blank looks nor vacant spaces.*

*The whole, in short, as it should be,
Readers its community
Joyous, zestful. Kalamazoo
Shows what other towns can do.*



EVELYN KAYE

audience to such an extent that she was obliged to repeat one number as a fourth encore." Her forceful performance of the finale of the Mendelssohn Concerto in E minor was indeed "magical".

Distinctive as her playing is, there is nothing mystifying in the manner in which Miss Kaye has risen to her present peak of achievement. She is the product of the best music schools in the country, a graduate scholarship student of the New York Institute of Musical Art and a fellowship winner of the Juilliard Graduate School. Also, she is gold medal winner of the New York Music Week Association, a winner of the MacDowell Club Award and a scholarship winner of the New York Philharmonic Symphony Orchestra Society. She has given concerts in Carnegie Hall and Town Hall, New

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Duluth
TAUNO HANNIKAINEN, conductor of the Helsinki Symphony Orchestra, stranded in this country by the war, has been appointed conductor of the Duluth Symphony Orchestra to succeed Paul Lemay, now serving as a captain in the army air corps. In addition to his duties as conductor of the Duluth Orchestra, Hannikainen will direct the Duluth Junior Symphony Orchestra and the Duluth Symphony Chorus of 300 voices.

Minneapolis' Dwindling Deficit
HEARTENING signs of health in the symphonic field are forthcoming in records of the Minneapolis Orchestra's past season. Its deficit was \$21,351 less than the year before, that is, the lowest of any normal year in the organization's history. Its earnings were 20 per cent higher than the previous season. Also \$88,500 of the \$100,000 guaranty fund for the 1942-43 season has already been pledged. Good outlook, indeed, for this orchestra's fortieth season. Dimitri Mitropoulos will again conduct.

St. Louis
THE guest conductor of the St. Louis Little Symphony for the two early concerts in August was Daniel Saldenberg, and for the two final concerts in August, Stanley Chapple.

Oklahoma City
HELEN JEPSON was soloist at the final concert of the "Music under the Stars" series, August 3rd. Victor Alessandro conducted.

Hollywood Bowl
WITH the final concert of "Symphonies under the Stars" at Hollywood Bowl, September 5th, came the realization that this had been a season rich in achievement. Fortunately the Army authorities had lessened the severity of the war-time restrictions, permitting audiences of 10,000, instead of merely 5,000, to assem-

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ble. The guest artists—Vladimir Horowitz, Jascha Heifetz, Risë Stevens, José Iturbi among them—did the rest, bringing out enthusiastic crowds night after night.

La Jolla, California

THREE orchestral programs were included in the series of five concerts given this summer by the Musical Arts Society of La Jolla, Nikolai Sokoloff, director. The Concerto for Piano, Strings and Trumpet by Shostakovich was the principal work on the program of July 26th presented by the String Orchestra, with William Kapell, pianist, assisting artist. "Sacred and Profane Dances for Harp and Strings" by Debussy was the outstanding number at the concert of August 16th presented by the Chamber Orchestra. Gertrude Peterson, harpist, was soloist. Lyell Barbour was piano soloist when the Chamber Orchestra presented on August 30th an all-Bethoven program.

Cementers of Friendship

PEOPLE were packed to the doors of Teatro Rex, Rio de Janeiro. Hundreds had been turned away. The air was tense with excitement. For was not this the evening on which the Columbia Concert Award for pianists was to be bestowed on a Brazilian artist?

The contestants had in the course of elimination been reduced to two of the most promising, Arnaldo Estrella and Adolpho Tabacow. Both had proven their ability. Both were darlings of Brazilian audiences. Breathlessly the listeners heard them as they played this final concert. Estrella, essaying the intricacies of the Rachmaninoff Second Concerto, seemed inspired to unheard-of heights; Tabacow playing the Tchaikovsky Concerto was at once forceful and infinitely tender. The audience responded to both with deep, almost reverent, attention, and, at the end, with wild applause. It was a task indeed for the critics to decide between them. Finally they agreed that though both were exceptional pianists, Estrella was the finer musician of the two.

So it will be Arnaldo Estrella who will, in accordance with the clauses of the Columbia Concerts Award, make his debut with the New York Philharmonic-Symphony Orchestra on February 7th in Town Hall, and who will appear this season also with the orchestras of Cincinnati, Minneapolis, Chicago, Philadelphia, Washington and Indianapolis.

This Columbia Concerts Award contest was organized in Brazil by Octavio Pinto, well-known Brazilian architect, composer and husband of the celebrated pianist, Guiomar Novaes, who last summer brought the Philadelphia pianist, Joseph Battista, to Brazil as winner of the "Guiomar Novaes Prize". He not only arranges for the public appearances of the winner but also pays his traveling expenses. It is just another way in which music is being made to cement friendly relations between the two American continents.

Honoring U. S. A.

THE National Symphony Orchestra of Lima, Peru, gave a concert on July 4th in honor of the United States. The program, directed by its regular conductor, Theo Buchwald, played Dvorak's "New World" Symphony and the MacDowell Concerto with Mercades Padrosa as soloist.

Toronto

A PLEASANT surprise to thousands of her Toronto admirers was the appearance at the concert of August 13th of Vivian Della Chiesa, lyric soprano, as guest soloist. Thomas L. Thomas, baritone, who was to have appeared, had joined the United States Army and had to report for duty on that date.

The program conducted by Frank Murch consisted of works by Mendelssohn, Sowerby, William Schuman, Leoncavallo, Debussy, Tchaikovsky and Liszt.

News Nuggets

TCHAIKOVSKY'S country home in Klin, which had been converted by the Russians into a museum, was ransacked by German troops who, according to reports, flung some of the master's manuscripts out into the snow and used others to heat a garage. Once more in Russian hands, the museum has been restored, all except

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one room, which remains a shambles in grim reminder of the Nazi invasion.

Frederick Kitzinger, conductor and pianist, has received his final United States citizenship papers.

Classical music has proven so popular with service men in camps that USO-Camp Shows has found it necessary to set up a concert division to be devoted exclusively to arranging concerts in military and naval posts. C. C. Cappel who first conceived the idea of the Water Gate concerts in Washington will be manager.

Victory Orchestra

THE Victory Symphony Orchestra, which has been giving concerts in Army posts under the auspices of USO-Camp Shows, was formed by G. S. Brooks, a New York biological chemist and amateur violinist. He organized it at his son's suggestion, for the young man found he missed symphonic music when he enlisted in the service. That gave Mr. Brooks the idea. Gerald Rudy, flutist, is the personnel manager. The eighty members of the group include players from the Cleveland, Pittsburgh, NBC, WOR and Metropolitan Opera orchestras. All of them are donating their services through the cooperation of Local 802.

HENRY EICHHEIM

Dr. Henry Eichheim, long recognized as a leading interpreter of music of the Orient and formerly a violinist in the Theodore Thomas Orchestra, died August 22nd at his home in Montecito, a suburb of Santa Barbara, California. His last public appearance was his engagement in the Spring as conductor of the All-Southern California Symphony Orchestra.

SONGS MORE POWERFUL THAN TNT IN WINNING A WAR

(Continued from Page One)

Aaron Bates, lightkeeper, alone in old Scituate lighthouse—Aaron had gone to town a half mile off for supplies—saw the boats approaching and realized it meant the invasion of Scituate. There was no time to warn the townfolks. "Quick!" said Betty, "Grandfather's fife and drum!"

Music Saves the Day

The boatload of troops had almost landed when ears caught the faint but challenging notes of a fife and drum playing "Yankee Doodle". The oarsmen paused, heads bent together. Back turned the boats to the man-o-war which pulled up anchor and sailed away. The ruse had worked. The British thought Yankee troops were stationed in the town.

It has been demonstrated innumerable times that a song will put new energy into a column of men on the march, even when they are exhausted. A striking illustration occurred in the retreat from Mons in World War I when an English regiment, worn out by constant fighting and marching, collapsed on the square of St. Quentin, too tired to move or care whether they were captured. Hard on their heels came the German army. Unless the English marched on, they were doomed.

Facing the public square, Lieutenant General Sir Tom Bridges spotted a deserted toy shop and got an idea. Dashing in, he soon emerged, a toy drum slung over his shoulders and a whistle in his mouth. Marching around the square, he played "Tipperary" with flourish. Weary heads lifted from the curb, aching bodies stirred. Then he passed out the store's supply of harmonicas, drums, whistles.

In ten minutes, to the toots of "Tipperary", the entire regiment was marching off to safety.

Sacred Love of Country

We have only to look further in history to find other illustrations of the power of song to shape the course of events. On the night of August 25, 1838, the opera, "La Muette de Portici" was presented at the Theatre Royal de la Monnaie in Brussels, Belgium. With the singing of *Amour sacré de la patrie* cheers drowned the performance. The audience surged to its feet, stamped into the street and started the revolution by means of which Belgium gained its independence from Holland.

One of the best instances of how a song can set a nation afire and send it on its way to victory is found in the origin of France's national anthem. "Five hundred men who are not afraid to die", blazoned the posters the morning of April 24, 1792, in Marseilles recruiting volunteers for the cause of Republican France. In the streets soldiers were singing a song just composed, and handing out copies. Soon the whole city was ringing with the song's challenge, "to arms". In two days, 900 men joined the ranks. They marched to Paris singing the song, their ranks swelling as they went, and on to the downfall of the Tuileries. France had become a republic and "Marsellaise" its national anthem.

A Song with a Soul

No wonder the Capitol is clamoring for an all-out song at this time. For such a one packs a lot of dynamite. Since Pearl Harbor we have had any number of war songs from Tin-Pan-Alley but none of them the equal of "Over There". The scribe who can write one will go down in history together with the names of ace heroes of this war.



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Grand Opera

TWENTY-ONE SEASONS of commendable opera became past history for the Cincinnati Summer Opera Company on August 9th when a performance of "Aida" closed its current season. The brilliant progress of this ambitious company has long been a source of amazement to onlookers and of pride to Cincinnatians. This year its "business as usual" despite the war and rationing difficulties again gives witness to the resourcefulness of Manager-Director Oscar F. Hild



OSCAR F. HILD, Managing Director,
Cincinnati Summer Opera Company

and his staff. Since 1934, when Mr. Hild and Local 1, Cincinnati, of which he is president, took up the reins of the company, they have time and again supplied an expedient solution for every problem which crossed their path.

Final Fillip

THE concluding performance of "Aida" featured Stella Roman in the title role opposite Harold Lindl's Radames. Angelo Pilotto was the slave-girl's father, Amosnasro, and Elsa Zebranska was Amneris.

The final week of opera at the Zoo was ushered in August 4th with a performance of "Carmen". Coe Glade, Harold Lindl, Marita Farrell and Angelo Pilotto ably handled the leading roles, but the production lacked the sparkle demanded by Bizet's lively work. The following evening, August 5th, "Traviata" was presented, starring Bidu Sayao. The petite Brazilian star, in good voice, sang opposite Bruno Landl's Alfredo. Francesco Valentino was heard as the elder Germont.

The "Trovatore" performance August 6th, with Stella Roman, Francesco Valentino, Coe Glade and Harold Lindl, failed to rise above the average. Mr. Valentino's well-sung "Il balen" offered the one bright spot in the production. "Rigoletto", on August 7th, proved to be the outstanding production of the week. Robert Weede gave his consistently good interpretation of the title role. Bruno Landl was again the Duke and Hilde Reggiani appeared as the ill-fated Gilda. Rounding out the cast were Nicola Moscona, Lorenzo Alvary and Nan Merriman.

Melodious Mignon

HIGHLIGHT of the preceding week was a rare performance July 27th of "Mignon". With its delicate structure threaded with ingenuous appeal, Ambroise Thomas' opera should prove a refreshing addition to any repertoire. However, despite this fact and notwithstanding the popularity of "Connals-tu le pays?" and the "Polonaise", its performances in this country are infrequent. Evidently modern audiences have not found its lack of sophistication palatable. Or perhaps the very wide-spread favor of its two main arias has become a hindrance, for at one time both concert singers and amateurs worked them nearly to death. In either event, its neglect is regrettable, for, despite its "tin bended and story ended" tendency, its charm is undeniable.

Plot-of-the-Month

AS the curtain parts, Mignon is found sleeping in a gypsy's cart drawn up in the courtyard of a German inn, while Lothario, an aged minstrel searching for

his lost daughter, strums on his harp. The gypsy chief, rousing Mignon, threatens her with a whip if she will not dance, but a sympathetic young student, Wilhelm, intercedes and purchases her freedom. Mignon is enraptured when it is decided that she will dress in the guise of a boy and accompany Wilhelm as his page, for she has fallen passionately in love with him. Wilhelm, however, is enamored of Filina, the beautiful but calculating star of a theatrical troupe engaged to perform at a nearby castle.

Accompanied by Mignon in her page's outfit, Wilhelm visits Filina in her boudoir at the castle, and, while Mignon feigns sleep, makes love to the actress. When Wilhelm and Filina leave, Mignon dons one of her rival's gowns and apes her in the hope of winning Wilhelm's affection, but her frolic is interrupted by his return. He realizes the complications offered by the situation and tells Mignon that she can no longer accompany him.

Tormented with jealousy, Mignon contemplates drowning herself in the pond in the park, but is arrested by the familiar strains of a harp. To her delight she discovers that it is Lothario who is playing. He lends a ready ear to her troubles, but his sympathy only serves to incite her further, until finally she cries out her wish that fire consume the castle. At that moment the doors open for the singers and guests to leave, and Mignon hurries inside to avoid a meeting with Wilhelm. Meanwhile, her angry words have so impressed Lothario's wandering mind that he sets fire to the castle. Mignon is trapped within, but Wilhelm braves the flames to rescue her.

It is then that he realizes his deep love for Mignon, and, to speed her recovery, takes her and Lothario to the Italian castle of Cipriani. The sight of the castle seems familiar to Lothario. Suddenly his mind clears and he realizes that he is the Count of Cipriani who has been wandering in the costume of a troubadour ever since his small daughter was kidnapped by gypsies.

As he hums part of an old lullaby, obscure memories are aroused in Mignon's mind. When she enters the gallery from her sickroom, the haunting reminiscence clears and she discovers that she is the Count's long-missing daughter. The trio is overjoyed and the Count offers his blessing to his daughter's and Wilhelm's marriage.

Quick Change

ONE of those rabbit-out-of-the-hat actions was necessary for the "Mignon" per-

formance when it was learned that Michael Bartlett could not appear as Wilhelm. However, Felix Knight was readily substituted and the performance ran without a hitch. Rise Stevens, in the title



RISE STEVENS in "Mignon"

role, contributed a sympathetic performance, subtle in both her singing and acting. Nicola Moscona and Jean Dickinson, as Lothario and Filina respectively, were both commendable.

Metropolitan Finances

THE Metropolitan Opera Company has distributed a sixteen-page "Statement on Operations", the first comprehensive backstage view of the company's finances ever proffered. Cornelius N. Bliss, chairman of the board, in a report included in the pamphlet stated that, instead of the usual general account, a complete statement was made to illustrate the developments since the association launched its campaign in the Spring of 1940 to raise the Metropolitan Opera Fund of a million dollars.

Last season the association suffered a deficit of \$214,374, although it actually spent only \$18,045 more than it took in. Real estate taxes and mortgage interest were factors contributing to the remainder of the loss.

Seat sales this year were 11 per cent below the 1941-42 figures. Responsibility for this decrease lies in the air-raid scares, the entry of the United States into the war, and the tire and gas shortage which curtailed out-of-town customers.

In General Manager Edward Johnson's statement, also included in the report, he emphasizes the Metropolitan's position as "the center of the opera world" and expresses the hope that next season's reduced price scales will arouse wider public support.

Viennese Gypsy

JOHANN STRAUSS' "The Gypsy Baron" met with glowing success at its performances August 6th and 7th at the

Lewisohn Stadium. Originally the work had been scheduled for production at the outdoor amphitheatre on July 30th, but was necessarily postponed when lightning demolished the stage.

The cast which was heard at the indoor performance of this work reappeared, and the tuneful score was again in the hands of Robert Stolz, who has proved to be one of the finest interpreters of Viennese music. The orchestral support was provided by the Philharmonic-Symphony forces.

Both chorus and cast sang expertly and captured the true Viennese spirit. However, the continuity of the performance was somewhat marred by singing of the arias in the original German and of the recitatives in English, although the action was made slightly clearer to anyone unfamiliar with the plot.

Marlo Berini's Barinkay was delivered in excellent voice, his "Als flotter geist" tinged with lyric beauty. Margit Bokor, in the leading soprano role of Saffi, sang very well in all but the difficult "Gypsy Song" where her tones were slightly forced. A fine and well-delivered coloratura was displayed by Christina Carroll as Arsena, and Theresa Gerson was a commendable Czippa. The rest of the principals of the large cast, including Ralph Herbert as Szupan, Frederick Destal as Homonay, Helene Arden as Mirabella, Karl Farkas as Carnero and John Garris as Ottokar, were well cast and contributed artistic performances.

A temporary stage was created for the production by lifting the orchestra on props. Lining the sides and back of the stage were palms and other potted plants contributed by the Department of Parks to replace the elaborate settings prohibited by the outdoor performance. Owing to the fact that the platform was open to the sky, there was no drop curtain and the lights rose above the stage in full view of the spectators. These unavoidable handicaps did not, however, hinder the performance from being thoroughly enjoyable.

Metropolitan in Montreal

MONTREAL'S most ambitious opera season in the past two decades, twelve operas in nine days, will be ushered in September 17th by the Metropolitan Opera Company. Some of the Metropolitan's best-known artists have been engaged, including Lawrence Tibbett, Grace Moore, John Charles Thomas, Bidu Sayao, Ezio Pinza, Nino Martini, Giovanni Martinelli, Salvatore Baccaloni, Thelma Votipka, Kurt Baum, Richard Crooks, Robert Weede, Jan Pearce, Kerstin Thorborg, René Malson, Julius Huehn, Gladys Swarthout, Lucille Browning, John Brownlee, Anna Kaskas, Nicola Moscona, Dorothy Kirsten, Hilde Burke, Helen Jepson, Jan Klepura, Alessio de Paolis and Stella Roman. In addition there will be twenty dancers from the corps de ballet, under the direction of Laurent Novikoff, and some forty singers from the Metropolitan chorus.

Wilfred Pelletier will conduct and Désiré Deffrère will be stage director.

"Carmen", "Faust" and "Bohème", which proved so popular last year, will be repeated this season. A novelty performance of "The Bartered Bride" in En-

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English will be presented, and the remainder of the repertoire will include "Tosca", "Cavalleria Rusticana", "Pagliacci", "Barber of Seville", "Rigoletto", "Thais", "Louise" and "Samson and Delilah".

The success of last year's five-day, seven-opera season under the same sponsorship and direction and this year's prolonged stay indicate that Montreal is now definitely included in the Metropolitan's new plan to extend its opera season to encompass the whole year.

Washington Rain-Out

DRIPPING skies greeted the opening measures of "Carmen", initial opera of the San Carlo Washington, D. C., season, August 7th, and outdoor customers scampered for cover. The rain won out and the performance of Bizet's spirited work was postponed until August 14th. So persistent was the downpour that the following night's performance of "Aida" was also canceled.

Other operas included in the repertoire were "Trovatore", "Faust", "Pagliacci" and "Cavalleria Rusticana", "Rigoletto" and a new English version of "The Barber of Seville" minus the usual recitatives. All productions were conducted by either Angelo Canarutto or Laszlo Halasz.

Chicago Opener

"LAKME", with Lily Pons in the title role, is the tentative selection for the opening performance of the Chicago Opera Company's season. Either Giovanni Martinelli or Raoul Jobin will sing the tenor role and Alexander Kipnis the bass.

Golden Gate Season

THE San Francisco Opera Company's twentieth season, opening October 9th, will be divided into two subscriptions, a regular series of ten performances, and a popular series of four.

The operas scheduled for the regular season are: "Aida" with Stella Roman, Bruna Castagna, Frederick Jagel, Robert Weede and Ezio Pinza; "Carmen" with Risé Stevens, Raoul Jobin, Licia Albanese and John Brownlee; "The Elixir of Love" with Albanese, Salvatore Baccaloni, Jan Peerce and Weede; "The Love of Three Kings", with Jean Tennyson, Charles Kullman, Pinza and Weede; "Traviata" with Bidu Sayao, Richard Bonelli and Peerce; "The Bartered Bride" in English, with Josephine Antoinette, Marek Windhelm, Kullman, Olive Ponitz, Lorenzo Alvary and Douglas Beattie; "Le Coq d'Or" with Antoine, Baccaloni, Alvary, Beattie and Irma Petina; "Faust" with Albanese, Jobin, Pinza and Brownlee; "The Masked Ball" with Roman, Castagna, Bonelli, Jagel and Antoine; "Werther" with Stevens, Jobin, Albanese and Brownlee.

Included in the popular series will be "The Barber of Seville" with Sayao, Baccaloni, Pinza, Kullman and Brownlee and repeat performances of "Aida" and "Faust". A double-bill of "Cavalleria Rusticana" and "Pagliacci", with Roman, Peerce, George Cehanovsky and Thelma Votipka in the former work and Albanese, Jagel and Bonelli in the latter, will complete the series.

Negotiations for an appearance of Lily Pons are still under way, and, if they are successful, she will appear in "The Daughter of the Regiment", which will be substituted in the regular series for "The Elixir of Love". In addition, "Lucia" will then replace "Cavalleria Rusticana" and "Pagliacci" on the popular series.

Mexican Cancellation

THE opera season sponsored by the government of Mexico, which was scheduled to open in Mexico City September 15th, has been canceled. This marked the end of a three-month struggle to present the annual season by Ernesto de Quesado, South American impresario, who was finally thwarted by Mexico's entry into the war and the subsequent complications. A number of Metropolitan Opera stars had been engaged for the season, but the matters of entry permits and return visas were so complex that many singers preferred not to risk the trip.

News From Rio

THE first week in August saw the brilliant opening of the Rio de Janeiro opera season at the Teatro Municipal. Since South American seasons are so conveniently the reverse of ours, many of our top-ranking artists are able to appear with the leading companies on both continents. Although this year was not without its transportation difficulties, in most instances they were overcome, and an excellent array of North American stars is now singing for our good neighbors.

Cancellation of performances in Rio de Janeiro of "Manon Lescaut", "The Barber of Seville" and "Traviata" was necessary due to the inability of certain singers to reach there. Lolange Renaud, French soprano, was stopped at Lisbon, and Bidu Sayao, Rosemarie Brancato and Hertha Glatz were also unable to fill engagements.



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Surprise "Ball"

ONE of the outstanding productions to date was an unplanned performance of "Ballo in Maschera" which was substituted when Verdi's "Macbeth" was canceled. An enthusiastic reception was awarded Leonard Warren's smooth performance, particularly for his excellent "Eri Tu". Frederick Jagel's hearty tones



FREDERICK JAGEL

were well fitted to his role of Riccardo, lending deep feeling to the "Du se fedele" and "La riverdro". Mr. Jagel is a favorite with South American audiences, and, in addition to his engagements this season in Rio de Janeiro and Buenos Aires, is scheduled for eight extra performances.

"Pelléas et Mélisande", with Raoul Jobin and Marcella Denya, proved to be a pleasing, if not outstanding, production. Mr. Jobin's work was considerably better as Des Grieux in "Manon", especially in the "Ah Fuyez". Pettrenaux, French soprano, showed fine style in the title role, and John Gurney was also commendable.

Argentine Achievements

HENRI RABAUD'S opera comique, "Ma-rouf", featuring Marcella Denya and Raoul Jobin, proved a surprise success at the Teatro Colon in Buenos Aires and has been repeated four times.

Miss Denya, French soprano, made her South American debut earlier this season as Mélisande in Debussy's "Pelléas et Mélisande" opposite Mr. Jobin.

Between-the-Lines

BRUNO WALTER has been re-engaged by the Metropolitan Opera Company to conduct again during the 1942-43 season.

John Dudley, Metropolitan tenor, will open his fall concert tour with six Canadian dates, starting October 12th in New Brunswick. He is scheduled for fifteen dates before the Metropolitan opening and

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will resume his tour at the close of the season.

Thomas Thomas, former Metropolitan baritone, will inaugurate his fall concert tour October 30th with a Town Hall recital, followed by a series of Canadian engagements. He cannot wander far from Detroit since he has a radio singing job there which will keep him busy until the end of April.

Karin Branzell, Josephine Antoinette, John Brownlee and Frederick Jagel have formed a Metropolitan Opera quartet and will open a tour of Canada starting in October in Vancouver, B. C.

Band Concerts

SIGNIFICANT, if amusing, has been the frantic search during the past weeks for women instrumentalists to join the WAAC Band. The furor aroused, the publicity evoked, has proved one thing: bands being stimulators, quickeners, inspirers, are as necessary to the Army—indeed to any project requiring full-blooded enthusiasm and stamina—as is the personnel of the fighting and working force itself.

The Parks of New York

MAYOR LA GUARDIA, Local 802 and the Park Department of New York City have been sponsors this summer of a series of excellent free concerts held at focal points throughout the city. The separate concerts, incidentally, have been additionally sponsored respectively by Borden's Farm Products; Manufacturers Trust Company, "A Friend who Appreciates America"; Horn and Hardart, New York Central System, Cushman's Sons, Inc., International Business Machines Corporation, Skouras Theatres Corporation, and various other tried and true institutions of the metropolis.

Conductors directing the excellent programs, given at playgrounds, pools, parks and recreation grounds, have been A. H. Nussbaum, Chester W. Smith, Eugene Plotnikoff, Louis Kroll, Paul A. Migan, Mauro Rosco, C. O. Victor, Vincent Travers, Donald Voorhees, Minichini, George Drumm, Gerardo Iasilli, Giuseppe Creator, Rosario Bourdon, Ben Nelson, Attilio Marchetti and Don Felice.

Especially worthy of mention was the concert of August 11th, sponsored by the Pepsi-Cola Company and conducted by Laszlo Halasz, director of the St. Louis Opera Company. Risé Stevens, Metropolitan Opera mezzo-soprano, was the soloist.

Goldman Band

THE nineteenth annual memory contest of the Goldman Band, held on the Mall in Central Park, New York, revealed an audience as usual on the alert. The twenty-five numbers of the "contest" included representative compositions by Mendelssohn, Holst, Handel, Rimsky-Korsakov, Beethoven, J. Strauss, Hadley, Bach-Grainger, Chenier, Sibelius, Verdi, Schubert, Gllere, Stravinsky, Schuman, Copland, Weinberger, Ravel, Rachmaninoff, Sullivan, Grieg, Beethoven, Sousa, Herbert, and Goldman, and constituted an excellent test of musical awareness. The winner of the first prize, a silver medal, was Albert E. Koontz, whose answers were 100 per cent perfect. This is the seventh time Mr. Koontz, a mechanical dentist by profession, has won first place and the fifteenth time he has been among the first three winners. The next two winners were Aaron Gold and Louis Miller, both of whose papers were graded 96 per cent. Mr. Gold, a leather worker, has taken first place for twelve of the contests, and Mr. Miller, a teacher of languages, has won a medal for eleven years. The medals, gifts of Mrs. Daniel Guggenheim, were presented to the winners at the concert of August 7th.

With the close of the season, August 16th, a record in a certain sense was established, since this is the first time in the history of music in New York that one organization with the same conductor at its head has continued through twenty-five successful seasons. It is also matter for wonder and congratulation that in all that time Dr. Edwin Franko Goldman, the band's conductor, has not missed a single concert. A further point of interest: the programs this summer devoted to the works of a single composer such as Bach, Wagner, Beethoven, Tchaikovsky, and Schubert were attended by larger and more appreciative audiences than those which were made up of lighter and more popular works.

Band Burgeoning

THE series of eight Sunday evening concerts given by a 50-piece band of Evansville, Indiana, has proven most popular with residents of that city. With pride and rejoicing the town announces, therefore, that the concerts are from now on an assured institution. A trust fund of \$250,000 has been provided for in the will of the late George L. Mesker, designating that the monies so derived be used for maintaining music in the city parks.

A representative program of the band, that of August 2nd, included works by Clarke, Tchaikovsky, Victor Herbert, Morton Gould and Pestalozza-Alford. The band's director is Claude B. Smith.

Sylvania Concert Band

THE Philadelphia WPA Sylvania Concert Band, Joseph DeLuca, conductor, gave during August some highly entertaining concerts in various points throughout that city. On August 5th at the Grand Court of the Philadelphia Art Museum,

Ruth Germaine, soprano, as soloist with the band, sang arias from Verdi's "La Traviata", Bellini's "La Sonnambula" and other operas. On August 9th it played for a War Savings Stamp and Bond Sales Rally at Belmont Plateau in Fairmount Park. The concert on the 14th was again held in the Grand Court of the Philadelphia Art Museum, having in the four previous days been heard in various park shells throughout the city. On August 21st and 28th as well this series of "Concerts for Morale and Victory" were given in the Grand Court of the Philadelphia Art Museum, with numerous concerts throughout the city intervening. Altogether a busy month for this ensemble.

Chicago Rich in Bands

HAROLD BACHMAN and his National Champion American Legion Band, Musicians' Post No. 662, are always "big news", but their concert of August 4th in Grant Park was particularly interesting, not only because guest soloist Mildred Gerber sang beautifully arias from "Carmen" and songs from "Porgy and Bess", but also because the instrumental portion of the program was outstanding. Works by De Luca, Weinberger, Borodin, Sousa, Bizet, Holst, Saint-Saens, Hadley, Griselle, Gershwin, Porter and von Flieitz-Lillya were played. Colonel Armin F. Hand and his American Legion Band were in charge at the concert given in Grant Park, August 8th. Soloists were Ruth Lyons (soprano) and Henry Thompson (tenor). The program included representative songs of the various branches of the armed forces (artillery, marines, air corps and navy).

In Jackson Park, four excellent concerts were given successively during August by the Dante Concert Band, Harold Bachman and his National Champion American Legion Band, Bainum's Band and the Chicago Woman's Concert Band, Lillian Poensch, conductor. Garfield Park had three August concerts, the first given by Colonel Armin F. Hand and his American Legion Band, the second by A. F. Thaviu Band, and the third by Harold Bachman and his American Legion Band. Lincoln Park had its quota of four: the Chicago Woman's Band, August 2nd; the Dante Concert Band, August 9th; Harold Bachman and his National Champion American Legion Band, August 16th; and the A. F. Thaviu Band, August 23rd.

Danville, Illinois

A BAND CONCERT postponed because of rain was given finally and successfully on July 26th, by the Danville Municipal Band at the High School Athletic Field. Elwood Farmer, tenor, sang popular solos from Noel Coward's "Bitter Sweet", and the well-known song, "Skylark". The cornet section of the band played a work scored for them especially, "Palms of Florida", by Ed Chennette. The overture "Raymond" was another welcome addition to the program.

Parting Message

WRITTEN so shortly before his death was to constitute a farewell message, "We'll Keep Old Glory Flying", last composition of Arthur Pryor, was played at a concert given in Convention Hall, Asbury Park, New Jersey, July 31st, by a band directed by the composer's son, Arthur Pryor, Jr. The composition is dedicated to the men in the armed services.

Morale Boosters

ASERIES of band concerts "to maintain public morale" has been given during the summer by Local 297, Wichita, Kansas, in Central Riverside Park on Sunday evenings. These concerts have been directed by different band conductors within the Musicians' Association, including Duff

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EVANSVILLE, IND.

Middleton, supervisor of instrumental music in the Wichita schools; Audrey Sanford, director of Midian Shrine Band; Walter Duerksen, director of the University of Wichita R. O. T. C. Band; Byron Jacques, president of the local and director of Newton Municipal Band and several Sedgwick County School Bands; Pete Walker, secretary of the local; Vic Walling, member of the Shrine Band; Eddie Turner, Whitewater School. All of Wichita's best band musicians are included in the band which numbers fifty or more pieces.

Band on the March

THE 42-piece Los Angeles County Band is now being heard on alternate Mondays over a coast-to-coast network. Its conductor, Louis Castellucci, is taking this opportunity to reveal some surprises in modern musical arrangements. This county band is moreover taking an active part in many phases of the war effort: civilian defense graduations, ship launchings, patriotic rallies, war stamp and bond campaigns, and civic celebrations.

WAAC Woes

WE have alternately hoped and feared, sighed and rejoiced, with the WAACs during the past month as news adverse or hopeful has been received regarding their band's build-up. We brightened on reading that Miss Doris E. Ryan, saxophonist, was off to join the ranks, mourned on hearing that a piccolo player had failed to pass the examinations, looked up again on learning that clarinetist Miss Ruth Barenberg was on her way to join the ranks already swelled by J. Rose Montgomery, sousaphonist, and Margaret R. Foster, cornetist; gloated over the fact that a trombone player, Miss Agnes Powers, had been secured, and were downcast on reading that ten more musicians were still to be found to complete the band's roster. Finally, we heard that the long-sought piccolo-player had been secured, Mary Belle Nissly, and that four other instrumentalists were "in process" of qualifying. That left only five yet to be found: one E-flat clarinet, one B-flat clarinet and three French horns.

Then our eager eyes came on a photograph in the *New York Times* showing the band actually playing under the direction of Lieutenant Stanley Rinda (where's the woman bandmaster?), and we realized that, though still short on musicians, it was at least a functioning unit ready to replace the regular Army outfit. Soon, no doubt, it will be complete as to membership, an Army band second to none in musicianship and éclat.

Send-Off With Drums

IN whatever Army Camp Private F. Gilbert Leeder now is drilling and maneuvering, it is not all work and no memories for him. For, on his departure from his home town, Springfield, Illinois, he was

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recipient of a surprise entertainment involving a 40-piece band led by a motorcycle police escort.

This unheralded serenade developed when the young man's father, manager of the Springfield Municipal Band, and Homer D. Mountz, the band's director, organized neighbors, band members and motorcycle police to parade down the street to the unsuspecting younger Leeder's home. There, trumpets blaring and drums booming, a farewell serenade was tendered him, one he can dream of between bouts of marching, shooting, bayonet drilling and grenade throwing.

Top-Flight Bands

INDUCTION into the Armed Forces of a large number of bandmen has revealed a hitherto unsuspected throng of potential top-flighters, boys still in their teens but already expert players on orchestral instruments. Their emergence in such unprecedented numbers is to be explained only by the stimulus offered, over the past seven or eight years, by the universal popularity of bands and band leaders. Dreaming over their school books of a world that seemed to combine all the elements favorable to full living—fun, fame, fortune—these boys determined years ago to make band-playing their career. And, in the way of determined youth everywhere, they have done just that. So, in the present emergency, many very young men, with school diplomas tucked away in their suitcases and unused razors in their kits, have stepped forward, proving themselves worthy additions to some of the topmost of our top-flight bands.

Manhattan Medley

THE McFARLAND TWINS began an indefinite date at Dempsey's Restaurant, New York, September 7th.

BLUE BARRON will take over from Bobby Byrne at Hotel Edison, New York, October 19th.

BOB ALLEN will finish his date (which started September 6th) at the Roseland Ballroom, New York, October 1st.

HORACE HEIDT opened September 18th at the Strand Theatre, New York.

GLEN GRAY'S Casa Loma Orchestra will play at the Strand for three weeks beginning November 27th. He is currently at the Pennsylvania Hotel, New York, where he will stay until the first week in October.

JOHNNY "SCAT" DAVIS was filmed in a Paramount short, August 31st, in New York.

BOBBY BYRNE is set to remain at Hotel Edison, New York, until October 18th.

SAM DONAHUE'S BAND replaced Claude Thornhill's July 29th at Glen Island Casino, New Rochelle, New York. This is Donahue's first major assignment in New York.

HAL MCINTYRE took over from Sam Donahue at Glen Island Casino August 24th for an indefinite stay.

DICK JURGENS' date at the Strand Theatre, New York, began September 4th. He has been signed to return to the



DICK JURGENS

Aragon Ballroom in Chicago, October 30th, the sixth consecutive year that he has been there.

Jersey Jive

FRANK HAYNES and his orchestra followed Johnny Messner into the West End Casino, West End, New Jersey, July 26th.

MITCHELL AYRES took three days at the Victory Theatre, Bayonne, New Jersey, September 17th through 20th.

BOB CROSBY will have three weeks at Meadowbrook, Cedar Grove, New Jersey, beginning October 8th.

KORN KOBBLERS, having replaced their cow-bells, automobile horns, washboards and other paraphernalia lost in the burning of The Flagship, Union, New Jersey, were back ready to reopen the rebuilt Flagship on August 15th. In fact, they are better equipped now than ever,

for they boast a new instrument, "Howie-Cowle", consisting of a chromatic set of cow-bells put together by drummer Howard "Chief" MacElroy.

MAL HALLETT led his band at Hamid's Million Dollar Pier, Atlantic City, the week ending August 22nd.

REGGIE CHILDS held forth at the Million Dollar Pier, Atlantic City, New Jersey, the week of August 30th.



REGGIE CHILDS

TEDDY POWELL is taking a date at Steel Pier, Atlantic City, New Jersey.

Quaker Quickies

GLENN MILLER and **ELIOT BROZA** furnished the music for a Victory Dance for servicemen sponsored by Local 77, Philadelphia, August 18th. On September 5th and 6th Miller took a return date at Hamid's Million Dollar Pier, Atlantic City.

LOU BREEZE after finishing his date at Gingham Gardens, Springfield, Illinois, moved into Stanley Theatre, Pittsburgh, September 4th for a week.

EVERETT HOAGLAND opened for a limited stay at Bill Green's, Pittsburgh, July 24th.

CLYDE LUCAS' BAND opened a week's engagement at Kennywood Park, Pittsburgh, August 3rd, following the Bernie Cummins outfit.

EARL HINES on August 27th played a date at Convention Hall, Philadelphia.

Southward Swing

AL DONAHUE had an August 18th through 23rd date at Tune Town Ballroom, St. Louis.

BOB CHESTER took over at Tune Town Ballroom, St. Louis, September 1st through 6th.

CLYDE MCCOY moved his crew into Peabody Hotel, Memphis, August 19th through September 8th.

JAN SAVITT closed a successful engagement at the Hollywood Casino in August, heading thereafter for the Roosevelt, New Orleans.

Mid-West Maelstrom

LAWRENCE WELK took over at Kenosha Theatre, Kenosha, Wisconsin, August 26th.

HARRY JAMES took a week at Michigan Theatre, Detroit, beginning August 28th.

TOMMY DORSEY held forth at the Palace Theatre, Akron, Ohio, August 21st through 24th; at the Palace Theatre, Youngstown, Ohio, August 24th through 27th, and at the Circle Theatre, Indian-

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apolis, August 28th. He is set for the Hollywood Palladium, Hollywood, December 29th.

OZZIE NELSON dropped anchor at Colonial Theatre, Dayton, Ohio, August 21st through 27th.

ERSKINE HAWKINS took four Ohio dates, at Columbus, Cleveland, Dayton and Youngstown, successively on August 11th, 13th, 14th and 15th.

VAUGHN MONROE'S weeker at Cedar Point, Sandusky, Ohio, came to an end August 27th.

ALVINO REY finished his four-day date at Cedar Point September 8th.

DUKE ELLINGTON took a week at the Palace Theatre, Cleveland, beginning August 29th. Ellington, incidentally, was once shown the gate because he played one of his now famous "breaks". After World War I, he got a job in Russell Wooding's 60-piece jazz band on the condition that he would stick to "legitimate" piano-playing. Through the first part of the concert all went well, but toward the end, during a pause, the Duke jumped in with an impromptu piano break. Then he looked for another job. It was not long after that he built up a five-piece band, the nucleus of his present orchestra.

Loop-a-Doopers

TOMMY TUCKER, after closing at Palmer House, Chicago, will come back to New York September 26th to locate at Essex House.

GRIFF WILLIAMS will open at the Empire Room of the Palmer House, Chicago, September 17th.

ART KASSEL followed Eddy Howard at Aragon Ballroom, Chicago, late in August.

CHARLIE SPIVAK and his orchestra made their first appearance in the Panther Room of the Hotel Sherman's College Inn, August 14th.

Far West Fanfare

DEL COURTNEY began his four-weeker at Baker Hotel, Dallas, August 7th, following Griff Williams' Orchestra.

HERBIE KAY took the week of August 21st at Plantation Club, Dallas, Texas.

TED WEEMS played at Blue Moon, Wichita, Kansas, August 21st through 27th. He returned to the Plantation Club, Dallas, September 1st for a week's stay, following Herbie Kay.

HENRY BUSSE played August 29th through September 6th at the Commercial Hotel, Elko, Nevada.

PAUL WHITEMAN made a big hit in his August 7-13 stay at the Orpheum Theatre, Minneapolis. Critics praised particularly his "song-writer's clinic". From August 21st through 27th he was band-leader at the Stanley Theatre, Pittsburgh.

WOODY HERMAN had a week at the Orpheum Theatre, Minneapolis, beginning September 11th. From September 15th to 30th he will be taking rapid theatre and ballroom dates in Minneapolis, Cedar Rapids, Des Moines, Kansas City, Springfield (Missouri), St. Louis, Evansville (Indiana) and Indianapolis.

Los Angelights

CHICO MARX brought his band into the Orpheum Theatre, Los Angeles, August 19th.

RAY MCKINLEY'S BAND will follow Count Basie into the Trianon September 30th for a six-week.

JOE REICHMAN got a holdover at the Biltmore Bowl.

MATTY MALNECK took over the intermission band at the Hollywood Palladium, in August, succeeding Art Whiting.

ABE LYMAN opened at the Hollywood Palladium September 1st.

JIMMY DORSEY will begin his six weeks at the Hollywood Palladium September 29th, after finishing a two-weeker at Hotel Sherman, Chicago.

GENE KRUPA will open at the Hollywood Palladium, November 10th, for seven weeks.

STUFF SMITH began a date at Trouville Club, Hollywood, August 20th.

Pacific Pastime

COUNT BASIE played at Sweet's Ballroom, Los Angeles, August 13th; at Sweet's Ballroom, Sacramento, August 15th, and at Sweet's Ballroom, Oakland, August 16th. *Tout sweet!*

PHIL SPITALNY and his all-girl orchestra have a part in Universal's "Johnny Comes Marching Home" being filmed at the Culver City studios beginning September 14th.

CAB CALLOWAY was busy cracking records at Casa Manana, Culver City, early in August.

LIONEL HAMPTON followed Cab Calloway at Casa Manana, Culver City, August 20th.

BENNY GOODMAN dropped anchor at Pacific Square, San Diego, the week-end of August 21st.

Pack o' Dates

CLAUDE THORNHILL, from August 9th through 17th played in New London, Connecticut; New Brunswick, New Jersey; Johnson City, New York; Rochester, New York; Brookfield, Ohio; and Russell's Point, Ohio.

CHARLIE BARNET is giving three weeks this month successively to the Earle Theatre, Philadelphia; the Palace Theatre, Cleveland; and the Stanley Theatre, Pittsburgh.

JIMMIE LUNCEFORD'S dates the last week of August took him to Roanoke, Virginia; Suffolk, Virginia; Ashbury Park, New Jersey; and Upper Darby, Pennsylvania. September 1st he played at the Palais Royale, Toronto. The Regal Theatre, Chicago, will have him for a week beginning October 2nd.

SHEP FIELDS since September 1st has taken dates at Appleton, Wisconsin; Oshkosh, Wisconsin; Michigan City, Indiana; Peoria, Illinois; Springfield, Illinois, and Joliet, Illinois. Now he is heading for Iowa and Omaha.

Winner, Uncle Sam

HERBIE HOLMES has concocted an excellent plan for the selling of War Stamps. The idea is to play request numbers only if such inquiries are backed by the purchase of a stamp of \$1.00 denomination or more. Songstress Nancy Hutson handles the transactions right from the platform. Further, Holmes agrees to buy a dollar stamp himself if the band cannot play the number requested. It has worked fine at the Hotel Muehlebach's Terrace Grill where the average sale per evening has been \$200.

TOMMY DORSEY, CLAUDE THORNHILL, GLENN MILLER, HARRY JAMES, BENNY GOODMAN and COUNT BASIE are among the band-leaders who have sent band arrangements to the Armed Forces stationed in Australia in response to an appeal published in *Yank*, the United States Army's newspaper.

Touring Teams

GUY LOMBARDO'S outfit convened on August 12th after a six-week lay-off, to begin a series of one-nighters in the East.

HENRY KING has just finished a series of one-nighters in the Northwest.

SONNY DUNHAM has been busy since September 1st taking one-nighters in Michigan, Indiana and Wisconsin.

COL. MANNY PRAGER is now on tour with soloist Bonnie Baker.

LES HITE did good business recently one-nighting in the Northwest.

JAN GARBER, between the middle and end of September, will play dates in Kansas, Illinois, Wisconsin and Minneapolis.

They're in the Army Now

WAYNE KING was appointed a captain in the Army Specialists Corps early in August. He will have charge of all music for the Sixth Corps Army Area.



WAYNE KING

RUDY VALLEE, at Long Beach, California, joined the Coast Guard August 17th as a bandmaster with the rank of chief petty officer.

HAL MUNRO is now a private at Camp Swift, Texas.

Calling All Band-Leaders

The following letter addressed to President Petrillo is given herewith in full in the hope that our members will come forward with their usual generosity to help these men at Camp Kit Carson form their music library.

Camp Kit Carson, Colorado Springs, Colorado.

Mr. James Petrillo, President, A. F. of M.

Dear Mr. Petrillo: I am a soldier-musician stationed at Camp Kit Carson and am writing this because I feel that you are the one man who is able really to help me to make this camp as pleasant as possible for my fellow soldiers.

The recreational facilities at the camp are as yet quite undeveloped and will probably be so for some time to come. However, I feel that by forming a combination dance and concert orchestra among my buddies, we will all find our stay here much more satisfying. Unfortunately, we are handicapped by lack of a music library; so if you will kindly assist us in this respect we shall all be grateful to you.

If the major bands were to be acquainted with our request, they might be willing to send us some complimentary and discarded numbers. Our orchestra will pay all postage involved.

Mr. Petrillo, I feel confident that, with you backing us we shall get a splendid start. As soon as we get going we intend broadcasting or a coast-to-coast hook-up.

All the boys join me in thanking you. Appreciatively yours, (Signed) PFC. JOSEPH BRAHEN.

MUSICAL MUSINGS

by

HARRISON WALL JOHNSON



Harrison W. Johnson

only future historians will be privileged justly to estimate its significance.

Dmitri Shostakovich is now thirty-six years old and has to his credit seven symphonies. This in itself gives him a right to every just and thoughtful music-lover's careful and appreciative consideration. When I first listened to his First Symphony I wrote in the *St. Paul Pioneer Press* as follows, under the date of March 28, 1930:

"This symphony was written since the Bolshevik regime was set up and it seems to express little joy or satisfaction in its country's state of affairs as they were at the time of its inception. Perhaps an exasperated need for truth and frankness that might not be expressed in word or speech took the more subtle and enigmatic language of music as a less dangerous mode of expression. Things are sometimes said in music that would land one in prison for life or bring out the firing squad, if comprehensible to the police censor.

"For exasperation is written large across this music. It seeks continually for new modes of expression, and restless and thwarted energy pulse through the first movement like a fantastic and feverish dream. The themes are scarcely strong enough to bear the weight put upon their slender chromatic frames. Dissonance is in evidence but is used less effectively than in the three movements that follow. The composer seems with each thematic repetition to strive for some new approach."

One is often inclined to wonder how one could have seen or rather heard so much in the initial hearing of a new work. Today I can look back to Shostakovich's first symphonic utterance with a quite different reaction. As the work of a twenty-three-year-old composer it takes on greater significance with the passing years. There is so much imaginative freshness, musical and harmonic adroitness and sureness of formal maneuvering that it must long stand as a modern symphony in the front rank of contemporary orchestral writing.

Widening Horizons

In subsequent works the composer shows a tendency toward broader lines and fuller scope. In the new work the first movement alone takes the playing time of the average four-movement symphony. This is the movement of which it has already become instinctive to say, "Oh, yes, that's the section that reminds me of Ravel's 'Bolero'"—which is rather meaningless, the implications, musically, being a thousand miles apart. I remember what a distinguished conductor said to me some years ago about the "Bolero" of Ravel. "You see", he explained, "it goes on for fifteen minutes without change of key, pace, or rhythm, and the audience is so glad when it is finished that they think they must have enjoyed the piece and therefore applaud wildly."

I had no such feeling when listening to the Shostakovich Seventh. It did seem to take an unusual time in getting into motion after the start. That static quality of turning around on a dime may have been the reason for likening this work to the tiresome "Bolero". However, once the cumulative effect of the opening of the first movement was established, it rose to a gargantuan climax and carried orchestra, conductor and audience along in the swift stream of its own magnificence. The Scherzo, the slow movement and the final section all sustained this tremendous scope and there were moments where mere bigness lurched over into gigantism. The tonal mass at times was almost overpowering and of course that in itself is enough to cause many listeners to go all out in a riot of applause. Even the announcer sounded as though badly shaken with the general emotional upheaval. The occasion established itself as one seldom heard in the history of musical annals.

As to the worth of this symphony in comparison with the other six by Shostakovich, who can say? How can anyone, be he master musician or music-lover of discretion, give authentic and logical summing-up of so big a work after one hearing? It is utterly impossible to do so. One can tell whether one likes or dislikes it, whether the work impresses one favorably or otherwise, but that is mere personal bias. I found myself not enjoying it as much as I had enjoyed first hearings of the First, Fifth or Sixth Symphonies by the same composer. The thought intruded at times that, while the music was able to express what the composer intended it should, of freedom, doubt, determination, sorrow, liberation, might the effect not have been more conclusive had he expressed himself later when these phases of struggle could have been seen from a calm distance? Such terrific experiences as Russia has been encountering so magnificently, can they be assimilated, digested, and finally interpreted in great music in so short a range of time? The passage of time can alone be successful in clarifying such a significant and epochal event.

One important thing about all this is that the Russian way of life must be conducive to creative vitality in music, as well as the other arts. This is a hopeful, healthy indication, and one diametrically opposed to that of Germany where music has bogged down to almost complete stagnation under Hitler, and painting and literature are carried on, if at all, under such strict censorship that all spontaneity is completely squelched or strangled.

Here in America there has never been such encouragement and appreciation for native musicians as exists at the present time. Opportunities for performance of new works and incentives of all kinds are flourishing to inspire and spur forward creative talent to give of its best. That a gratifying impulse and impetus will continue seems inevitable. If, as some authorities insist, music, to be contemporary, must mirror the times in which it is born, there would seem no age in our history when more varied experience awaits the musical chronicler.

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Stage Shows

WITH heat as usual trying to steal the center of the stage in theatres throughout the country, cooling systems have been given top-billing, while managers of theatres lacking these have scanned the skies as anxiously as the most weather-hardened share-croppers. In this crisis vaudeville, catering to wayward fancies and casual whim, has given a splendid demonstration of its drawing powers. Keith's Theatre in Indianapolis where vaudeville was "revived" in April has been developing a steady clientele during the hottest months of the summer, its mounting grosses seeming not in the least deterred by the nearby Circle Theatre's consistent spotting of top-flight bands. Evidently the town can take both.

At the State Theatre, in Hartford, Connecticut, George Hamid's "Victory Revue" and Stan Kenton's band drew \$14,000 in three of the hottest days of August. A three-hour show, "Bonds for Victory", given in the Mundy Auditorium in Kansas City, July 24th, and featuring Paul Whiteman, the Weaver Brothers and Elviry, turned into the Treasury Department \$2,674,424. Proctor's in Newark found stage shows highly profitable during August (\$18,000, \$18,500 and \$21,000 were the grosses the weeks ending August 6th, 13th and 20th), while in Providence, Rhode Island, Fay's did equally lucrative business. Washington's Capitol Theatre found alternate vaudeville and bands crowd-compelling, as did the Oriental, in Chicago, and the Orpheum, in Los Angeles. Straight stage shows were the order of the day at the Palomar, in Seattle.

TOP-FLIGHT GROSSES

AS always, there is a large percentage of the theatres that prefer top-flighters to any other sort of stage attraction. The Hippodrome Theatre, in Baltimore, is consistently packing them in with name bands. Management of the Earle Theatre in Philadelphia announces the top-flight band parade has never before been equalled in the house. The Adams Theatre, Newark, reopened September 4th with a full week name-and-name-band policy. Jimmy Dorsey has already been booked for Thanksgiving week and Woody Herman for Christmas week. Chico Marx gave stage shows a boost at the Paramount in Des Moines, with a gross of \$6,500 for a three-day stand; pretty good for mid-summer. The band policy has clicked at the Capitol Theatre in Williamsport, Pennsylvania. The house started using orchestras on May 18th and has had solid success ever since.

New York

DURING the hottest part of August Broadway movie houses which include stage shows had one of the heaviest box-office sieges on record. At the Paramount, where Phil Harris held forth the weeks ending July 30th and August 6th, and Skinnay Ennis, the weeks ending August 13th and 20th, the grosses were successively \$49,000, \$31,000, \$85,000 (best non-holiday week in nearly seven years of pit-band policy) and \$78,000. Meanwhile, at the Strand, Jerry Wald made it \$32,000 the week ending July 30th, Charlie Barnet, \$47,000 and \$40,000, the weeks ending August 6th and 13th, and Sammy Kaye, \$54,000 the week ending August 20th. In the same four weeks Radio City Music Hall, with its splendid stage show, clocked up successively \$96,500, \$94,300, \$97,000 and \$97,000; and the Roxy, also with good stage attractions, \$45,000, \$50,000, \$39,000 and \$79,000. At the State, with stage shows the first three weeks, and Bobby Byrne Orchestra plus vaudeville the fourth week (ending August 20th), the grosses were \$21,000, \$25,000, \$21,000 and \$28,500.

Boston

THE Metropolitan Theatre did a rushing business with Benny Goodman and his orchestra, the week ending August 6th, to the tune of \$37,500. The week ending August 20th, the Boston Theatre had Charlie Barnet's band, ticking off a terrific \$30,000.

Philadelphia

EACH week-end in Philadelphia begins to resemble New Year's Eve both because of the influx of defense workers with money jingling in their pockets and because of gas rationing, which keeps diversion seekers within the city's limits. The Earle had four extremely good weeks, with Bill Robinson and Ella Fitzgerald

counting up shekels to the amount of \$25,000, the week ending July 30th; Tommy Dorsey registering a record-shattering \$46,700, the week ending August 6th, and Sammy Kaye and Stan Kenton bringing in strong grosses of \$28,000 and \$24,500 the weeks ending respectively August 13th and 20th.

Pittsburgh

SKINNAY ENNIS, Sammy Kaye, Ozzie Nelson and Kay Kyser speeded up business at the Stanley the four weeks ending August 20th with respective takes of \$20,000, \$25,000, \$22,000 and \$28,000.

Washington

VAUGHN MONROE on the stage of the Capitol gave this theatre the biggest opening day in its history and bounced receipts, the week ending July 30th, to \$31,000. The following two weeks, with vaudeville helping, the receipts were \$22,000 and \$26,000. Tommy Dorsey packed them in, the week ending August 20th, with a towering \$32,000.

Baltimore

THIS war-time boom town is crowding the theatres in mid-August as in mid-December. Dick Rogers at the Hippodrome, the week ending July 30th,

snatched a bright \$22,200; the following week Bert Wheeler etched out \$15,400; a six-day date of Tommy Dorsey's band, the week ending August 13th, brought in \$22,800. Vaudeville the following week swept in \$24,000.

Buffalo

FROM July 23rd through August 20th, the Buffalo Theatre had three weeks of top-flighters. Glenn Miller, the week ending July 30th, zoomed receipts to \$31,000; Bob Armstrong, the week ending August 13th, plucked a bonny \$23,000; Vaughn Monroe, the week ending August 20th, swept \$24,000 into the money bags.

Detroit

KAY KYSER'S week at the Fox Theatre grossed no less than \$64,000. The following week, Horace Heidt, at the Michigan, brought in \$46,000.

Chicago

HERE is another city of turbulent week-ends, with Saturday and Sunday audiences consistently capacity. At the Chicago, the weeks ending July 30th, August 6th, 13th and 20th, when Horace Heidt, Ozzie Nelson, Benny Goodman and Jimmy Dorsey respectively presided, the intakes were \$48,400, \$45,800, \$55,100 and



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\$56,000. The Oriental in the same four weeks had Milton Berle the first, with receipts of \$23,300, "International Casino" unit the second, with a sturdy \$22,000 to show, Blue Barron the third, with \$22,500, and Paul Whiteman the fourth, with \$23,000.

Cleveland

TOMMY DORSEY, Lawrence Welk, Vaughn Monroe and Ozzie Nelson at the Palace, the weeks ending respectively July 30th, August 6th, 13th and 20th, jammed them in to the tunes of \$28,000, \$16,000, \$26,000 and \$27,000.

Indianapolis

SAMMY KAYE'S band on the stage of the Circle, with his "Want to Lead a Band?" stunt, pushed totals to \$17,800 the week ending July 30th. A sensational \$26,000 was the add-up for Horace Heidt, there the next week-end. A stage show, including Blue Barron's band and Larry Adler, proved a potent draw the week ending August 20th, bringing in \$17,000.

Kansas City

OF the four weeks ending August 20th, the first was the only one in which the Tower Theatre had a top-fighter, Paul Whiteman, to zoom receipts to \$13,000. The other three weeks, with routine vaudeville, the grosses were \$8,500, \$8,000 and \$7,500.



"Pan Americana" Scene from "STARS ON ICE"

Minneapolis

OZZIE NELSON and Harriet Hilliard on the Orpheum stage garnered a nice \$17,500 the week ending July 30th. Two weeks later Paul Whiteman rode to a fine \$19,000.

Lincoln

CHICO MARX on the stage of the Stuart, brought in \$3,000 in two days of the week ending August 6th. Exactly the same amount was netted in two days by Ted Weems, who was there the week ending August 20th.

Omaha

PAUL WHITEMAN, who reaps a rich harvest wherever he goes, culled \$17,000 the week ending August 6th at the Orpheum.

Los Angeles

COUNT BASIE'S band at the Orpheum drew \$21,000 the week ending August 6th. Two weeks later Chico Marx's band made it an okay \$15,000.

San Francisco

GROSSES of \$17,700, \$21,000 and \$40,000 were piled up at the Golden Gate the weeks ending July 30th, August 6th and 13th by Phil Regan, Al Pearce and Harry James respectively.

LEGITIMATE

New York

BROADWAY legitimate theatre is on the up-grade, no question about it. There are at least ten productions for which opening dates on Broadway for the new season have already been registered, and many others are in some phase of preparation. Musicals are blossoming overnight, and operettas and vaudeville revues variegates the picture. In short, Broadway is proving a competent rival of show-lavish London.

"This Is the Army"—which, by the by, gave a special matinee on August 18th for the benefit of the Actors' Fund—is now scheduled to stay on Broadway until September 25th. By then it will have earned for the Army Emergency Relief no less than \$800,000. By the time it ends its nation-wide tour (which starts October 4th in Washington) it will undoubtedly have taken in \$3,000,000, no small sum even in these days of astral totals.

On the evenings of August 18th, 21st and 22nd, Gustave Kotanyi, who revived Johann Strauss's operettas, "The Bat" and "The Gypsy Baron", early this year, presented a third Viennese operetta, "The Beggar Student", at the Cosmopolitan Opera House on the evenings of August 18th, 21st and 22nd.

"The Beggar Student" deals with events in the year 1704 when the Polish people were fighting against German oppressors. Composed in 1881, it was first presented in New York two years later.

On August 18th "The New Moon", a romantic musical comedy in two acts, with music by Sigmund Romberg, opened



PRIVATE JOHNNY MINCE, formerly of Tommy Dorsey's Band, and **PRIVATE SAUL LEVY**, formerly of Dick Stabile's Orchestra, blow out during an orchestra rehearsal of "This is the Army".

at Carnegie Hall, the third in a series of revivals being produced there this Summer. Although "Priorities of 1942" vacated the Forty-sixth Street Theatre on September 6th, another variety bill is scheduled to follow September 15th.

The grosses which follow show the steady upward trend of Broadway shows:

| | WEEK ENDING | | | |
|--------------------------|-------------|----------|----------|----------|
| | July 25 | Aug. 1 | Aug. 8 | Aug. 15 |
| By Jupiter | \$23,500 | \$25,000 | \$27,000 | \$27,000 |
| Stars & Garter | 22,000 | 23,000 | 27,000 | 27,000 |
| Star and Garter | 21,000 | 24,000 | 21,000 | 24,000 |
| Stars on Ice | 32,000 | 33,000 | 34,000 | 34,000 |
| This is the Army | 47,585 | 47,600 | 48,314 | 48,381 |
| Porgy and Bess | 35,500 | 34,000 | 11,000 | 16,000 |
| The Merry Widow | 29,000 | 19,000 | 18,000 | --- |
| Priorities of 1942 | 14,000 | 14,000 | 16,000 | 17,000 |

Newark

"THE MOON IS DOWN" wound up a week's stay at the Mosque August 2nd with \$9,000. The following week "Guest in the House" finished with \$8,800.

Boston

"MY SISTER EILEEN" at the Colonial III rang up \$8,000, \$8,500 and \$9,800 the weeks ending July 25th, August 1st and 8th. The show could have remained even longer (its run was a phenomenal ten weeks for a return engagement) had prior bookings not intervened.



PEGGY KNUDSEN in "My Sister Eileen"

Washington

JOHN STEINBECK'S "The Moon is Down" drew \$15,000 in eight performances at the National Theatre, the week ending August 15th. "My Sister Eileen" arrived August 17th, with a healthy advance sale of close to \$6,000.

Philadelphia

"THE MOON IS DOWN" at the Forrest Theatre closed July 25th with \$7,000 grossed for the final week. "Watch on the Rhine" the following week suffered acutely from bad weather and brought in only 6,000.

Louisville

THE summer opera season at the Iroquois Amphitheatre closed August 16th after the most successful six-week run in the five-year history of the shows. "No, No, Nanette" wound up its week July 26th with the highest figure (up to then) of the season, \$14,000. However, this was easily topped the following week, when "Blossom Time" was the attraction, by the biggest week's gross in the five-year-history of the Iroquois Amphitheatre: \$17,400. "Naughty Marietta", the following week's billing, ran into bad weather but nevertheless hit a profitable \$14,000.

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Detroit

DESPITE a heat wave of Gargantuan proportions "The Merry Widow" at the Cass picked up \$11,000 the week ending



PATRICIA PEARDON in "Junior Miss"

July 25th and \$12,000 the following week. Billie Burke's "The Vinegar Tree", in the

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weeks ending July 25th, August 1st, 8th and 15th, skimmed along nicely with \$8,500, \$8,200, \$8,200 and \$8,500, the final tally closing a run of eight weeks.

Chicago

"COCKTAILS 5 TO 7", unmercifully canned by the reviewers, closed swiftly and silently July 25th with a one week's meagre gross of \$5,000. "Good Night Ladies" in the four-week stretch from July 19th through August 15th jotted down \$14,000, \$14,000, \$13,000 and \$13,000. In the same length of time "My Sister Eileen" took in \$7,000, \$6,500, \$6,500 and \$6,000.

Memphis

MEMPHIS OPEN-AIR THEATRE wound up its five-week season August 8th with a \$41,000 gross (\$4,000 profit). The total attendance for the five weeks, with

(Continued on Page Twenty-one)

HERE, THERE AND EVERYWHERE

Milwaukee Makes Merry

LOCAL 8, Milwaukee, Wisconsin, held its annual picnic on July 20th at Howard's Grove in that city. The day was perfect and a large percentage of the members gathered with their families with enough food to last for the day. For those who didn't care to pack a lunch, there was an abundance of hot dogs, hamburgers and, last but not least, beer. Music for the picnic was furnished by Art Uebelacker and his Pic-Nic Band.

The local's attorney, William Rubin, attended as guest and gave a short but inspiring extemporaneous address on the privileges of our democracy. President Dahlstrand added a few words and requested everyone to bow his head in prayer for one minute in honor of the boys in service.

The games for children followed with many prizes being distributed to the lucky youngsters. Herman Ertl's baseball team eked out a close victory of 16 to 15, the winners receiving prizes of cigarettes.

Evening brought the toe-tantalizing music of George Petersen's Orchestra, and dancing continued until the strains of "Home Sweet Home" and "The Star-Spangled Banner" ended Local 8's most successful picnic.

Local 111 Annual Picnic

THE annual picnic of Local 111, Canton-Massillon, Ohio, was held at Diebel's Grove on Sunday afternoon, August 2nd. The highlight of the afternoon was a swing band contest, which was won by Ray Locy's Orchestra. Other events enjoyed by the 300 musicians who attended included horse-shoe pitching and sports contests, and finally, a fine picnic supper.

President Reg. C. Light and Secretary Logan O. Teagle of Local 24, Akron, Ohio, and President C. L. McDonald and Secretary E. H. Shultz of Local 68, Alliance, Ohio, attended as guests of Local 111.

The committee in charge consisted of Charles Granjean, chairman; James Rogers, Harry Hunton, George K. Galloway, Sr., and Frank Studer.

Cleveland's Triumph

PERFECT weather, food a-plenty, good music and a rip-snorting baseball game combined on July 27th to make the annual picnic of Local 4, Cleveland, Ohio, the triumph of the local's social affairs.

President Lee Repp succeeded in booking Nela Park, spacious, beautifully landscaped and with abundant facilities for fun and recreation, of which the 1,100 people in attendance took full advantage. The swimming pool proved to be one of the most popular spots of the day, but everyone took time out to participate in the various races and games. Following are the winners: In the Blind Scramble, Ray Reindeau, Jr., was the "seeing eye" that led them all. Joan Spector skipped forward and backward to wind up forward in the "Skip Forward and Backward" event. Eugene Reindeau won the "Sore Toe" event. Vern Gower bested all others in the Bean Bag affray, while Charles Hruby finished a jump ahead in the Kangaroo race. Toby Weiss won the Block Balance Contest, and John Hruby proved to be the "tightest" cook in the Chef Boxing Contest. Karen and Nan Zorman gave a good account in the Vacuum Race and Balloon Rocket contest. In the Candle Race there was no match for Mrs. Jack Spector. Al Mack and Jim Vogl won the Egg Throw and McArdle Ruth Holdsworth won the Match Box Passing for men and women, while Mr. and Mrs. Savage dialed the winning numbers in the Telephone game.

The feature event of the day, of course, was the Inter-Local Softball game, played between the Detroit Federation of Musicians, Local 5, and the Cleveland Federation of Musicians, Local 4, which resulted in a 5 to 1 victory for the Clevelanders. Jack Ferentz, president, and George Clancy, secretary, of the Detroit Local accompanied the visitors to Cleveland. At the station the Detroit team was greeted by President Repp, Secretary Duprey and other officers, following which there was an informal luncheon at Harvey's Oak Room. It was here that the visitors got their first glimpse of the beautiful trophy donated by President Repp. Secretary Duprey, and President Ferentz and Secretary Clancy of Local 5. The trophy will remain in the possession of the winning team with the proviso that the first team winning it three years will retain it permanently.

A distinguished visitor who enjoyed himself greatly was Harry J. Steeper, assistant to President Petrillo.

Next year the Cleveland team will play Detroit at their home grounds as a feature event of the Detroit Musicians' picnic.

Towards evening the dance hall, ringing with melodious tunes, made its bid for patronage. Bob Van Bergen and his band opened the show, followed by Cal Dalton and his orchestra. Bill Porter and his boys came next, with Ray Anthony and his band closing the session. Jack Horwitz proved to be a most entertaining and genial M.C.

As the last notes of music died away and the crowds reluctantly wended their way home, there was praise on the lips of all for the untiring efforts of Chairman B. W. Costello and the members of his Picnic Committee in making this sixth annual picnic such a glorious success.

Local 47 Receives Citation

"FOR distinguished service rendered in behalf of the National War Savings program this citation is awarded the Musicians' Association of Los Angeles", are the words of the United States Treas-



Los Angeles Musicians' Association invests another \$10,000 in War Bonds. JANE WYMAN, Warner Bros. Star, helps PREXY J. K. "Spike" WALLACE (left) and Financial Secretary AL C. MEYER (right) sign the check which brings Los Angeles Musicians' quota to \$110,000 and the "Yankee Doodle Dandy" War Bond Build Ships Premiere to \$5,800,000.

ury Department in a special citation to the Los Angeles musicians.

Local 47, which was so signally honored, recently invested another \$10,000 in War Bonds (bringing their quota up to \$110,000.00), in connection with Hollywood's "Yankee Doodle Dandy" Build Ships premiere, which bolstered the "Dandy" sales to \$5,800,000.

100th Birthday Celebration

DISTINCTION of being the oldest member of the American Federation of Musicians goes to John Columbus Haines of Detroit, Michigan, who recently celebrated his 100th birthday in that city. The celebration in his honor started on Saturday at the home of one of his daughters, Mrs. B. C. Fawell, with an open house for his friends. On Sunday at noon the Scovel Memorial Presbyterian Church was the scene of special services in his honor with 100 musicians taking part in the program. Women of the Navy, daughters of Civil War sailors, sent him a giant birthday cake with 100 candles.

Brother Haines, in addition to being the oldest charter member of Local 5, Detroit, holds membership in Local 68, Alliance, Ohio. For many years he played cornet with the old Alliance band in that city. He was born and reared in Alliance, living there until after his marriage, when he moved to Detroit. He served for four years in the Civil War, fought under Sherman on his march through Georgia and never received a wound. Haines has seen the United States victorious in two other wars and has expressed a desire to live to the successful conclusion of the present conflict.

"I know now it'll end all right. But I'd like to be around to celebrate our victory," he says.

We join Brother Haines in his wish to celebrate our victory and wish him many more happy birthdays.

San Diego Picnics

LOCAL 325, San Diego, California, held its third annual picnic on Sunday, August 2nd, at Flynn Springs Resort, twenty-five miles from downtown San Diego. Despite the tire and transportation situation, members and friends, 400 strong, thronged to the park for a glorious day packed full of activities, including softball games, athletic events for children and adults, jam sessions and floor shows. George L. "Happy" Johnson's and Lyle Griffin's orchestras kept the dancers happy with their fine music.

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Four hundred pounds of barbecued beef, baked beans, cheese, pickles and all the "trimmin's" were consumed by appetites whetted by twelve barrels of San Diego made beer. At the end of the day all agreed that the affair had been a grand success. Congratulations are due the committee who made the arrangements and carried the program through so successfully.

JOSEPH MESSINA

Joseph Messina, charter member of Local 261, Vicksburg, Mississippi, and treasurer of the local since 1924, passed away in that city on June 22, 1942.

In addition to being an excellent musician, Brother Messina was one of the most popular officials of the local. He will be sadly missed by the entire membership.

Surviving Mr. Messina are his two sons, Dr. Alfred Messina and Aurelia Messina, and a daughter, Miss Mary Catherine Messina. Funeral services were held on Thursday, June 24th, from St. Paul's Catholic Church in Vicksburg.

JOHN "JACK" ROSE

John "Jack" Rose, vice-president of Local 387, Jackson, Michigan, died in the Mercy Hospital in that city on Sunday, July 19th, at the age of 48. He had been ill for several weeks.

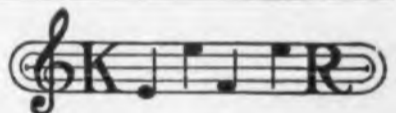
Brother Rose had resided in Jackson for more than thirty-five years and was one of the city's best-known musicians. For many years he was a drummer in orchestras for the Butterfield Circuit and played with leading dance bands. He was also a well-known teacher throughout the city.

Local 387 and his many friends will miss Brother Rose, and he will long be remembered for his many musical activities.

How Well Do You Know Your Federation History?

(Answers on Page Nineteen)

1. What is the date of the organization of the American Federation of Musicians?
2. Where was the first National Convention held?
3. Who was the first president of the Federation and from what local was he a delegate?
4. Who designed the official pin of the Federation?
5. What was the first official publication of the Federation and what was the date of its first issue?



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The time to guard against corruption and tyranny is before they shall have gotten hold of us.
—THOMAS JEFFERSON.

Four "Musts" for War Time

THIS year's war budget alone, as proposed by the President, will be \$56,000,000,000—more than half the estimated national income. That makes it mandatory that the Federal government and the people insist upon a workable fiscal policy which will make it possible to spend this money without bringing on an internal fiscal collapse.

First, all must pay higher direct and indirect taxes. And direct taxation must be extended to the very lowest income brackets.

Second, every non-essential, non-defense government activity must be stopped, and appropriations sharply reduced in many non-defense bureaus.

Third, the people must make every possible reduction in their living expenses, and buy Defense Bonds and Stamps to the limit of their abilities.

Fourth, the government must not loan or spend money for any purpose that can be financed by private business.

This last is extremely important. There are literally dozens of Federal loan agencies. Many of them operate in direct competition with the banks, thus subjecting the burdened taxpayers to needless expense and risk. The banks, as their spokesmen have said, are able to expand materially private and defense financing. They must be permitted and encouraged to do it.

The President's message on the State of the Union indicated the extent to which all must pull in their belts and help win this war for liberty and security. And government itself must do precisely the same thing.

Unforgettable Job

IN a recent news release the War Department said: "Shippers of war material and railroads are doing an outstanding job in the utilization of railroad equipment."

Back of that brief statement is a record of transportation achievement that is unequalled in history. It is a record of vast obstacles surmounted—and of skeptics confounded. It is a testimonial to what private enterprise can do in a time of unprecedented crisis.

Week after week, freight shipments have been at record and near-record levels. Week after week, tens of thousands of soldiers and sailors have had to be transported from one part of the country to another. Week after week, an ever-mounting volume of war supplies has been moved to Naval stations, Army bases, and to points of embarkation for Europe, Australia, Africa and the other war fronts. And, on top of all this, the needs of the civilian population have had to be met. The doubters said, long ago, that all this could not be done—said that the railroads would break down. But it has been done and it is being done, without delay, without waste, without congestion or confusion.

Railroad cars are not used as warehouses, as they were in World War I—because, years back, the railroads got together with shippers and laid plans for meeting just such an emergency as we are in today. Changed and increased schedules have not caused disruption—because the American railroads have the finest management, the finest equipment, and the finest crews on earth. The railroads have shown us what flexibility of transportation

really means. They have proven themselves able to adapt themselves to any contingency—as, for example, when they took over the transportation of oil after a large part of our tanker fleet was transferred or sunk. Today, about 750,000 barrels of oil a day are rolling into the East by rail—over fifty times the normal railroad volume.

That is the kind of a job that will not be forgotten.

Four Ways to Lose the War

By SPENCER MILLER, JR.

Director of the Workers Education Bureau of America

THE winning or the losing of a modern war by the armed forces of a nation depends more than ever before on the civilian population. To supply one soldier at the front requires eighteen workers in defense industries at home. But that does not define completely the ratio or the relationship of the home front to the battle front. The assumptions, actions or inactions of the people at home will ultimately determine the outcome of the battle.

Today America is awakening to the terrible reality that this war can be lost and with it the "last best hope of earth." There are four ways we can lose this war. And there are four ways in which we can win it. Let us face first the road to disaster.

First. We can lose this war by continuing to fight a defensive struggle. Defense is the strategy of isolationism and inaction; it is the tactics of the moat and castle. It assumes war is static, not dynamic; it ignores the technological revolution of the airplane. Defensive war for America would be a continental war—a war of a beleaguered fortress. It would involve us in progressive strangulation and ultimate disaster.

A war of movement is a war of offense—of the initiative, of advance planning and risks. Indeed, the only real defense worth making is an offense boldly conceived and courageously executed. In a global war only world-wide strategy in a world-wide conflict will suffice.

Let's have done with any talk or action of defensive war, if we are to win the fight for liberty, decency, and justice in the world.

Second. We can lose this war by assuming that victory is inevitable for American arms. Nothing is inevitable in human relations—much less in war. Because America has never lost a war in the past is no guarantee for the future. We can no more live on borrowed time than on past performance. What our ancestors have won at so great a sacrifice we cannot hold at less a price. "Only the brave can storm the glistening heights."

Wars are won by toil and sweat and blood and tears. In modern wars, when technological weapons have so greatly equalized fighting forces, it is the will to victory not a reliance on the collapse of one's enemy that is necessary.

Let's have done with any talk of the inevitable American victory if we are to win this fight for freedom, decency, and justice in the world.

Third. We can lose the war by assuming that vast Congressional appropriations are enough. A 50-billion-dollar budget will be no more effective than a 100-billion-dollar appropriation in winning this struggle. This is not a war of gold treasure, but the treasure of our productive labors.

Work—creative work, sustained work, purposeful work, work applied to the task of the production, delivery, and utilization of war materials—is the indispensable requirement of the hour. The alchemy of changing gold into iron, steel, and aluminum—into ships, planes, and tanks—is the only use to which money can be put.

It is important to buy bonds and aid the war efforts. But bonds won't win the war—nor the savings of all the people, though they be piled sky-high. The *have-not* nations have proved that labor, not gold, is the more important. Labor is the basic problem in the whole world. A nation may be poor in finances and yet mighty in battle if it works and produces the goods. For war has proved that the limits of finance are not the determinants of war effort, but only the needs to be served and the will to work.

Let's have done with any illusions that Congressional appropriations will win the war, if we are to win the fight for freedom, decency, and justice in the world.

Fourth. We can lose this war by permitting division at home to paralyze our efforts. A nation at war is no stronger than its weakest civilian link. That truth every Fifth Columnist knows. That is the vulnerable spot of every democracy, which recognizes the right of majorities to discuss and of minorities to dissent. America cannot suffer today the divisiveness of religious or racial intolerance, the disintegration of partisan political strife, the demoralization of industrial unrest or the devitalization of disunity in labor—and win.

We cannot fight at home among ourselves and present a united front to the enemy without. America cannot become a member of the United Nations unless she is a united nation. The price of division at home in war is too high—it is defeat.

Let's put an end to all division at home—political, religious, racial, industrial, and jurisdictional—if we are going to win this fight for freedom, decency, and justice in the world.

Unionism

By RUTH TAYLOR

UNIONISM is a road, not a destination. It is a way, not an end. Like a road, unionism is fluid, changing, alive. It is not static. Like a road, unionism has its ups and downs, its hills and valleys, its by-paths, its detours.

Unionism is something incomprehensible to the totalitarian minds. They cannot imagine a road conforming to the contour of the land—their highways must smash through in geometric lines. They cannot imagine a way of life that conforms itself to the *people* who compose it. Their way of life must smash through the lives of *subjects* bending them ruthlessly to one set pattern. The greatest handicap of the totalitarian tyrants is their lack of imagination, their lack of the realization that a man will do more because he wants to, than he will because he is told to.

Unionism is the principle of combination for unity of purpose and action—it does not demand of its followers that they must all think alike, any more than that all roads must be alike. But it does call for a spirit of cohesion on all fundamental principles. To be a vital force unionism must be based upon mutual understanding and must be motivated by mutual ideals, or principles.

The principles of trade unionism are the same as those of democracy—the right of free men to organize, to associate with their fellow men in action for the common good, to speak freely and without fear, and to act according to their own conscience.

The greatest protection against the mob spirit which is the forerunner of the totalitarian ideologies, be they to the left or to the right, is a strong, organized labor unionism dedicated to a high purpose. It is this that differentiates free labor from the forced labor of the dictator-ruled states.

Unionism is not perfect. No growing thing is complete. No organization composed of men is without the imperfections of men. But unionism is a road toward cooperation, toward the ideal of unselfish working together for the common good.

Those who believe in unionism have a task before them today. They must prove that free men cooperating can out-produce slave labor, that voluntary committees can accomplish more than the whip of the Gestapo, and that free men living together decently can do more than slaves working under sub-standard conditions. If they cannot do that, then they have failed the cause of unionism—but they will not fail.

Put Your Trash to Work

"THERE are 60,000 fires annually in the United States—half of them in dwellings—directly traceable to rubbish and trash," says the *Saturday Evening Post*. "Probably twice as many more are written off as 'Cause Unknown'."

"Yet while we suffer these deadly accumulations of junk in our homes and business places, three war plants in New Jersey, making cardboard packing for artillery shells, close down for lack of scrap paper. The trash that would keep those plants going is burning at least 275 American homes a day!"

Every one of these trash fires is unnecessary—every one is simply and easily preventable. And the statistics indicate what can be done. Some time ago, Cincinnati instituted systematic clean-up campaigns—and its fire loss has been cut \$850,000 a year as a result. Through similar activity, Kansas City reduced its per capita fire loss from \$8.04 to \$1.83—and Erie reduced its per capita loss from \$2.36 to 50 cents.

Every community, whether it be a village or a metropolis, should at once start a trash elimination campaign. The cooperation of every householder, every business man and every worker should be enlisted. The average home is a far more dangerous place, from the standpoint of fire hazards, than its inhabitants realize. How much trash have you got stored away in basement, attic, garage and closets? Take a look and find out. And get rid of it before a spark or spontaneous ignition starts a fire that may totally destroy your property—and take lives as well.

Usable trash should be turned over to salvage committees for transfer to war agencies which want it. Unusable trash should be destroyed. This is an activity in which civilian defense workers can perform a job of the utmost value. We want less trash at home—and more trash for use in the war effort.

Guarantee of Democracy

The establishment and preservation of a strong, effective, aggressive trade-union movement constitutes the best guarantee for the preservation of democracy, both in governmental affairs and in human relationships. Through the establishment of our trade unions we are seeking to erect a barrier against the invasion of Fascism, Communism, Nazism—and for the perpetuation of democracy, democratic principles and democratic procedure.

—William Green.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

SERVICE FLAG

I hung it in the window just to show
This is your home—that you were proud
to go.
Even as I am proud that you have gone.
This is no time for tears. Our flag leads on.
We follow bravely. We will keep
Faith with those selfless ones who sleep
On freedom's battlefields. The price they paid
Bought liberty and justice: made
Us a nation—a freeman's brotherhood—
Consecrated with their tears and blood.
Should we do less, whose flag we bear?
Accept their sacrifice, refuse to share
The obligations of our heritage?
Are we but weaklings in this modern age?
Shall steely tyrants rob the world of bread?
Unchallenged, pave their way with conquered
dead?
God pity us, if now we cower
To save ourselves and knuckle to brute
power.
So, in the window I have hung your star.
I'm in the service too, because you are.
And by this gallant flag, red, white and blue,
The world may know how proud I am of you.

—Grace Ferblitz Knudson,
Ames, Iowa.

THE issue of Free Music has developed from a petulant murmur to a steam boiling point. Perhaps its hissing, gurgling, explosive sound will last throughout the duration. The most vociferous yapping for free music emanates from that super-sensitive element which seldom shows capacity to think things through. We think we know the sentiment of the American Federation of Musicians upon this issue. We think the majority opinion will be in line with a purpose to stand pat.



Chauncey Weaver

York City publication, founded as long ago as 1880, and edited, by the way, by a man named "Human".

Chicago is one of the big metropolitan centers where the trade winds of contrary opinion often take on a cyclonic tempo. A short time ago our old friend, Al Rackett, editor of the *Intermezzo* (Local No. 10), was delegated by President Petrillo to beard the vociferous free music lions in their own capacious den. Al did a magnificent job. So timely and so forcible was his presentation that the July *Courier* made his address the theme of a leading editorial. Brother Rackett has been a national convention delegate for many years; and we are moved to provide space so that our readers may have direct knowledge of what this leading musical publication had to say. Under the caption "What Price Wartime Music?" appears the following:

How much music, orchestral and band, shall be given free in connection with the War Program? That is a question which has been bothering O.C.D., the unions, and individual musicians.

Not long ago, in a Chicago address delivered before 108 departmental heads of O.C.D., Alfred G. Rackett (at the request of James C. Petrillo, president of the American Federation of Musicians) clarified the position of the American Federation of Musicians on this much discussed question.

First of all, Mr. Rackett pointed out that orchestral and band musicians and their families live on income derived through music, and in most cases such income exactly pays for necessities. Prevailing conditions have materially curtailed the former earnings of musicians; in many cases, says Mr. Rackett, as much as 60 per cent.

Nevertheless, Mr. Rackett stated, constant requests for free music stream in from every side, and while the askers are largely actuated by worthy motives, it stands to reason that musicians cannot constantly provide free services.

Nearly all the defense rallies and entertainments take place in evenings, and that is the time when American Federation of Musicians members do their regular jobs. No one would ask men and women in other occupations to cease their routine occupational activities and devote their working hours—without pay—to the service of organizations aiding the war effort. Other crafts also are part of the effort, but—they are paid, and would not think of supplying their work free.

During the World War, the speaker continued, the Government paid bands in various cities to attend rallies, head parades, escort soldiers and sailors to trains and boats, and to perform whatever other service might be required of them in connection with the war effort. Some communities waived Government help and paid their own bands for the same kind of work. Even now, Los Angeles County has appropriated \$30,000 with which to maintain a large band for the purpose of taking part in patriotic demonstrations and to stimulate the sale of Defense Bonds and Stamps. All such music should be paid for, suggested Mr. Rackett, out of the endless billions of dollars being appropriated by Congress for war purposes.

The whole matter is a delicate one, probably accentuated by the fact that high school bands, American Legion bands and drum corps, and similar amateur organizations take part in patriotic rallies, mass meetings and parades. The American Federation of Musi-

clans looks askance at such unpaid competition, and has made objection to having its members "supplanted by amateur and children's groups. In connection with the curtailment of higher education as a result of war, the President, in consultation with the War Office, declared that even those boys who were eligible for the draft must complete their education before answering the call of their country. The place, therefore, for these youngsters to be, in their spare evenings, is at home, studying their lessons—and not at block meetings and other rallies, particularly in view of the fact that there are professional musicians available for that service."

Speaking for the Chicago Local of the American Federation of Musicians, Mr. Rackett concluded:

When the service asked of us is not strictly patriotic—is of a competitive nature and in direct conflict with our welfare and interests—when it has for its primary purpose the glorification of a particular group or individual at the expense of the Defense Program and the musicians—the service asked for will be refused; and we will oppose to the limit the use of free music in connection with that incident, regardless of whence the free music is procured.

But when the purpose is unmistakably patriotic and unselfish in character—is in line with what Fort Sheridan, the Great Lakes, the Naval Academy, Thorne Hall, the Coast Guard, the Service Men's and Good Shepherd centers are doing—in all of which places we have given, and will continue to give freely of our service—then the service asked for will be given—and it will be service with a smile.

It is to be hoped that some remedy might be found to satisfy everyone concerned. If a musician does war work by playing his instrument publicly, he is as much entitled to be paid as the laborer or mechanic in a factory or shipyard.

Music is not only an art, but also a profession. On the other hand, amateur bands function in many smaller localities where professional players do not exist in like number.

Who is to be the final referee in the controversy? Maybe the Government should be heard from in the matter.

After a millionaire Chicago paper had emitted a raucous "Battle Cry for Musical Freedom", countless thousands of people from all over Chicagoland thronged to Grant Park, where Local No. 10 has made free music possible each evening, from July Fourth to Labor Day, with bands and orchestras of seventy-five pieces each, furnishing musical enrichment, full-measured, inspirational, gratifying to all.

One of the brightest stars in the Canadian musical sky was extinguished in the closing days of July when Luigi Romanelli, noted Toronto orchestra leader, expired at Murray Bay, Quebec resort, where he was playing a summer engagement. A heart attack ten days previous was signal that the end was near.

Romanelli was known over the entire Dominion for his musical attainments. He led his orchestra at the King Edward Hotel in Toronto for twenty years. He was born in Bellville, Ontario, in 1885. He was the son of Joseph and Catherine Romanelli, the father being a noted harpist. He was a commanding musical figure in many noted engagements.

At the age of twelve he was playing violin on the streets of Toronto—with George White of George White's Scandals fame—Romanelli playing and White dancing. At a very early age he was given his first stage role in a Toronto theatre, the little girl in the cast being Mary Smith, later to become famous as Mary Pickford.

Later he went to London to finish his musical education, final studies in harmony being taken in Belgium. From 1906 to 1912 he toured Canada as a violin soloist. Again he visited Europe for purposes of musical research and then returned to Toronto where his extended career as leader was launched.

One of his prized possessions was a model Stradivarius which he valued at \$25,000. His music library was immense, the index running to 104 pages.

In 1923 Romanelli was appointed general musical director for the United Hotels in Canada, a connection which lasted until his death. He was among the first musical directors to create descriptive musical background for silent moving pictures. His entire career was distinguished by high-grade talent, capable directive powers, and uniform identification with the best in music. He leaves a wife, a daughter, a father, three sisters and four brothers—one of the latter, Don, many times a national convention delegate from Local No. 149.

The Toronto papers record that St. Michael's Cathedral was crowded to the doors when high Requiem Mass was sung at the final rites.

Thus ends the earthly career of Luigi Romanelli—a record which will be a lasting credit to the history of music in the Dominion of Canada.

It is an exhilarating experience now and then to visit a city which is really band conscious. We recently enjoyed

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such a contact. As a delegate to the state judicial convention, opportunity was afforded, the first time in many years, to visit Sioux City, the northwest Iowa metropolis situate on the banks of the coffee-colored, longitudinal and sometimes rampagous Missouri River. It is the home of Local No. 254, an organization with a minimum of trouble, but one which enjoys a healthy and robust influence in all sections of local civic life. Headquarters, large and commodious, are located at 241 Commerce Building. The membership is 135. The local officers are as follows: President, F. A. (Pat) Lynch; Vice-President, Darrell F. Sheffield; Secretary-Treasurer, Harold W. Henderson; Sergeant-at-Arms, J. W. McCarthy; Board of Directors: Rockley W. Beck, Linn Campbell, Bernie King, Douglas Reeder, Kenneth Spayde and George M. Sage. Band concerts have ready and enthusiastic support, no less than thirty being listed on the current schedule. Frequent invitations come from adjacent cities and towns. Frank Henderson is the efficient business manager of the band, and Leo Kucinski, the talented musical director. As the judicial convention was about to open formally, the writer of these lines was momentarily flabbergasted by the band leader's announcement that the next number would be dedicated to Delegate Chauncey A. Weaver of Des Moines, member of the National Executive Board of the American Federation of Musicians. We wish here and now to record our deep appreciation of the courtesy extended from

A band of which Sioux Cityans have a perfect right to boast:
To give support—accord a high acclaim:
A band whose proud distinction is the name of Monahan Post.
While each succeeding year adds to its fame.

We missed Pat Lynch on our Sioux City visitation. We were told that Pat was at Lake Okaboji, where on account of the current freight congestion he was having difficulty in securing transportation facilities for the large piscatorial consignment he had collected for the folks and friends back home. Pat is president of Local No. 254.

From the *Boston Traveller*, of recent date, we glean the following:

What preparation for life does the player of the glockenspiel derive, asks the football fan in his stern but not too lucid moments. Yet the glockenspieler is but the part that stands for the whole. As well one might ask what price proficiency on the euphonium, the melophone or even, to borrow a Latin touch, the double-band castanets.

Yet these exotic means to melody have their place in Army life. The Quartermaster Corps is requisitioning no less than 501 items from the musical catalogue.

Stadium addicts are familiar, in a general way, with many of these items. But we must wait for the bands that will emerge from this war as did the Legion bands from the World War to find the true function of the cuckoo calls and the cowbell sets that also grace their list.

If the Boston paper is really anxious for a touch of historic illumination, Frank A. Remick, a long-time bandmaster of Salem, Mass., provides it in a communication from which we clip the following paragraphs:

For thirty years there was a continual upgrade of opportunity in such work with corresponding remuneration. Destroyed at one blow by the music machine, as far as employment in the theatre orchestra pit is concerned, the condition for the "glockenspieler" was made much worse by the public's yen for amateur service unpaid.

Twenty-five thousand glockenspieler were being paid \$2,000 to \$4,000 each, per year, in wages for more than twenty-five years prior to 1928. Until glockenspieling becomes again a journeyman's trade there will be no more wage-worthy players.

Bandmaster Remick has been a tireless worker for years in behalf of the professional musician. In spite of hating with ignorance, cynicism, and non-appreciation, he continues the fight year after year. Doubtless his motto is: "Thank God and Take Courage!"

Our old friend, Albert L. Eggert, has written an article entitled "When St. Paul Was Young". Of course it will be understood that he does not refer to the

early apostle who bore that name, after the change which came over him on the road to Damascus. He refers to one of the Twin Cities of the North Star State. Brother Eggert, a long-time member of Local No. 30, can reminisce by the column and exhume a vast deal of interesting data concerning the bands which and individual performers who have made music down through the years. For example the "Great Western" was the first organized St. Paul Band, conducted by George Selbert, Sr. Then came the first Como Park Band. After that they tell about Tony Snyder and the Minnesota State Band. We remember hearing that band years ago when some occasion brought it to Des Moines. In the open air of a beautiful day the band played "Battery Park" march, the composer, if we remember correctly, being Thayer, who was a gifted writer and arranger of snappy band music. In hours of retrospection it is a pleasure to recall some of the delights and joys of departed days. It helps in a measure to readjust ourselves to the times in which we live. Eggert has been a good musician; he is capable of doing good work with his pen.

Rich Mother Earth, the golden summer sun, and the timely refreshing rain, constitute a trinity of forces which in the culminating autumn time will give new meaning to the Iowa Corn Song.

We recently noted comment to the effect that all German music should be banned for the duration as a gesture of antipathy to Hitler and everything for which he stands. Seldom have we heard of anything more rapid, more idiotic, more inane. When Hitler forbid the rendition of Mendelssohn music—because its harmonic beauty was the creation of a Jew—ethical nausea was felt throughout the cultural world. In Heaven's name forbid that any such Hitlerian insanity should ever have place in the land we love to call our own. On par with this line of puerility would be to banish the use of violins in this country because Nero fiddled while Rome burned. Art is to be glorified for its intrinsic values and worthwhileness, not because of the source from which it emanated.

Shoo, Fly!

Where does hell-born Hitler hide?

Many wholesome notes are being sounded even in these hectic days in behalf of good music. From cultural collegiate shades, the eminent William Lyon Phelps emits the following:

Now that our country is at war, the importance of pure music and all the fine arts is much greater than ever. Music is the voice of CIVILIZATION, and we must not lose interest in the very things we are fighting to preserve. Instead of neglecting or slighting pure music, we should cultivate it more earnestly in the months that are to come. To do this will be to fulfill one of the highest aims of patriotism.

May this be the key-note for a constantly swelling chorus—resounding across the earth, over surging sea-tides, pulsating the highest stratas of atmosphere—until the over-arching skies shall reverberate the harmonies thereof!

Unless there are as many Solomon Islands as Solomon is alleged to have had wives—our gallant naval forces may be able to bring the last one into complete subjection in due course of time.

Time does not wither nor custom stale the enthusiasm of the veteran bandmaster, George W. Landers of Clarinda, Iowa, for his thesis that music must play a large part in subduing international animosity and ushering in the dawn of permanent peace. Today he envisions a band of a thousand pieces as a post-war instrumentality. In the invasion of Europe—playing the music the people love—

Until the war-drums throb no longer,
And all battle-flags are furled;
In the parliament of man,
The federation of the world!

BOOKS OF THE DAY

By HOPE STODDARD

BEETHOVEN IN FRANCE, The Growth of an Idea, by Leo Schrade. 271 pages. \$3.00. Yale University Press.

To understand a volume such as the present, one must first remember that the "life outlook" or "universal mood" of the world's people undergoes changes of style from age to age much as do dress and rules of behavior. Our present "psychological age", with its cool analyses of impulse and thought invariably accepted as mankind's "cure-all", seems so incontrovertibly the "natural" attitude that we can scarcely conceive of human life under any other intellectual regime. However, if history is to be credited, this psychological bent is the protective coloration of our era alone—to save its inhabitant, no doubt, from surrendering completely to the age's terrific bombardments of cynicism and brutality.

The writer of the present volume traces the emotional metamorphoses in France during the past century and a half by delineating the nation's varied attitudes toward Beethoven in that space of time.

In the era of the romanticists, for instance, when rapt faces at concerts, tear-bestrewn cheeks and poetic ecstasy were the order of the day, France took her Beethoven seriously indeed. Berlioz was but spokesman for that master's throngs of devotees when, with the desire of being put into the "divine state", this conductor continually chose Beethoven's works for his concerts. George Sand voiced the emotional intensity of a million of her compatriots when she stated that, on hearing Beethoven's "Pastoral Symphony", there opened up "a whole earthly paradise where the soul flies away" . . . "where the crushed heart poured itself out, where the breast, heavily weighed down, dilated, where the spirit and the body were reanimated and in identifying themselves with nature relaxed to delicious rest."

So much for the romantic era, the dubious legacy of which has been the division ever since of music into "content" and "form".

In the next era—one characterized by a longing, a reaching out to the "vast unknown"—Victor Hugo was the master's protagonist. "Beethoven is one of those sparks that set fire to the unknown, and afford a glimpse into, and enticement toward, the infinite".

This searching in the void for the unanswerable merged into another era, when people yearned for belief, for a "hitching post", as it were, in this measureless infinity they themselves had created. At the beginning of the twentieth century, with Román Rolland as his prophet, Beethoven became the Frenchman's confession of faith, his credo. "He is the new god, he is the greatest human being, he is the revelation, the future, he is the demand of the hour, and he is everything all together."

"Sudden Ruin" is the caption of the book's final chapter. "There are now Frenchmen", says the author, "who maintain reserve and skepticism, who simply do not believe either in a renewal or in the return of Beethoven, in the ideal or in a new life—skepticism on every account and with no delusions. Is right on their side and will the future bear them out as they think it will?" The answer comes in the closing sentences, "France once carried Beethoven upon the wings of Liberty, Equality and Fraternity. If these wings break, France is to lose her own image of Beethoven."

THE STORY OF ONE HUNDRED SYMPHONIC FAVORITES, by Paul Grabbe. 300 pages. 50 cents. Grosset and Dunlap.

There is no question of the value of such a book as this, giving a description

of 100 of the most frequently played compositions in the symphonic repertoire, and prefacing each set of a single master's works with a vivid sketch of that master's life. This reviewer will therefore not concern herself with underlining a patent fact. It is important, however, that the person who puts himself in possession of this book know how to use it to his greatest advantage. Certainly, he must not read it from cover to cover as he would an ordinary book and then relegate it to the dusty shelves of his library and the dustier niches of his memory. Save for the biographies which he may immediately absorb, he should choose carefully which "stories" to read first. It is best to make a mental listing of the compositions which he has heard often enough to recognize and then turn to the pages dealing with them, one by one, study their outlines carefully, weight the author's impressions against his own, assimilate what he can for future reference. As his repertoire widens, the book naturally increases in usability.

Also, before going to a concert, the reader should ascertain what works are to be performed and read with minute attention the authors' comments on these. Better still, let him carry the book—vest-pocket size—with him, for reference "before and after hearing", with the intent of comparing his impressions with those of the author. Thus his critical faculty will be sharpened, his sense of symphonic development clarified, his knowledge of the lives of these forty-three composers widened, and his awareness of the constant intermingling of event with creation deepened. All because Mr. Grabbe has taken the time and energy to make his criticism fair, factual and sympathetic.

PROGRESSIVE HARMONY, by Raymond C. Robinson. 214 pages; numerous notational examples. \$3.00. Bruce Humphries, Inc.

To learn the rules of harmony, based on the antipathies, sympathies, affinities and incompatibilities of the tonal family, to initiate oneself into the society of sounds, each one of which, in juxtaposition with its fellows, becomes as complex in purpose and end as an eddy in a vast ocean current, is no mere merging of mathematics and mood, as the author of this volume takes pains to tell us. Harmony is presented here first in its embryonic state of Grecian modes, hardly more than an imitation of the falling cadence of the speaking voice. Then a note is added—and the first "scale" evolves. Generations later, octaves in unison begin their precarious and hazardous existence, brought to birth on the chance singing of boys and men together. Decades pass and the need for adding a voice-line between these two produces fourths. So the ear gains its first conception of "modern" harmony.

From here on the author deals in the stuff of chords, making barren scales blossom in a riot of harmony. The rules follow one the other as inevitably and naturally as the days of the year. Modulations, inversions, passing notes, cadences, counterpoint, more than defined, are exactly placed in the edifice of tonal structure. We find out, in other words, why they are indispensable of the present system.

Many a book on harmony is laid aside with a sigh and a longing that the rose might still remain the rose, nor resolve into mere stamen, pistils, and petals. No such disillusionment follows the reading of the present volume. If anything, the wonder becomes greater that phenomena so nearly expressed by mathematical formulae may yet bear the secret of all human emotion.

THE STORY OF A HUNDRED OPERAS, by Felix Mendelssohn. 332 pages. 50 cents. Grosset and Dunlap.

Sized to fit coat pockets of citizens' business suits or to lie alongside appointment books in ladies' handbags, this volume of kings, ghosts, witches, fair ladies, warriors bold, lovers, captive princesses and gnarled gnomes is fitting commentary on the fantasy underlying our seemingly materialistic age. The 100 tales it contains, aside from the immensely practical value of their presenting plots act by act of operas given over the radio and from the stage, provide in their mere perusal a release from the monotony of ordered work and the horror of ordered war.

As grown-ups' make-believe, opera's riotous world of fabulous situations and fantastic denouements has no equal. Here, then, is the reader's means of "once-upon-a-time"-ing, even while he increases his knowledge of the established operatic repertoire. Helpful is the giving, at its point of occurrence in every opera, the names of outstanding arias. Helpful, also, the alphabetical listing of the operas.

EMBELLISHMENTS by Jan Hart



JAN HART

HART-BEATS: Did you know that: Dick Haynes has replaced Frank Sinatra with Tommy Dorsey's crew? . . . Ray Eberle, former vocalist with Glenn Miller, has joined the Gene Krupa band? . . . Louis Belson, winner of the Gene Krupa Drum Contest, has headed for California to play with Ted Flo-Rito? . . . Noble Sissle is touring for the first time in three years? . . . Larry Bennett's group is one of several in Paramount's "Follies Girl"? . . . New York song-pluggers pooled their gas tickets and attended Dick Jurgens' opening at Meadowbrook *en masse* in a private bus? . . . More than 11,000 musicians are in uniform? . . . Irving Miller's house band at NBC is the first in radio history to use colored musicians playing with whites? . . . And Dick Himber is making music history with his "split" sessions at the Essex House in New York? The band is comprised of only seven men for the dinner session, and the full sixteen pieces for the supper music.

A GRACE NOTE: In a recent article on musical activities at Great Lakes Naval Training Station, Lehman Engel, bandmaster at the station, writes that the practice of employing experienced and renowned professional musicians as Navy musicians has resulted in maintaining a high morale among the thousands of sailors in training there, as well as in keeping up home morale via the radio. The writer gives much of the credit for the planning, operation, and success of the music department to Lieutenant Commander Edwin E. Peabody, who has had charge of all musical activity at the Great Lakes for the past year. One hundred men compose the large band which accompanies the most important naval functions. Out of the aggregate other bands are formed. The music is especially arranged by a staff of seven arrangers.

GLISSANDO: A committee of Los Angeles musicians is working to establish a recreation canteen for service men in Hollywood similar to New York's "Stage Door Canteen". . . . A Music Industries War Council has been set up in Chicago as a means toward bringing about more national spirit and cooperation in the war effort. . . . Executives of defense plants have discovered that production increases as much as 12 per cent if work is done to music. . . . Ninety-seven per cent of South Bend's (Indiana) local musicians are now working in war plants.

PASSING NOTES: In a recent statement of its financial condition, the Metropolitan Opera Association of New York revealed that its operating deficit for the season of 1941-42 was over \$148,000, and the cost of new productions was about \$66,000. However, the Metropolitan Opera Fund, recently raised by a nation-wide campaign, is nowhere near exhausted. . . . Contracted stars of the Met have agreed to take cuts in salary, some up to 15 per cent, to keep things going. . . . Grace Moore drew over 200,000 music-lovers at a Grant Park concert in Chicago last month. . . . The "Overture to a Comedy", by David Van Vactor, Chicago composer and flutist, has been chosen for publication this year by the Juilliard School of Music. . . . Helen Traubel concluded the music season with her eightieth concert.

TRILLS AND TURNS: Paul Whiteman and band have been signed for the filming of George Gershwin's life (Warner Bros.). . . . Billy Maxted, former Will Bradley pianist, lost fifty-four pounds in order to qualify as a naval aviation cadet. . . . Charlie Spivak is going over great at the Hotel Sherman in Chicago. . . . Many Chicago musicians were out of work last month when, first, the Army took over the Congress and Stevens hotels, and, second, when four night clubs were closed for serving liquor to minors—all of which happened within one week. However, several new clubs have opened and it is hoped that most of the men are back on the job.

WHOLE NOTES: Enrico Caruso's death, Marion Talley's debut and the night Giovanni Martinelli ate fish were the three memorable events in the career of the Metropolitan Opera Company, according to Frank Wenker, who has been the Met's press agent for many years past. (The night Martinelli ate fish, ptomaine poisoning hit him while he was singing the aria in "Aida". His voice cracked and he made a desperate dive for the wings, just in time.)

MODULATIONS: Irving Berlin heads the composers in the number of tunes played on "Hit Parade", while "All the Things You Are", by Jerome Kern, received the most playings, and "Over the Rainbow" was the movie tune hit. . . . The Army is still crying for better war songs. They need more songs like "Over There" and "Keep the Home Fires Burning", according to reports—songs with more life to them that can be sung by marching men. So get busy, you tune-smiths.

STACCATO NOTES: In a recent dispatch from Russia, Sergei Prokofieff tells of present musical activities in the Soviet Union. "Inspired by the same feeling that moves all patriots", he writes, "our composers are working with ten times their usual energy to contribute their share in the cause of the enemy's defeat. For centuries to come heroes of the patriotic war will claim universal attention. The greatest happiness for each of us is to embody these types in his own particular medium to convey the grandeur of our epoch in the language of music which is the most expressive and comprehensible to the whole world."

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—WALT WHITMAN.

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P E D A G O G I C S

Technique of MODERN DRUMMING

by CHARLES BESSETTE



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

THE ELEVEN-STROKE ROLL



Charles Bessette

The eleven stroke roll is in the same family as the seven-stroke roll.

Legato  or tie 

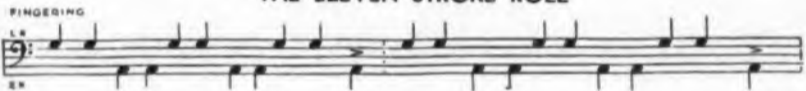
When a legato mark appears over a group of notes, it means that the notes should be played connectedly. I group the seven, eleven, and fifteen-stroke rolls together, because they all begin with the one hand and end on the other. When played successively, each roll begins with the left hand and finishes with the right hand. Count four (4) for a seven-stroke roll, six (6) for an eleven-stroke roll, and eight (8) for a fifteen-stroke roll. In other words, the hand movements are superimposed whether you count aloud, or depend upon the number of hand motions.

Motions

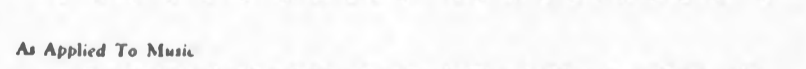
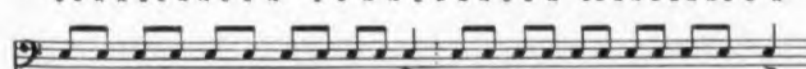
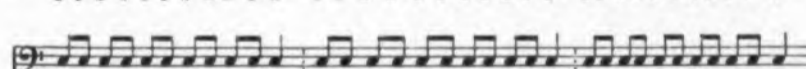
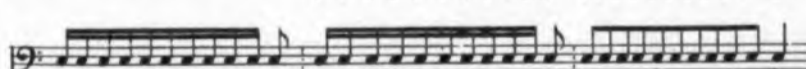
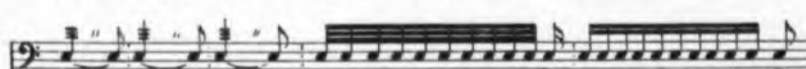
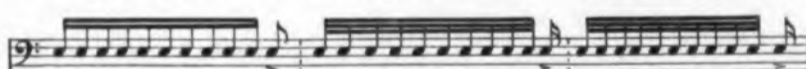
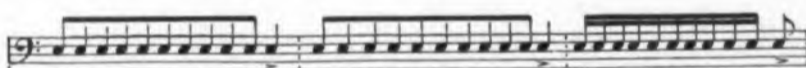
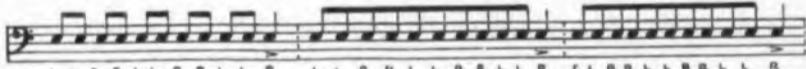
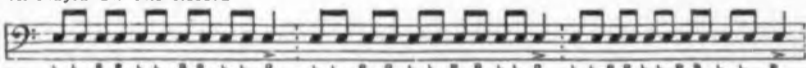
The five-stroke roll equals three hand motions, the alternates hand to hand.

The seven-stroke roll equals four hand motions and does not alternate except whenever you may wish to alternate to develop hand-to-hand dexterity as an exercise. The same rule applies on the longer rolls as previously mentioned in my column.

THE ELEVEN STROKE ROLL



As Played On The Record



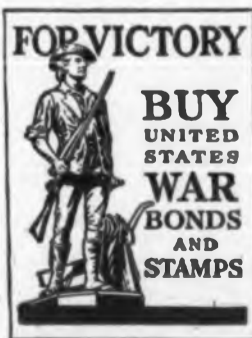
As Applied To Music



ANSWERS TO "HOW WELL DO YOU KNOW YOUR FEDERATION HISTORY?"

(Questions on Page Fifteen)

1. October 19, 1896.
2. Indianapolis, Indiana.
3. Owen Miller, delegate from the Musicians' Mutual Benefit Association of St. Louis, Missouri.
4. Fred Boger of Cincinnati, Ohio.
5. The American Musician, published February 1, 1897. There were forty-eight locals in the Federation at that time.



Professional Piano Pointers J. Lawrence Cook

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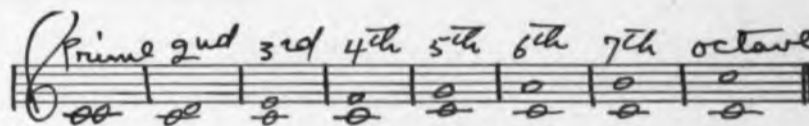
WHEN we associate any two tones (simultaneously) on instruments, with voices, or in writing, we use the term "interval". The true meaning of "interval" is "the distance between any two tones". An interval is not a chord, although any interval may be regarded as a segment of some chord.

Single notes and intervals are used freely in the treble so long as they obtain ample harmonic support from the bass. Some intervals, such as thirds and sixths, are often very effective when used successively. Successive fourths and fifths, however, should usually be avoided or at least used rather sparingly. As a matter of fact, they are prohibited in the movement of voices in four-part harmony.

Intervals have two classifications and two qualities. The classifications are: general and specific. The qualities are: consonant and dissonant.

CLASSIFICATIONS: The general names of intervals are the names by which we call them just as we find them in a Major scale (within the range of an octave), using the keynote as a starting point for measurement. The specific names are those used when intervals undergo alterations which are so slight as not to warrant a complete change of names.

In the general classification there are four Major intervals and four Perfect ones. In the following illustration the Prime, Octave, Fourth and Fifth are Perfect intervals, while the others are Major.

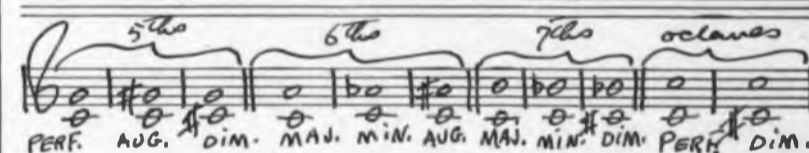


In the specific classification the first alteration is that in which a Major is converted into minor. Seconds, thirds, sixths and sevenths are Major intervals and are converted into minor by "dropping" the top note one-half step. Primes, fourths, fifths and octaves, being perfect intervals, cannot be converted into minor.

Augmented intervals are obtained by adding one-half step to perfect or Major intervals (by raising the upper note or lowering the lower one).

Diminished intervals are obtained by subtracting one-half step from minor intervals (by lowering the upper note or raising the lower one).

The following illustration shows all practical intervals within the range of (and including) an octave, using "C" as a root.



Qualities: A consonant interval sounds complete and restful. A dissonant interval sounds incomplete and unrestful and conveys the impression that it should be resolved into a restful one in order to render final satisfaction to the ear.

When a dissonant interval is struck on the piano, we hear a conflict of vibrations which the piano-tuner calls "beats". Consonant intervals either do not have "beats" or do have them in such minimized form that they pass unnoticed.

Since some consonant intervals have no beats at all, while others have them in extremely modified form, it has been considered fitting to give consonant intervals two classifications: perfect and imperfect.

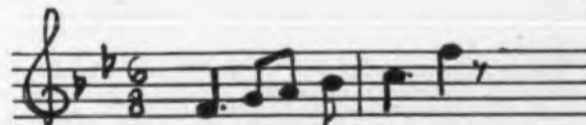
Perfect consonances: Perfect prime, fourth, fifth and octave. Imperfect consonances: augmented fifth, diminished fifth, augmented sixth, major seventh, minor seventh, diminished octave, diminished fourth.

The interval of the tenth, which is but an extension of the third, is the only interval beyond the compass of an octave which it is practical to strike (both notes simultaneously) on the keyboard with one hand. Intervals beyond the tenth are found in chords of the superstructure, which may be discussed in a later article.

MUSICAL QUIZ

(Answers on Page Twenty)

1. What musical celebrities did the following women marry?
 - (a) Alma Gluck, concert-soprano.
 - (b) Clara Clemens, daughter of Mark Twain and a well-known contralto singer.
 - (c) Wanda Toscanini, daughter of Toscanini.
2. What four different continents are the birthplaces of the four artists listed herewith:
 - (a) Teresa Carreno.
 - (b) Lily Pons.
 - (c) Yehudi Menuhin.
 - (d) Percy Grainger.
3. On which orchestral instruments are the following conductors proficient players?
 - (a) Fabien Sevlitzky.
 - (b) Arturo Toscanini.
 - (c) Eugene Ormandy.
 - (d) Leopold Stokowski.
 - (e) Frederick Stock.
4. Of which operatic aria is the following the opening phrase?



5. Who composed these "watery" compositions?
 - (a) Fountains of Rome.
 - (b) Beautiful Blue Danube.
 - (c) La Mer (The Sea).
 - (d) Water Music.

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SOL BABITZ

The explanation of Figure 1, I shall endeavor to show how this method creates difficulties in bowing and, in Figure 2, how a different basic approach can help eliminate them.

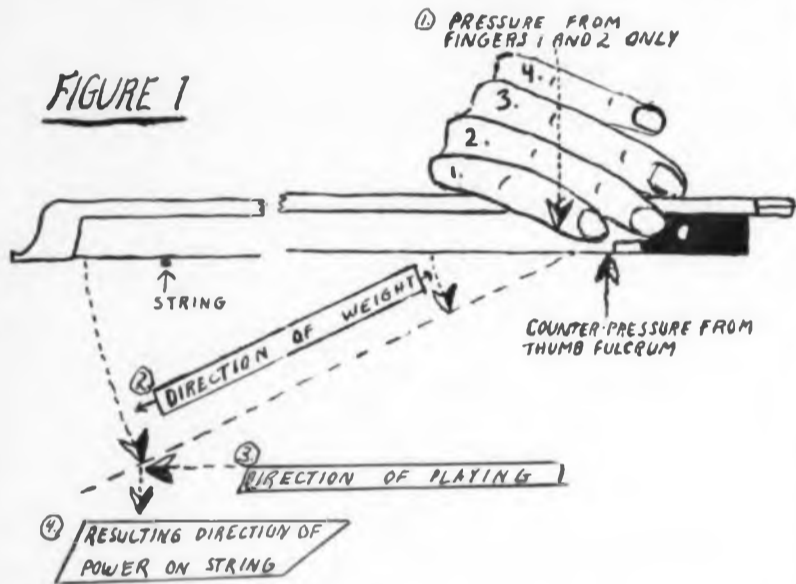


Figure 1 shows the application of weight to the string by pressing fingers 1 and 2 and simultaneously releasing fingers 3 and 4. The thumb acts as the fulcrum of this finger see-saw and the result is an uneven type of pressure (see No. 2, direction of weight) which does not press down on the string but attacks it at an angle, with two bad results:

1. The resulting direction of power (arrow No. 4) conflicts with the vibration of the string and the direction of power. The resulting direction of power in Figure 2 (arrow No. 4) is diagonal and conflicts less acutely than the vertical arrow in Figure 1.
2. It causes uneven distribution of weight along the bow (see Figure 1, No. 2) which requires constant adjustment to maintain at an even keel.

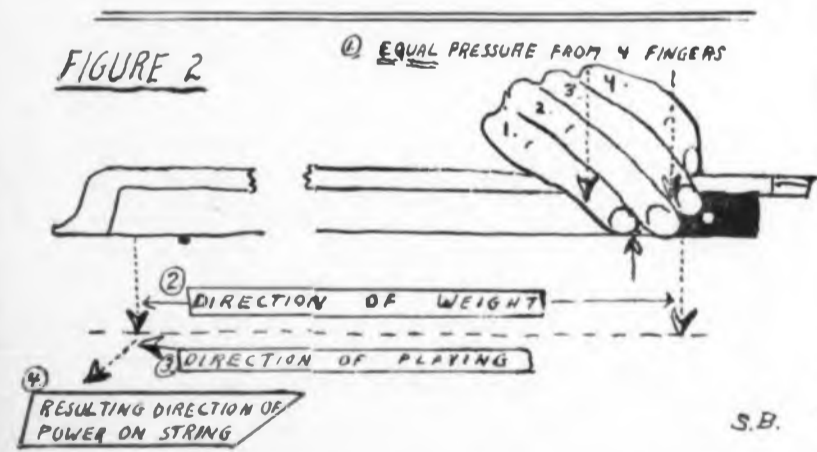


Figure 2, No. 1 (equal pressure from four fingers) explains for the first time how it is possible for the little finger to participate in transmitting power to the bow. Used in this way it eliminates the uneven angle (Figure 1, No. 2). This conception concerning the role of the third and fourth finger is quite logical: If fingers are used to transmit energy from the hand to the bow, four fingers should be able to do the job more adequately than two.

The foregoing is essentially the scientific explanation of the theory of bowing first expounded by Dr. Serge Barjansky*. Dr. Barjansky instinctively pointed the way in the right direction and for this reason should be given credit for his pioneering work. However, he did not fully comprehend all aspects of the problem and therefore approached it in reverse. Instead of exposing the basic faults of the old methods and showing their cause and cure, he merely reacted violently against the over-use of the index finger and announced that a magic cure for all ills lay in the use of the neglected little finger. For this reason he failed to convince the average violinist.

However it is not too late to learn, and it is in this spirit that I am here attempting to turn his theory right side up in a more or less scientific manner.

If the reader will study the book without exaggerating or underrating the role of any finger of the right hand, he will derive much benefit therefrom and help raise the standards of modern violin playing.

* The Physical Basis of Tone Production. Publishers: Volkwein Bros., Pittsburgh. This book contains finger-strengthening exercises necessary for the learning of this type of playing.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

Due to lack of space the following Suspensions, Expulsions and Reinstatements were omitted from the August issue.

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»» TRADE TALK ««

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

New Victory Drum

William F. Ludwig, founder of the WFL Drum Company, has recently announced the manufacture of a new Victory Drum which contains less than 10 per cent of the critical material in compliance with the War Production Board's recent order. It is a specimen of the new WFL Victorious line. These drums are to be used in the "Ice-Capades" at Madison Square Garden in New York City. WFL Drum Company anticipates orders for these drums from the Army and Navy.

Here is a striking example of the resourcefulness of American musical instrument manufacturers in adapting their essential products to critical material limitations imposed by the War Production Board. This new drum of the talented Bill Ludwig has reversed the principle



of tension with the use of unique wood springs inside the drums. These springs tension the heads and are adjusted by threaded rods which extend through the side of the drum itself. You actually "loosen" the rods to increase the tension, tighten them to decrease the tension. This group comprises parade models. The same principle of construction is applied to other WFL drums.

The first shipment of these drums has been made, and they have been greeted with great enthusiasm throughout the entire music industry. A new folder describing the WFL Company products is available upon request.

Our First Duty

Speaking as a member of the Musical Accessory Manufacturers' Association, Jack Schwartz, president of the Micro



JACK SCHWARTZ

Musical Products Corporation, has this to say: "Our members want the wholesalers and retailers to know that we shall continue to serve the entire music industry in as complete and efficient manner as is possible, in so far as such service does not interfere in the slightest way with the war effort, the furtherance of which we consider our first duty. Individually and collectively we shall carry out our patriotic duties first, and then do all we possibly can for the music industry, supplying it in so far as is possible with the essentials. We are all agreed on one

thought, that it is our first and everlasting duty to help win this war, and we know that the industry at large will be patient and understanding if any members of our Association are not able to give the same standard of service as that they have been offering during the past years."

The Latin-American Publishing Corporation

It is with great pleasure that we welcome to the columns of the INTERNATIONAL MUSICIAN another music publisher.

The Latin-American Publishing Corporation has been organized to create fuller understanding between our country and our neighbors to the south, through the interchange of popular music. The company has offices in Latin America as well as in the United States. Outstanding lyricists and composers of both the Latin Americas and the United States have been secured under long-term contract, and a demand will be created for their songs in all the Americas.

Sergio De Karlo, "Latin America's Ambassador of Melody", has been brought here by the company and will be closely identified with it. His songs, well-known wherever Latin-American songs are sung, will be presented to our people with American as well as Spanish lyrics. Bissell Palmer, who is being billed by the company as "America's Rhapsodist", is under long-term contract to write exclusively for the company. His exceptional lyric poems have appeared in many outstanding songs. Larry Wagner, ace arranger, is identified with the management of the company and will make many of its arrangements. Helmy Kresa, one of the country's outstanding arrangers, will share the arranging duties with Larry Wagner.

Grover Guitar Steel

The new Grover guitar steel assortment is ready and jobbers have a sufficient supply on hand to meet prevailing demand. There are colored steels in the assortment, too, and the prices range from \$1.00 to \$1.50 list, depending upon the desired size and weight. In addition to this line of Hawaiian guitar steels, the firm of Grover Accessories, Inc., Freeport, Long Island, New York, manufacture guitar steel strings and adjustable bridges.

Tune Tracer

Tune-dex, the encyclical index of tunes past, present and advanced, which George Goodwin, music business veteran, introduced to Tin-Pan Alley three short months ago, has been received with tremendous enthusiasm by the entire music profession who recognize it fulfills a long-standing need. Broadcasting stations, recording companies and recognized professionals have come to regard Tune-dex as a musical "must", realizing that this service takes the guess-work out of who publishes what, that it is an enormous aid in buying a library suited to any need, and that it provides finger-tip control to the fast-beating pulse of Tin-Pan Alley.

By using Tune-dex, stations, studios and performers are saving valuable time and are making certain that they are obtaining the right and current type of library.

The policy of Tune-dex is such that it tune-dexes only new releases published by recognized firms who are plugging those tunes. This system makes every issue of Tune-dex worth watching, worth acquiring.

In addition, through its representation of virtually every music publisher, Tune-



(Left to Right): GEORGE GOODWIN of Tune-Dex Presents NICK and CHARLES KENNY the First Set of Tune-Dex Cards

dex has become the nation's tune-trend finder. This has been realized by the broadcasting companies, as witness Tune-dex's sensational new air show, "Story Behind the Song".

As to the details of Tune-dex, every index card in the service (3x5 inches) is a miniature professional copy in lead sheet form, chorus only, complete with publishers' data, copyright date, keys obtainable for orchestras, vocals, and specials, names of arrangers, ASCAP, BMI, Independent or Public Domain clearance prices for music—in fact all information required by any branch of the music business.

Tune-dex can be subscribed to exclusively by those actively engaged in the music trade on a yearly basis and provides minimum servicing to the client of 100 cards or more monthly.

there is no obligation involved. You do not have to use or buy Brillhart mouthpieces or Enduro reeds to be eligible for this unusual service.

Also announced at this time is the new complete line of Enduro reeds. These reeds are now available for Eb clarinet, Bb clarinet, Eb alto clarinet, Bb bass clarinet, Bb soprano, Eb alto, Bb tenor and Eb baritone. Another "first" in development for the Brillhart Company is the introduction of double reeds made of Tonallin. These are made for oboe and bassoon. You may obtain the latest Brillhart Inside Facts pamphlet on "What the Enduro Reed Will Do For You", by asking



ARNOLD BRILHART and "TEX" BENEKE

Arnold Brillhart Announces New Service To All Reed Men

"Trade Talks" recently told of Arnold Brillhart's offer to aid all reed players in their quest for information on the problems of playing. This offer was extended to everyone, whether they used Brillhart products or not. Response to this announcement has been so tremendous that the Brillhart Company has "set-up" a department to care for these requests.

Anyone who is bothered by a problem on which he wishes professional advice can now visit any of the Brillhart dealers' stores throughout the country, obtain a Personal Service Card, and mail it directly to Arnold Brillhart. Mr. Brillhart personally supervises this department and invites you to benefit from his years of experience as one of radio's leading saxophonists. If there isn't a Brillhart dealer in your vicinity, you may write your questions in letter form and mail directly to Arnold Brillhart, Box 321, Great Neck, New York. May we again stress that

your Brillhart dealer for it, or writing direct to the Brillhart Company.

New Pocket-Size Catalogue Lists Available Merchandise

Ever since the restrictions were imposed on manufacturing by the government, musicians and dealers alike have been deeply concerned as to the availability of important musical merchandise items. According to word just received, a Selmer catalogue listing their items available through music stores has just been published. The catalogue contains 135 pages, is elaborately illustrated yet is small enough to carry in the inside coat pocket. It also features many new items, and it is said that many prices have actually been reduced even below the established ceiling prices. Musicians are invited to see this catalogue at local music stores. If they would like to have copies of their own, these can be secured either through music stores or by mailing 10 cents in stamps (to cover handling and mailing costs) to Selmer, Elkhart, Indiana.

Stage Shows

(Continued from Page Fourteen)

two performances rained out, was 57,677 as compared with 57,167 in 1941.

St. Louis

FROM July 20th through August 30th, the St. Louis Municipal Opera gave performance to five operettas of high musical standard and popular appeal: "Girl Crazy", score by George Gershwin; "Wildflower", score by Vincent Youmans; "Roberta", Jerome Kern's triumph; "Wizard of Oz", based on Frank Baum's story; and Ziegfeld-Jerome Kern's "Show Boat". Grosses, despite stretches of bad weather, were more than satisfactory: \$37,000, for the Gershwin vehicle; \$31,000, for the Youmans; \$47,000, for the Kern work; and \$45,000 for the "Wizard of Oz", which latter incidentally attracted 72,000 persons.

San Francisco

"CLAUDIA" at the Geary showed a big \$16,000 its first week, and \$17,000 its second, ending August 15th. It gives promise of a long run. The Curran Theatre had "Show Time", the week ending August 8th, with a terrific \$19,000 for this vaudeville revue.

Toronto

EDWARD SHELDON'S "Romance" starring ring Elissa Landi counted up a splendid \$6,300 at the Royal Alexandra, the week ending August 1st. "No Time for Comedy" at the same theatre clocked up \$4,100, the week ending August 15th.

WHAT NEXT?

A contract for the construction of 1,000 plywood lifeboats, the first of their kind ever built, has been awarded to the Gunderson Bros., Portland, Oregon. The new plywood vessels have passed Coast Guard regulations and are said to have certain advantages over metal boats. Described as a new development in lifeboat production, the new boats will be twenty-two feet long, and one out of every four to be placed on Liberty ships will be self-propelled.

A new window pane for industrial plants and other uses exposed to possible explosions, says *Nation's Business*, is made of a wire screen sandwiched between two sheets of a transparent plastic. When it breaks it causes no flying glass.

Hatmakers, now beginning to show their summer lines for 1943 to the trade, are presenting a cotton straw hat that looks like and feels like a straw hat. According to tests, the cotton straw material stands up as well as real straw in wet weather.

Wooden-soled shoes, designed to conserve war-essential leather, are now being produced by a St. Louis shoe company. Hard maple and sugar pine are the woods used.

OFFICIAL PROCEEDINGS

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

FIFTH DAY — MORNING SESSION

BAKER HOTEL, DALLAS, TEXAS

RESOLUTION No. 29

Reduction of 15% Traveling, Radio and Transcription Charge to 10% and New Method of Distribution Thereof

WHEREAS, It is desirable that all proper avenues for increasing the income of the Locals of the American Federation of Musicians be employed in order that said Locals may be better able to sustain the growing burdens placed upon them because of the war emergency, and

WHEREAS, Such laudable purpose can be furthered by reducing the 15 per cent tax now required to be paid by traveling orchestras for radio and transcription engagements, and be re-allocating the reduced tax to the benefit of the Locals, Now, Therefore, Be It

RESOLVED, That the 15 per cent tax required to be paid by traveling orchestras entering the jurisdiction of a Local or radio or transcription engagements be reduced to 10 per cent, and, Be It Further

RESOLVED, That said 10 per cent tax be distributed in the same manner as now applies to the 10 per cent traveling band dance engagement tax, as set forth in Paragraph I of Article 13 on page 123 of the By-Laws of our American Federation of Musicians, namely 4 per cent to the Local in whose jurisdiction the engagement is played, 3 per cent to the Federation, and 3 per cent to the members who played the engagement.

MAX L. ARONS,
HARRY A. SUBER,
JACOB ROSENBERG,
Local No. 802.

The Committee report is unfavorable. Discussed by Delegates Suber, Dowell, Wallace and Treasurer Brenton.

The unfavorable report is adopted.

The Finance Committee concludes its report as follows:

To the Officers and Delegates of the Forty-seventh Annual Convention of the American Federation of Musicians:

As all the Delegates present have a copy of the Treasurer's Report which sets forth in a clear and concise manner the activities of his office, your Committee considers it unnecessary to elaborate on same except to call the attention of the Delegates to the Bonds purchased at the suggestion of the Canadian Locals through National Representative Walter Murdoch and which seems to the Finance Committee to be a sound and safe investment and we recommend to the Convention the approval of these purchases by Financial Secretary-Treasurer Brenton.

Treasurer Brenton's statement that the American Federation of Musicians was notified by the United States Treasury Department that ours was the first labor organization to buy Defense Bonds and the fact that in both 1941 and 1942 we have bought the limit (\$50,000) which may be purchased in any calendar year and our membership to date having voluntarily purchased \$4,889,000 in Bonds and Stamps should prove conclusively our attitude toward Democracy.

In checking over the Auditor's Report an item worthy of mention is a statement made by the Auditors regarding Social Security Taxes.—"In connection with these taxes, we feel that we should comment on the fact that due to the promptness in rendering your reports and paying the taxes covered by these reports, and due to the efficiency in which these accounts were handled, your tax cost in the Commonwealth of Massachusetts has been reduced from 2.7 per cent to .05 per cent on salaries of employees for the year of 1942."

The Financial Secretary-Treasurer's Report is accepted as correct as shown by the Auditor's Report up to and including April 30, 1942.

Respectfully submitted,

GEORGE F. WILSON,
Chairman.

P. J. CHRISTMAN,
JOSEPH MANCINI,
LOUIS F. HORNER,
CONRAD LAHSER,
PERCY G. SNOW,
RAY MANN,
D. MARK SLATTERY,
RALPH FOSTER,
REINHARDT ELSTER,
DILLON J. PATTERSON,
SAM SIMMONS,

HERMAN STEINICHEN,
ERWIN D. WETZEL,
DR. H. C. ZELLERS,
FRED J. MENZNER,
JOHN J. FIRENZE,
C. W. HOLLOWBUSH,
ARTHUR BOWEN,
E. J. SARTELL,
DON DUPREY,
FRANK D. PENDLETON,
JAMES A. LEFEVRE,

Secretary.

On motion the report is unanimously adopted.

Special order of business—Election of Officers.

President Petrillo appoints the following Election Committee:

Judge—W. Edward Boyle.

Clerks—R. L. Goodwin, Dennis H. O'Brien.

Tellers—Wyatt Sharp, Alexander Winnick, Alphonse Cincione, Paul Seeds.

After the election the Convention recessed until 2:00 P. M.

FIFTH DAY

AFTERNOON SESSION

Baker Hotel,
Dallas, Texas,
June 12, 1942.

President Petrillo calls the meeting to order at 2:10 P. M.

Delegate J. K. "Spike" Wallace addresses the Convention, calling attention to the fact that several hundred members of Local 47, Los Angeles, Calif., have been accepted in the Armed Forces of the United States as musicians, that there are openings for several hundred more, and if any members of the Federation are interested he suggests that they communicate with him for information concerning the matter.

Executive Officer Parks announces that he had taken up with the newspaper the misquotation of the remarks of President Petrillo and that the matter would be corrected.

The Committee on Measures and Benefits continues its report.

RESOLUTION No. 13

BE IT RESOLVED, That all stage bands playing in theatres in the jurisdiction of a Local which maintains a local tax law shall be subject to payment of such tax to said Local.

J. MAVER,
F. AGNE,
P. MEYER,
Local No. 16.
FRANK DAILEY,
Local No. 237.

The report of the Committee is unfavorable.

Discussed by Delegates Maver, Suber, Romeo, Dailey, Streng, King, Arons, Tomei, Clancy, Muro, Swales, Meeder, Steinichen, Keel, Boutwell, Gillen, Mann, Ballard, Weeks and Dowell, and Executive Officer Hild.

President Petrillo addresses the Convention. The previous question is ordered. The unfavorable report of the Committee is adopted.

RESOLUTION No. 14

BE IT RESOLVED, That all symphony orchestras playing in the jurisdiction of a Local which maintains a local tax law shall be subject to payment of such tax to said Local.

J. MAVER,
F. AGNE,
P. MEYER,
Local No. 16.
FRANK DAILEY,
Local No. 237.

The Committee submits an unfavorable report.

Discussed by Delegates Wallace and Maver, and Honorary President Weber.

The introducers are granted permission to withdraw.

RESOLUTION No. 18

RESOLVED, That Article XIII, Sections 9-C and 10-B, be amended to read:

"In no case shall any privately-owned individual unit of transportation (automobile owned or operated by a member of such traveling organization) be compensated at less than 5 cents per mile, per unit, while same is in use with said traveling musical organization."

J. K. WALLACE,
H. C. GREEN,
F. D. PENDLETON,
Local No. 47.

The Committee report, which is favorable to the resolution, is adopted.

RESOLUTION No. 25

WHEREAS, Many of our orchestras playing hotels and clubs are often confronted with shows who carry no music for their acts, and the members are compelled to do much rehearsing without extra pay, and there being no National Law to govern same, Be It

RESOLVED, That all acts desiring musical accompaniment by our members must furnish the proper orchestration, or it will be unlawful for our members to play for said show or acts, unless said show or act agrees to use music already in library of orchestra.

EDGAR J. CARON,
Local No. 494.
CHARLES HELD,
Local No. 573.
E. J. SARTELL,
Local No. 323.
JAMES R. BASSO,
Local No. 88.
ABE RADUNSKY,
Local No. 620.

The Committee offers the following substitute:

"Add to Section 4, Article VIII, 'This section shall also apply to all acts appearing in Hotels, Clubs, etc.'"

The Committee substitute is adopted.

RESOLUTION No. 38

Add to Article IX, By-Laws, the following paragraph:

A Local does not have the right to make a special price for their members working in another Local's jurisdiction.

M. E. WRIGHT, Jr.,
Local No. 378.

The introducer asks leave to withdraw. The Convention agrees.

RESOLUTION No. 39

Add to Article I, Section 3 of the By-Laws the following paragraph:

"When resolutions enacted into law by a Convention are subsequently held in abeyance, or otherwise not put into effect through any official vetoes, the Secretary shall notify the first three interested Locals signing the resolution, of the action, with an explanation of the reasons for doing same.

M. E. WRIGHT, Jr.,
Local No. 378.

The Committee report is favorable with an amendment.

Discussed by Secretary Emeritus Kerngood, Honorary President Weber and Delegate Wright.

On motion, the Committee report is rejected.

RESOLUTION No. 40

BE IT RESOLVED, That the present pink tax report forms be revised so that the necessity of listing the complete orchestra personnel, Local Nos., etc., would be eliminated.

ALFRED J. ROSE,
Local No. 367.
E. L. WILSON,
Local No. 199.
M. W. CARDWELL,
Local No. 652.
CLIFF D. MILLER,
Local No. 250.

The Committee report is unfavorable. Discussed by Delegate A. Rose.

The Convention concurs in the report of the Committee.

RESOLUTION No. 41

BE IT RESOLVED, That the Secretary of the A. F. of M. be instructed to change the present set-up as now being used as to the change of address of members who receive the International Musician so that when he is notified by the postal authorities of a member's change of address he will forward the International Musician to this new address and then forward the notification to the Local.

ALFRED J. ROSE,
Local No. 367.
E. L. WILSON,
Local No. 199.

M. W. CARDWELL,
Local No. 652.
CLIFF D. MILLER,
Local No. 250.

The Committee report is unfavorable. On motion, the Committee report is rejected, and the subject matter is referred to the Secretary's office.

RESOLUTION No. 44

WHEREAS, The present Convention has evidently omitted the usual half-day vacation from the Convention schedule, and,

WHEREAS, Many of us have enjoyed this half-day vacation because it gave us all an opportunity to become acquainted and to renew acquaintances. This has served a very useful purpose. The half-day has been a mixer in making us all one big, happy family. We, as an organization are perhaps unique and perhaps stand out above the rest. All of the time is devoted to business sessions. All work and no play makes Jack a dull boy. Therefore, be it

RESOLVED, That the half-day vacation be put back into the schedule. The entertainment need not be elaborate, but provide the opportunity to mix and be free from business activities for a half day, effective this Convention.

J. FRANK RICE,
Local No. 316.
QUENTIN YOUNG,
Local No. 497.
M. O. LIPKE,
Local No. 610.

Permission is given to the introducers to withdraw.

RESOLUTION No. 52

WHEREAS, Bands or orchestras are requested to play "The National Anthem" at the beginning and end of all engagements, and

WHEREAS, At the beginning of an engagement the guests have barely arrived, and

WHEREAS, At the end of the engagement, the guests are in part departing, making it difficult to "put" "The National Anthem" over 100 per cent, therefore be it

RESOLVED, That "The National Anthem" be played at the mid-way point, or at the height of the engagement, when all guests are present, making it ("The National Anthem") more effective. Be it further

RESOLVED, That immediately following the playing of "The National Anthem" the announcement "Buy War Bonds and Stamps" be made.

JOHN T. WHATLEY,
Local No. 733.

The Committee recommends that the resolution be referred to the President's office. The Convention concurs.

RESOLUTION No. 57

BE IT RESOLVED, No member of any Local shall be elected president, secretary or business agent unless said member has worked as a professional musician actively engaged in the music business for at least three years.

This law not to affect officers now in office.

M. W. CARDWELL,
Local No. 652.
E. L. WILSON,
Local No. 199.
ALFRED J. ROSE,
Local No. 367.
CLIFF D. MILLER,
Local No. 250.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 58

WHEREAS, A certain unfair practice is being carried on by certain traveling members of the A. F. of M., namely one single musician (piano or organ) performing simultaneously with or accompanying recordings or transcriptions, and

WHEREAS, There is nothing at present in the Constitution or By-Laws of the A. F. of M. which prohibits such a practice, and

WHEREAS, This practice, if allowed to continue, is certain to have the effect of a group or combination of musicians being replaced by one single performing musician, therefore be it

RESOLVED, That addition be made to the By-Laws of the A. F. of M. as follows: "No member of the American Federation of Musicians may perform on any engagement where he may be required to perform simultaneously with or accompany recordings or transcriptions."

WEBBIE GILLEN,
Local No. 380.

The Committee is favorable to the resolution and recommends that it be referred to the President's office.

The Convention concurs.

RESOLUTION No. 59

WHEREAS, Certain mechanized contraptions, alleged to be designed for the production of music, are making serious inroads upon the employment opportunities of members of the American Federation of Musicians in Montana and other western states. Be it therefore

RESOLVED, That the incoming International Executive Board be and it is hereby requested to give early and earnest consideration to this issue—in an effort to devise ways and means whereby the evil may be checked, and Federation members relieved from the ravages of the menace outlined herein.

JAMES GREGG, Local No. 498.

The favorable report of the Committee is adopted.

RESOLUTION No. 66

RESOLVED, That resolutions and amendments may be proposed until 30 minutes after the close of the second day of each convention.

IRVING ROSENBERG, Local No. 402.

The report of the Committee is favorable. Discussed by Secretary Emeritus Kerngood and Delegates Pettingell and I. Rosenberg.

The report is adopted.

RESOLUTION No. 67

WHEREAS, Increased living costs have made it difficult for traveling musicians to enjoy a decent livelihood, and

WHEREAS, The wage scales, especially those pertaining to theatre engagements, are insufficient to meet present day needs; Therefore,

BE IT RESOLVED, That the International Executive Board be authorized to review the wage scales provided for in Article XIII, Sections 1, 2 and 3, and that these wage scales be increased as the Executive Board may decide, bearing in mind that an increase of these wage scales at the present time is justified and necessary.

CLAIR E. MEEDER, Local No. 60.

The favorable report of the Committee is adopted.

RESOLUTION No. 69

To the Officers and Delegates, to this the Forty-seventh Convention, of the American Federation of Musicians, Dallas, Texas:

WHEREAS, Conditions in this country are such that conventions may be discontinued by order from the Government;

THEREFORE, BE IT RESOLVED, That the next convention of the American Federation of Musicians be held in 1944, and also be it

RESOLVED, That the President and Executive Board be empowered to further postpone said convention to a later date if, in their opinion, it shall become necessary.

Fraternally yours,

W. J. DART, Local No. 33.

HARRY BLISS, Local No. 625.

L. K. BUCHANAN, Local No. 127.

D. T. LAMOREAUX, Local No. 56.

CHARLES C. KEYS, Local No. 20.

The Convention concurs in the unfavorable report.

RESOLUTION No. 70

Amend the Laws to provide:

The Traveling Representatives shall be elected, by the attending delegates, from the States or Territory they are to cover, during each annual convention.

EUGENE SLICK, Local No. 32.

The Convention permits the introducer to withdraw.

RESOLUTION No. 74

WHEREAS, Many radio corporations in the United States and Canada are making a practice of recording sustaining programs without first obtaining consent of the orchestra, and then rebroadcasting same, and

WHEREAS, This practice has the effect of depriving musicians of employment, and is at the same time an encroachment on the right of musicians to control the disposition of the product of their work,

BE IT RESOLVED, That this Forty-seventh Convention of the American Federation of Musicians instruct the Executive Committee of the Federation to draft legislation making mandatory the payment of transcription fee, over and above

the regular broadcast fee, whenever such recordings are made.

D. SWAILES, Local No. 190. EDOUARD CHARETTE, Local No. 406.

The favorable report is adopted.

RESOLUTION No. 79

THAT, WHEREAS, In the Canadian Rockies and other summer resorts on this continent orchestras are engaged by railway companies who operate these resorts and require that members of the orchestra live at said resort.

THAT Section 9-J of Article XIII, Traveling Orchestras, states that traveling musicians cannot either board or room at or in any hotel controlled by said management. Further, that the section specifically states that this rule supersedes any local law concerning the same matter. Now, therefore,

BE IT RESOLVED, That this section be revised to permit a Local to grant permission to orchestras to accept engagements with room and board at such resorts.

H. G. TURNER, Local No. 390.

The Convention agrees to the unfavorable report of the Committee.

RESOLUTION No. 86

BE IT RESOLVED, That Article I, Section 6, be added: "Any member of the Executive Board who has reached the age of 70 years, and having been a member of the Executive Board for fifteen (15) years, shall be eligible to retire at full salary for their faithfulness to the Federation."

GEORGE D. MOYER, Local No. 727.

The unfavorable report of the Committee is concurred in.

RESOLUTION No. 89

WHEREAS, Moving picture corporations that produce sound film in which music is used, do perpetrate upon the exhibitor of said sound film what is commonly known as a Score Tax. This tax covers the expense of the production of the sound portion of movies including the payment of musicians used in this production and other incidentals pertaining to sound movies; and,

WHEREAS, Moving picture operators do in their line of duty operate a sound and volume control from the booth so that the rendition of sound is properly controlled for volume and clarity of sound which is a large and very important part of the show for which the public pays admission; and,

WHEREAS, The musician trained in his profession is the proper man from whom to expect perfect control of sound and tone wherein music is the major factor and where the knowledge of music is essential.

THEREFORE, BE IT RESOLVED, That the International Executive Board do all in their power through negotiations with proper parties, to place members of the American Federation of Musicians in every projection booth of every moving picture house, theatre or place of entertainment using sound film and rendering music by this method, and that operates as such within the territory and jurisdiction of the A. F. of M.

JOHN J. DONAHOE, Local No. 504.

RALPH R. KELSO, Local No. 230.

O. H. PAYNE, Local No. 278.

EDWARD P. RINGIUS, Local No. 30.

ROBERT J. BALDRICA, Local No. 249.

The Convention concurs in the unfavorable report of the Committee.

A motion is adopted that all delegates who arrived on Sunday and remain in Convention until adjournment be allowed seven days' per diem and seven days' hotel allowance.

Vice-President Bagley in the chair.

The Law Committee continues its report.

RESOLUTION No. 1

WHEREAS, The American Federation of Musicians hold Annual Conventions to meet for mutual counsel and to introduce new, modify or repeal laws governing members' activities in the Art of Music; AND WHEREAS, The present laws are more than adequate to cover musical activity of the American Federation of Musicians of United States and Canada for years to come, in fact, if all of our laws were lived up to the letter of said laws, we would have a near perfect Union without meeting Annually to make,

modify or repeal present Federation laws; AND WHEREAS, The tremendous cost of the convention and the exposed dangers involved in large gatherings at a time when our nation is at WAR and its people of necessity are taxed almost to the limit with the present cry of conserve, save and give absolutely unnecessary expenditures to Greater Uses for a Strong America;

AND WHEREAS, It is sincerely believed that our elective officers and executive Board Members are wise and fully capable to carry on a two-year program with even greater efficiency and loyalty; YET knowing that Selfish Interest will strenuously oppose a move to change Article IV basing such opposition on the theory that it will threaten our Democratic operation of the American Federation of Musicians;

BE IT RESOLVED, That Article IV—Convention—Be changed to read: "For THE DURATION OF THE PRESENT EMERGENCY, THIS FEDERATION SHALL HOLD BI-ANNUAL CONVENTIONS, COMMENCING THE SECOND MONDAY IN JUNE, AT SUCH PLACE AS THE DELEGATES MAY DETERMINE. ALL LAWS IN CONFLICT SHALL BE REPEALED OR MODIFIED TO COINCIDE WITH THIS CHANGE."

E. C. EKDAL, Local No. 590.

The Committee reports the following substitute:

WHEREAS, The present war has created a situation not contemplated by the laws of the American Federation of Musicians, and by reason of military rules, governmental or Presidential decree, inadequacy of transportation facilities or other unpreventable cause, it may become impossible because of the above to hold a convention next year or the year after, and

WHEREAS, It is absolutely necessary that the business and interests of the Federation be continued and conserved between conventions.

THEREFORE, BE IT RESOLVED, That a convention shall be held annually as usual as now provided, but if by reason of governmental, Presidential, or other lawful or military decree or orders, inadequacy of transportation, gasoline and rubber rationing or other causes that make it impossible to hold such a convention, then the International Executive Board may determine that such convention shall not be held and shall immediately notify all locals of the facts and reasons.

AND BE IT FURTHER RESOLVED, That during the period of time that no conventions are held because of the above mentioned reasons, the International Executive Board is hereby vested with all the authority and power of a convention, in addition to its regular authority—subject to the provision of Article I, Section 1, of the By-Laws.

AND BE IT FURTHER RESOLVED, That the incumbent officers continue in office until their successors are duly elected at the next convention.

All of the above additional powers vested in the Executive Board shall remain in force only during such time as this emergency exists. It being clearly understood that conventions shall be resumed immediately after transportation facilities permit and other restrictions are removed.

Discussed by Delegate Tomel, Chairman Gillette, Vice-President Bagley and Delegate Bayliss.

A motion to postpone was lost. The previous question is ordered, upon which the substitute is adopted.

RESOLUTION No. 30

Bookers' Commission to Be On NET Price

WHEREAS, The practice of booking agencies charging commissions on gross amounts of engagements results in their taking fees on items other than monies paid for music, such as transportation, union taxes and surcharges, and

WHEREAS, Such unfair enrichment of booking agencies is at the expense of our members, Now, Therefore, Be It

RESOLVED, That any and all commissions to which a licensed booking agent or agency may be entitled shall hereafter be figured on the net amount of the engagement price after deduction of transportation, union tax and any and all other Local fees or Federation surcharges.

MAX L. ARONS, HARRY A. SUBER, JACOB ROSENBERG, Local No. 802.

The favorable report of the Committee is adopted.

RESOLUTION No. 42

BE IT RESOLVED, That Section 51, Article X, be amended by striking the words "that are not of a symphonic or grand opera nature" in the fourth and

fifth lines. Balance of the section to remain as at present.

STAN BALLARD, H. O. CARCIOFINI, GEORGE E. MURK, Local No. 73.

The Convention agrees to the favorable report of the Committee.

RESOLUTION No. 46

BE IT RESOLVED, By the Forty-seventh Annual Convention of the American Federation of Musicians that Article XV of the By-Laws be amended to read as follows:

Article XV Vitaphone and Movietone Section 1.

A—For single sessions, three (3) hours or less, per man \$30.00

Two (2) sessions per day, divided into three (3) hours each or into one of two (2) and one of four (4) hours with not less than one (1) hour intermission, per man \$50.00

Overtime for one-half hour, or fraction thereof, per man \$5.00

B—For week of 5 1/2 days, hours of service during the week not to exceed 33, not more than two (2) sessions per day, with an intermission of not less than one (1) hour \$200.00

C—All rehearsals are to be paid for at the rate of one-half of the recording price. All hours over a double session the same day shall be paid at the rate of \$10.00 per hour or fraction thereof.

D—On all service, single or weekly, contractor or leader must receive 50 per cent additional to the foregoing prices.

E—Only such time can be considered overtime which is directly continuous with regular time of service.

F—The weekly engagement of 5 1/2 days of 33 hours per week may be split over a week of seven (7) days. However, the musicians must have a full day and one-half rest during such week.

G—Guest conductors may be employed at sound studios, but cannot displace leader or contractor.

H—A contracting member or leader must be employed for each orchestra working at a studio. A contractor cannot draw contract price for more than one orchestra.

I—A member being the contractor for a studio cannot work with nor be a member of an orchestra of any other studio.

J—No contracts exceeding one week are permissible unless by special consent of authorities of the American Federation of Musicians.

K—No member of the American Federation of Musicians shall accept an engagement to play for a recording, transcription or other mechanical reproduction except upon such terms and conditions, and no others, as are contained in the contract form for such engagements adopted by the American Federation of Musicians.

Film Recordings for Coin-Operated Machines; Basic Sessions Section 2

A—For single session, one (1) hour or less, not more than one (1) recording of three (3) minutes or less \$15.00

B—For single sessions, two (2) hours, not more than three (3) recordings of three (3) minutes or less, each \$25.00

C—For single session, three (3) hours, not more than five (5) recordings of three (3) minutes or less, each \$30.00

D—Two (2) sessions, six (6) hours same day, completed within 12 hours of time called (divided 3 and 3, or 4 and 2, or 5 and 1) not more than 12 recordings of three (3) minutes or less \$50.00

E—Extra recordings after any basic session, to be recorded in one (1) hour or less \$7.50

F—Overtime, continuous with any basic session, per 15 minutes or fraction thereof \$2.50

Leader, Double Pay

Television Section 3

All television programs are under the sole jurisdiction of the International Executive Board. Wage scale and working conditions for television are temporary and may be secured by writing the International President's Office.

Phonograph Recordings Section 4

A—Members are permitted to make phonograph recordings only in conformity with the provisions of this section which apply only to music recording services for general distribution and commercial purposes and not to local and non-commercial purposes nor auditions as same come under local autonomy.

B—Members are not permitted to make phonograph recordings which contain commercial advertisements, nor are they permitted to make recordings to be used by or for actors as accompaniment for or

in connection with their performances anywhere, except with the consent of the International Executive Board.

C—Leaders or contractors, before making any phonograph recordings coming within the scope of the section, are required to execute with a leasing and distributing company the form of contract-lease contained by Article XVI, official form No. 4.

D—Following is the scale for sidemen making phonograph recordings:

For three (3) hours' recording, not more than four (4) 10-inch master records to be made \$30.00

For three (3) hours' recording, not more than three (3) 12-inch master records to be made \$30.00

For each additional 10-inch master record, per man (three-quarters of an hour to be permitted to record and rehearse same) \$7.50

For each additional 12-inch master record, per man (one (1) hour to be permitted to record and rehearse same) \$10.00

Overtime to be used solely for the completion of a record not completed during a basic recording session of three (3) hours.

For each ten (10) minutes or fraction thereof \$3.00

Leader or Contractor to receive not less than double price.

Electrical Transcriptions for Commercial and Library Service

Section 5

The following prices apply to all electrical transcriptions, whether for commercial accounts or library services:

A—For each 15 minutes (or less) of recorded music, to be on one (1) side of a disc, with or without commercial continuity or announcements, the rehearsing and recording of which does not exceed one (1) hour, per man \$18.00

B—If 15 minutes of recording is finished and additional recording is made, then for each five (5) minutes or less of recorded music, per man, extra \$6.00

C—For each such extra five (5) minutes of recorded music, 20 minutes may be used for recording and rehearsal. Leader, double price.

D—Overtime in rehearsal only, for each 15 minutes or less, per man \$3.00

E—Recorder may make recordings at any time during the hour or hours named.

F—Musicians are to be dismissed after the recordings for which they have been employed have been finished, regardless of whether the time limit in which recordings can be made has expired.

G—If electrical transcriptions are made for scripts or similar dramatic episodes or for anything in which music and dialogue alternate, then the musicians can only render services if the script is recorded in its entirety.

H—These rules apply for music recording services for general distribution and for commercial purposes.

I—They do not apply to recordings made for local and non-commercial purposes. They do not apply to auditions. All such services come under local autonomy.

Be it further

RESOLVED, That the following form of Contract-Lease be and hereby is adopted as the official form of contract to be used by members engaging in the business of making phonograph recordings pursuant to the provisions of Section 4 of Article XV of the By-Laws as amended by this Convention:

Lease - Contract

For and in consideration of the financial consideration hereinafter specified and the covenants and conditions hereinafter contained and to be kept and performed by the parties hereto, I, _____, leader of _____ Band, as lessor herein, and _____, a _____ corporation, of _____ as lessee herein, agree as follows:

1. The lessor agrees to make gramophonic recordings of the following musical compositions: _____ using therefor his band of _____ instrumentalists and _____ as vocalists.

2. The lessee agrees to provide at its expense a suitable and fully equipped studio and all technical and clerical help and materials required for making said recordings and pressings therefrom.

3. The matrices of said recordings and all pressings therefrom shall be and remain the property of the lessor.

4. By these presents the lessor does hereby lease, demise and let unto the lessee the above mentioned matrices and _____ pressings made from each of them for, and exclusively for, the uses and purposes hereinafter set forth.

5. The lessee hereby agrees to pay the lessor therefor the sum of \$ _____ upon completion of each of said matrices and _____ pressings each therefrom, and _____ cents each for all additional pressings.

6. After the first allotment is pressed from said matrices, the matrices shall be delivered to the lessor or his duly authorized agent for safe keeping until again required for an additional allotment and the agreed rental therefor is paid by the lessee.

7. It is understood that the lessor has appointed the American Federation of Musicians as his agent herein with power to delegate its authority as such agent to the executive officers of its affiliated unions.

8. The lessee is hereby granted the right to sub-lease the pressings of records struck from said matrices or either of them to wholesale and retail distributors thereof to be used for all general purposes excepting for dancing, skating, funeral services, radio broadcasting or in theatres, unless the written consent therefor is first obtained from the owner thereof or his agent, the American Federation of Musicians represented by its officers or executive officers of its affiliated unions, and said wholesale and retail distributors shall have the right, in turn, to sub-lease said records or any of them to individuals or business concerns for said general uses with said specific restrictions.

9. The lessee agrees not to sub-lease said records excepting pursuant to the terms of a written contract therefor and it (he) further agrees to incorporate therein the following provision relating to the use to be made of said records: "It is hereby expressly agreed by the sub-lessee, or second party, that none of said records shall be used to furnish music for dancing, skating, funeral services, radio broadcasting or in theatres without the written consent of the owner of said records or his agent, the American Federation of Musicians represented by its officers or executive officers of its affiliated unions.

"And the (sub-lessee or second party) agrees to cause the foregoing provisions to be incorporated in all subsequent and successive sub-lease contracts for the use of said records."

IN WITNESS WHEREOF, the lessor herein has hereunto set his hand and the lessee has caused its corporate name to be hereunto subscribed by its President and its duly attested corporate seal to be hereunto affixed by its Secretary, all in the City of _____, State of _____, on this _____ day of _____, 19____.

(Corporate Seal) _____ Lessor.
Attest Seal: _____ Secretary _____ President. Lessee.

- H. C. GREEN, Local No. 47.
- E. E. PETTINGELL, Local No. 99.
- ARCH MERRIFIELD, Local No. 113.
- BUD HOLMES, Local No. 369.
- C. E. WINGARD, Local No. 206.
- HERMAN D. KENIN, Local No. 99.
- LEON W. DuBOIS, Local No. 315.
- EDDIE B. LOVE, Local No. 6.
- CLARENCE H. KING, Local No. 6.

The Convention agrees to the withdrawal of the resolution.

RESOLUTION No. 53

RESOLVED, That Article IV of the Constitution be, and hereby is, amended to read as follows:

ARTICLE IV. CONVENTIONS

Section 1. This Federation shall hold an annual convention, commencing the second Monday in June, at such place as the delegates in Convention shall determine.

Sec. 2. A quorum shall consist of three hundred delegates or delegates representing one hundred fifty (150) Local Unions.

Sec. 3. The Convention is vested with the supreme authority of the Federation and may, by a majority vote of the delegates at any duly convened session of the Convention, affirm, annul or modify any act or decision of the President or International Executive Board and any act or decision of the President or International Executive Board not affirmed, annulled or modified by the succeeding Convention of the Federation shall be deemed to be thereby confirmed.

Sec. 4. The International Executive Board is authorized and empowered for a period of six days only immediately following the final adjournment of a Convention to edit, co-ordinate, revise or adjust any inconsistency or correct any obvious errors that may be found in the resolutions adopted by the Convention for the purpose of giving full force and effect thereto according to the apparent intent of the Convention and not otherwise.

Sec. 5. In the event that the President or International Executive Board, or both,

deem it necessary, they shall have the power to call a Special Convention.

Sec. 6. In the event that suitable arrangements cannot be made for a Convention in the city wherein same is to be held, then the President, Secretary and Financial Secretary-Treasurer are empowered to select some other city for this purpose. However, such selection must be made ninety (90) days prior to the holding of the Convention and the Locals must be advised thereof through the medium of the International Musician.

HERMAN D. KENIN,
E. E. PETTINGELL,
Local No. 99.
C. E. WINGARD,
Local No. 206.

The report of the Committee, which is unfavorable to the resolution, is adopted.

RESOLUTION No. 36

To All Delegates,
47th Annual Convention,
American Federation of Musicians:
Brothers:

Following is a resolution I believe may be of interest and value to the American Federation of Musicians:

WHEREAS, Union labor has set a high goal for the purchase of U. S. War Bonds and Stamps during the year 1942, and

WHEREAS, The American Federation of Musicians and its members are not only confronted with the duty of purchasing their share but also with the task of contributing to the upkeep of the nation's morale, therefore be it

RESOLVED, That the week of September 20th to 26th, 1942, be designated "Music for Defense Week," and be it further

RESOLVED, That every member of the A. F. of M. not serving in the armed forces of the United States purchase War Bonds and Stamps to the full extent of their earnings of "Music for Defense Week," and be it further

RESOLVED, That the following blank be furnished by the Federation to all Locals for all members to completely fill in not later than September 30th, 1942.

MUSIC FOR DEFENSE WEEK
September 20-26, 1942

Local _____, City _____, State _____, Date _____
Name _____
Address _____, S. S. No. _____

I, the undersigned, have earned \$ _____ from September 20-26, 1942.

I hereby swear and affirm that this date I have purchased \$ _____ in U. S. War Bonds and Stamps.

I have to date purchased \$ _____ in U. S. War Bonds and Stamps.

Signed _____

Be it further

RESOLVED, That wherever it is possible all Locals be urged to give local dances during "Music for Defense Week" and that all profits earned be placed in the local treasury in War Bonds and Stamps.

Inasmuch as a little over ninety days from acceptance of this resolution is in order, all members of the Federation will have ample time in which to prepare him or herself for the purchase of the amounts earned, it is hereby recommended that failure of any member to comply with same be suspended from all rights and privileges of the A. F. of M. and not be reinstated until the amount of U. S. War Bonds and Stamps equivalent to that week's earnings are purchased plus a reinstatement fee of \$10.

STAN BELFILS,
Local No. 616.

The introducer is given permission to withdraw.

RESOLUTION No. 55

BE IT RESOLVED, That Article I, By-Laws, Sec. 2, be struck out and the following inserted: "Duties of Vice-Presidents. It shall be the duties of the Vice-Presidents to act in the absence or disability of the President, or when requested by the President, the Executive Board shall direct him to act. The First Vice-President shall receive a salary of \$10,000 per annum; the Second, Third, Fourth and Fifth Vice-Presidents shall receive a salary of \$8,500 per annum, payable semi-monthly. When called to act in the absence of the President, they shall receive \$ per diem of \$15.00 per day and all traveling and hotel expenses.

GEORGE D. MOYER,
Local No. 727.

The Convention permits the withdrawal of the resolution.

RESOLUTION No. 61

WHEREAS, The present tire shortage has placed the Business Agents and Secretaries of many Locals in a position where the rubber on their automobiles must be conserved in every possible manner, and

WHEREAS, The refunds from the 10 per cent collections from traveling orchestras playing in the jurisdictions of Locals having large territories in many instances does not cover the cost of

gasoline and cannot begin to aid in the replacement of the rubber used, and

WHEREAS, Gasoline rationing further adds to the collection problem; therefore be it

RESOLVED, That for the duration of the war leaders of traveling orchestras be required to deposit the 10 per cent tax due on engagements in the office of the Local where the engagement is being played before said engagement is played, or if the orchestra is delayed en route, paid into the Local within 24 hours after the conclusion of the engagement.

LEON W. DUBOIS,
Local No. 315.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 62

WHEREAS, Among other things, it is the purpose and aim of the American Federation of Musicians to secure to all of its members every possible right, privilege, protection and advantage, both under the Constitution and By-Laws of the said Federation, as well as the various locals; and

WHEREAS, It has occasionally become necessary to implement the aforementioned Constitution and By-Laws, not only to effectively insure to all members the rights, privileges and advantages hereinabove mentioned, but also to guarantee to all said members the enjoyment of all subsequently accruing rights; and

WHEREAS, There presently exists a condition which, if permitted to continue, will perhaps result in serious economic loss to various members of the Federation; and

WHEREAS, The aforesaid condition obtains from a practice indulged in by various traveling dance band leaders in orally contracting with "sidemen" to render professional music service to such employing leaders at a rate in excess of the union scale; and

WHEREAS, In reliance upon such oral promise for payment of excess compensation to "sidemen" band members by the employing leader, professional services are rendered, after which the traveling dance band leader and, or his representative repudiates the oral contract for payment of the agreed compensation, resulting in serious financial loss to "sidemen" of traveling dance bands, in many instances; now, therefore,

BE IT RESOLVED, In Convention regularly assembled, that the Constitution and By-Laws of the American Federation of Musicians be modified, amended and changed by adding the following provisions:

ARTICLE —

Section 1. "Any and all contracts and agreements which may hereafter be entered into by and between traveling dance band leaders and "sidemen" members of traveling dance bands shall be in writing, and shall set forth in clear and concise language the rate of compensation to which the said "sideman" shall be entitled and shall receive, and the duties to be performed therefor; provided further, that before said contract and/or agreement shall become effective for any purpose, a copy of the same shall be deposited with the respective local or locals to which the respective "sidemen" belong or belongs. The copy so deposited shall be retained by the local union as a memorandum in case of any dispute as to terms of employment between traveling dance band leaders and "sidemen."

Respectfully submitted,
EDWARD W. BAILEY,
PAUL L. HOWARD,
ELMER FAIN,
Local No. 767.

The introducers are given permission to withdraw.

RESOLUTION No. 63

RESOLVED, That Resolution No. 40 (of 1941 Convention), as amended in committee and passed by the Seattle Convention and later held in abeyance by the National Executive Board at their meeting June 14, 1941, be put into effect at the usual time this year of 1942.

M. E. WRIGHT, Jr.,
Local No. 378.

The Committee report is unfavorable. Discussed by Delegate Wright and Chairman Gillette.

The unfavorable report is adopted.

RESOLUTION No. 68

WHEREAS, The Constitution, By-Laws and Standing Resolutions of the American Federation of Musicians are in need of revision due to the duplication of subject matter and in some instances, indefiniteness.

NOW, THEREFORE, BE IT RESOLVED:

FIRST, That a revision committee of five members of the Federation, exclusive of Federation officers and members of the Executive Board, be elected by this Convention in the same manner as provided for the election of members to the Executive Board.

SECOND, That said committee prepare a complete and detailed revision of the

Constitution, By-Laws and Standing Resolutions of the American Federation of Musicians and submit said revision to the next convention of said American Federation of Musicians for adoption in accordance with Article XVIII of the By-Laws.

THIRD. That the members of said committee be paid the sum of \$1,000 each for their services, plus actual expenses.

ALEXANDER WINNICK, Local No. 234.

The Convention agrees with the unfavorable report of the Committee.

RESOLUTION No. 71

WHEREAS, The weekly state-wide radio program, "This Is Our America", originated and produced by Local No. 47, American Federation of Musicians, and kindred amusement craft unions has been of untold benefit in promoting labor peace and unity between employers and labor, and in presenting labor's case and labor's war efforts to the public in California in cooperation with the California State Federation of Labor, and

WHEREAS, Local No. 47 has obtained an understanding from NBC to broadcast this program weekly on a nation-wide basis, free of all charges for broadcast time or telephone lines;

WHEREAS, Local No. 47 and kindred amusement craft unions have borne the expense and furnished all musicians and talent used in pioneering this program;

THEREFORE, BE IT RESOLVED, That the American Federation of Musicians assume the weekly cost of musicians and talent on this program if it is produced nationally until such time as the A. F. L., the Railroad Brotherhoods and other labor organizations join in a pro-rata of the expense to carry the message of Labor to all our country and people; And the President of the American Federation of Musicians and the Executive Board are hereby instructed to carry out the purpose of this resolution at a cost not to exceed \$1,250.00 a week.

J. K. WALLACE, Local No. 47. C. H. KING, Local No. 6.

The Committee recommends that the resolution be referred to the Executive Board without mandate.

The Committee report is adopted.

President Petrillo in the chair.

RESOLUTION No. 78

THAT, WHEREAS, The Federal Government of the United States and Canada have at long last recognized the necessity of Social Security for the peoples of these countries and have now provided for a very low scale of pensions and unemployment insurance.

THAT the A. F. of M. should not be backward on recognizing their responsibility in regard to their own employees.

THAT the A. F. of M. has in its employment many men and women who are giving the best years of their lives in our service. That we have already provided for the declining years of our beloved ex-President and his wife.

NOW, THEREFORE, Be It Resolved, that the International Executive Board be authorized to inquire into the cost of setting up a superannuation scheme for the minor employees of the Federation so that when they eventually retire, either through old age or ill health, they will receive an adequate pension.

H. G. TURNER, Local No. 390.

The Committee report, which is unfavorable, is concurred in.

RESOLUTION No. 80

THAT, Section 13, D, E, F and G of Article XIII referring to Traveling Orchestras obtaining Local membership be reviewed with a view to revision and consolidation.

H. G. TURNER, Local No. 390.

The unfavorable report of the Committee is adopted.

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.

The Convention concurs in the unfavorable report of the Committee.

RESOLUTION No. 85

RESOLVED, That nominations for all elective offices of the Federation be made by petition signed by delegates represent-

ing not less than five Locals, and the laws be so amended.

EVERETT HENNE, Local No. 224.

The unfavorable report of the Committee is adopted.

RESOLUTION No. 87

WHEREAS, Service bands are still limited to an authorized strength of one Warrant Officer and 23 enlisted men; and WHEREAS, Effective July 1st, 1942, many musicians lose pay due to the loss of specialist ratings and appointments as technicians, therefore,

BE IT RESOLVED, That the National Officers be instructed to confer with the proper War Department officials about getting a new table of organization for army bands that will not only increase the size of the bands, but give the musicians better ratings.

ERVIN J. SARTELL, Local No. 328.

The Committee report is favorable. Discussed by Executive Officer Hild, Delegates Meyer and Love.

The report is adopted with the amendment that it include musicians in all branches of the service.

RESOLUTION No. 88

BE IT RESOLVED, That Article I, By-Laws, Section 6-A, the word Vice-President be "struck out" and inserted therein five Vice-Presidents.

BE IT FURTHER RESOLVED, That Article I, By-Laws, Section 6-F, the words "assistant to the President" be struck out and "Vice-Presidents" inserted therein.

GEORGE D. MOYER, Local No. 727.

The Convention permits the withdrawal of the resolution.

RESOLUTION No. 90

BE IT RESOLVED, That Article V, By-Laws, Section 2-A, the word "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 introducer is permitted to withdraw.

RESOLUTION No. 91

BE IT RESOLVED, That Article I, By-Laws, Section 2, be "struck out" and the following inserted:

"Duties of Vice-Presidents. It shall be the duties of the Vice-Presidents to act in the absence or disability of the President or when requested by the President, the Executive Board shall direct him to act. The First Vice-President shall receive a salary of \$10,000 per annum. The Second, Third, Fourth and Fifth Vice-Presidents shall receive a salary of \$8,500 per annum, payable semi-monthly. When called to act in the absence of the President, they shall receive a per diem of \$15.00 per day and all traveling and hotel expenses.

GEORGE D. MOYER, Local No. 727.

The introducer asks leave to withdraw. The Convention agrees.

The Committee on Organization and Legislation continues its report.

RESOLUTION No. 93

WHEREAS, Canadian Musicians are not permitted to cross the border to play engagements of any nature; and

WHEREAS, Canada and the United States, especially at this time, have always entertained most friendly relations; and

WHEREAS, American musicians are permitted to enter Canada to play engagements; and

WHEREAS, The policy of the United States Departments of Labor and Immigration is one of prohibition of the entry of Canadian musicians into the United States; and

WHEREAS, A mutual exchange of musicians would be beneficial to both Canadian and American musicians; Be It Therefore

RESOLVED, That the International Executive Board make the proper representation with the United States Departments of Labor and Immigration with a view to have the latter alter their policy of prohibiting Canadian musicians from entering into the United States.

EDOUARD CHARETTE, Local No. 406. DON ROMANELLI, Local No. 149.

Withdrawal of the resolution is permitted.

The session adjourned at 6:30 P. M.

dent's office in the effort to prevent elimination of W. P. A. music are related.

A report is made of the negotiations carried on between the I. A. T. S. E. and the Federation on the issue of a new agreement. Included in the report are the proposed agreements made by both organizations and a report of the places removed from the unfair list upon the abrogation of the agreement.

A list of cities is given in which it was necessary to withdraw musicians from radio stations. A recital of the circumstances and conditions relative to each controversy reveals an expeditious settlement of almost all of the disputes with benefits accruing to the Local.

President Petrillo emphasizes the importance of the fact that the Mutual Broadcasting System did drop a recalcitrant station from its networks to avoid withdrawal of its staff orchestras and he expresses the hope that the other systems will adopt the same policy. This action on the part of the Mutual System is a signal victory for the Federation and well justifies the vigorous and direct methods of the Federation President.

President Petrillo commends the Traveling Representatives for the work they are doing and specifically lauds the work of Clay Reigle for his accomplishments in organizing seven circus bands and securing contracts for each.

Details and settlements made through the President's office of Local disputes are listed and prove the effectiveness of the Federation power when properly executed.

The details of the A. G. M. A. controversy and its settlement are given by President Petrillo. This agreement is a rational and mutually beneficial instrument which should bring forth definite advantages for members of both organizations.

President Petrillo writes of the cooperation he has received from all members of the Official Family. A prerequisite for leadership is the ability to induce full cooperation from associates and subordinates, to direct their efforts and talents into a completely coordinated effort. The record of achievement which reveals itself in President Petrillo's characteristically brief and terse report emphasizes the good judgment of the Federation in placing in his hands the welfare and destiny of its members.

He has not only redemonstrated the personal qualities that have gained him our esteem, but he has led his co-workers to a record of service seldom equalled by any organization.

This Committee extends to President Petrillo, in the name of this Convention, its sincere admiration and appreciation for a service well done.

Respectfully submitted, COMMITTEE ON PRESIDENT'S REPORT.

- JOHN E. CURRY, Chairman, ADAM W. STUEBLING, FRANK E. LEEDER, V. L. KNAPP, P. CULBERTSON, BURTON S. ROGERS, EDWARD BRUBAKER, MRS. MAUD E. STERN, HENRY G. DRAINE, DONALD JENKINS, W. J. SWEATMAN, EDWARD BENKERT, JAMES MAVER, EUGENE SLICK, CARBON L. WEBER, JOSEPH JUSTIANA, W. D. KUHN, R. BLUMBERG, ED. A. GICKER, MARK HAYWARD, BIAGIO CASCIANO, LOUIS ROSENBERG, LOUIS J. NETT.

On motion, the report is adopted.

President Petrillo resumes the Chair.

Chairman Stokes on behalf of the Committee on Secretary's report:

We, your Committee, have carefully studied the Secretary's report for the fiscal year ending April 30, 1942, and find that it is an accurate, comprehensive and concise record of the various activities of the American Federation of Musicians during that period. It outlines a tremendous volume of work efficiently handled and recorded.

Upon the basis of this report, as well as our personal knowledge and experience, we can say to you, without reservation, that the American Federation of Musicians is indeed fortunate to have a man of the ability and character of Fred W. Birnbach as its Secretary.

This report might well have been made to you in this sentence: "Well done, thou good and faithful servant."

- E. E. STOKES, N. H. VON BERG, VIRGIL PHILLIPS, ALFONSO PORCELLI, RUSSELL E. RONNING, DAN DICKERSON, WILLIAM GROOM, COURT HUSSEY, GEORGE BECKER,

SIXTH DAY

MORNING SESSION

Baker Hotel, Dallas, Texas, June 13, 1942.

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

Chairman William Grohndorff reports for the Committee on Location:

REPORT OF LOCATION COMMITTEE

Baker Hotel, Dallas, Texas, June 12, 1942.

To the Officers and Delegates of the American Federation of Musicians, Assembled in its Forty-seventh Annual Convention:

The Committee on Location respectfully submits the following report:

Delegates George P. Boutwell and Duncan Clark, of Local 444, Jacksonville, Fla., appeared before the Committee and graciously offered to act as host to the 1943 Annual Convention of the American Federation of Musicians. The Convention also received invitations from many other organizations and officials of the City of Jacksonville, Florida.

After due consideration of the facilities offered by Local 444, the Committee recommends that the Forty-eighth Annual Convention of the American Federation of Musicians be held in Jacksonville, Florida.

Respectfully submitted, WILLIAM GROHNDORFF, Chairman.

- EDWIN H. SORENSEN, SANDY A. DALZIEL, ANTON FASSERO, BRAD F. SHEPHARD, ADAM EHRGOTT, DON ROMANELLI, R. P. HEDGES, RAYMOND FRISH, D. SWAILES, EVERETT HENNE, MRS. AANN DOWNEY, ROBERT J. BALDRICA, FRANK A. LYNCH, JOSEPH J. TRINO, CHARLIE D. SAFFORD, BUD HOLMES, JOHN L. CONNIFF, DAN B. FREEDMAN, DALE OWEN, PAUL R. METZGER, ERNIE LEWIS, HENRY H. JOSEPH.

The report of the Committee is unanimously adopted.

Vice-President Bagley in the Chair.

Chairman Curry reports for the Committee on President's report.

To the Delegates of the Forty-seventh Annual Convention of the American Federation of Musicians Assembled in Dallas, Texas, June 8, 1942:

President Petrillo in his report to this Convention expresses regret that his multitude of duties have prevented his acceptance of the many invitations to visit Locals and State Conferences, but looks forward to the time when circumstances will permit him the pleasure of accepting at least some of the invitations.

It is pointed out that a detailed report of the meetings and conferences participated in would be impossible. Reference is made of numerous projects calculated to benefit the membership under way or about to be initiated when the war began which, because of the limitations imposed by war times, had to be abandoned.

At the instance of President Green of the A. F. of L., President Petrillo explains, the International Unions pledged a non-strike policy. The advisability of declaring this policy of cooperation toward the war effort was indicated by the wave of anti-labor legislation and propaganda instituted by the enemies of labor under the cloak of patriotic necessity. However, it was understood that such restraint could not be exercised in the face of willful and premeditated attempts to lower the standard of pay and conditions by employers. This position was fully demonstrated in several radio controversies mentioned in the report.

The appreciation of President Roosevelt is displayed in a letter to President Petrillo for the action of the Federation in prescribing that the National Anthem be played at the beginning and conclusion of all musical occasions.

The report sets forth the script used by Mr. Howard O. Hunter, W. P. A. Administrator, and President Petrillo in a broadcast arranged by the Federation and Mr. Hunter in the interests of the W. P. A. Music Project. Embodied in the script was a clear and forceful presentation of the need, accomplishments and record of W. P. A. music as related to the morale of the military and of the civilian in war time. Further activities of the Presi-

RAYMOND E. JACKSON,
W. J. DART,
ROLAND KOHLER,
ALFRED J. ROSE,
J. M. FRANK,
FRED MUHLIG,
A. HAMMERSCHLAG,
CARL S. DISPENZA,
STANLEY A. HERTZMAN,
CHARLES F. HARTMANN,
CHET ARTHUR,
EDGAR W. HUNT,
MOSES WRIGHT, JR.,
E. E. PETTINGELL.

The report is adopted.

The Committee on International Musician reports through Chairman Byrne:

To the Officers and Delegates of the American Federation of Musicians in Forty-seventh Annual Convention Assembled,

Greetings:

Your undersigned Committee in submitting this, our report, begs to remind the Convention that we worked under somewhat of a hardship due to the illness of our esteemed Secretary. However, in ever diligent pursuit of the truth, we learned that the financial report of our Journal shows a loss for the last fiscal year; only a small loss, yet a loss nevertheless. We were reminded, also, that the A. F. of M. receives a tremendous benefit from the Journal. It needs not the wisdom of a Solomon, a Plato or a Voltaire to tell us that no person, corporation or association can long continue to operate in such a manner. Yet, neither do we feel that the Locals should be called upon to pay more for the Journal. With these things in mind, and after thorough discussion, we determined to recommend to this Convention that the A. F. of M. make up the deficits of the Journal for the next fiscal year from Federation funds.

We were further disposed to and do recommend that printing of all books, pamphlets and records of the A. F. of M. be curtailed so that there are no unnecessary duplications of such printing.

Without pausing to rest or take a full breath, we recommend and strongly urge that our Journal be kept at its present high standard. If these recommendations seem inconsistent to the Convention, we would respectfully suggest (1) that the printing of daily reports could be discontinued. They are read by few; (2) that the Unfair List in our "Official Proceedings" book might be left out; it is printed elsewhere; (3) that the List of Locals and Local Officers appear elsewhere and could well be left out of the "Official Proceedings" book; (4) that the number of these books printed might be cut in half. We point out that these last four things mentioned are not recommendations, but are merely the thoughts and opinions expressed by some of the members of this Committee, many, yes, most of whom are continually striving to save money for their respective Locals.

One of our real regrets is that we were unable to secure a list of delinquent Locals as we had in previous years. This is due to circumstances beyond the control of the Secretary. But we do, as heretofore, earnestly recommend that the Secretary's office keep the mailing list more and more up to date by enforcing the law for that purpose.

We have intended here to offer only constructive suggestions. We are well aware of the very excellent job that Secretary Birnbach is doing in constantly improving the Journal. The International Musician is being discussed by musicians more every day, as a real musicians' publication. We feel that we may be justifiably proud of the small part we have played in bringing this about. It does, of course, go without saying that Brother Fred W. Birnbach has been more than cooperative. He has even anticipated our thoughts and many of our suggestions. We are pleased and gratified by the attitude of the Executive Board in deciding to purchase the new press, and then in paying on same, even though it cannot be obtained at present.

We sincerely hope that our good Secretary is not long ill; that he recovers his health fully and completely and continues to serve us in the future as in the past.

Respectfully submitted,

JAMES D. BYRNE,
Chairman;
H. JAMES FLACK,
Secretary;

MILO A. BRIGGS,
ANTHONY RUSSO,
HARRY M. RUDD,
JAMES HOLYFIELD,
GAY G. VARGAS,
FRANK HAYEK,
JACK FERENTZ,
WILLIAM PETERSON,
RANDALL CALDWELL,
E. C. KERSHAW,
MRS. FANNY BENSON,
FRANK FAIRFAX,
EDOUARD CHARETTE,
ALEX. DEMCIE,
JAMES S. DODDS,
JAMES GREGG.

The report is adopted.

Permission is granted Delegate Byrne to introduce the following resolution:

RESOLUTION No. 95

WHEREAS, A state of war exists between our country and the Axis powers, resulting from unwarranted attacks upon a people and a country desiring only peace, liberty and freedom, made by aggressor nations desiring to control the world and to destroy our Democratic form of government; and

WHEREAS, In this emergency the united effort and support of every citizen of the United States is required to defend the principles upon which this great Democracy was founded and upon which the entire structure of our civilization and way of life depends; and

WHEREAS, Each and every American must bear his share of the burden and sacrifice necessary for a total war effort and for the eventual destruction of the evil philosophy of the German, Italian and Japanese dictators, and the liberation and restoration to freedom of the Occupied Countries and their populations; therefore

BE IT RESOLVED, By the National Representatives of the American Federation of Musicians, having a membership of 130,000 citizens of the United States of America and the Dominion of Canada, grouped together in 723 Locals, located in the principal cities of the United States and Canada, and all affiliated with the American Federation of Labor, in a Convention assembled at Dallas, Texas, in the United States of America, that we pledge to Franklin Delano Roosevelt, President of the United States of America and Commander-in-Chief of the Armed Forces of this Nation, our individual and collective support in this program for the defense of this Nation and the Western Hemisphere, and to affirm our willingness, as individuals and as an organization, to sacrifice our personal interests, curtail unnecessary activities, devote our time to the war effort, contribute so much of our earnings as is possible to purchase bonds, and, if necessary, sacrifice our lives to the end that this Nation may survive and all free peoples may again live in peace and mutual understanding upon this earth.

AND BE IT FURTHER RESOLVED, That a copy of this resolution be spread upon the permanent records of this organization and a copy forwarded to Franklin Delano Roosevelt, President of the United States of America, at the White House, Washington, D. C.

Done in Convention this 13th day of June, A. D., 1942, at Dallas, Texas.

JAMES D. BYRNE,
CHARLES QUARANTA,
Local No. 69.

The resolution is adopted by a rising vote.

Delegate King inquires as to the number of members of the Federation who lost their lives on the battleship Arizona. Several delegates advise that members of their Locals were included. It is suggested that the Federation ascertain how many of its members were so lost.

The following resolution is introduced:

RESOLVED, That the Secretary be and he is hereby instructed to send the following telegram:

Mr. and Mrs. W. B. Hooper,
Elkhart, Indiana:

The officers and delegates composing the Forty-seventh Annual Convention of the American Federation of Musicians extend to you their deepest sympathy in the deplorable tragedy which has darkened your home in the tragic drowning of your sixteen-year-old son, John. May you both find sustaining grace in this hour of great bereavement.

I move the adoption of this resolution by rising vote.

C. L. BAGLEY,
CHAUNCEY A. WEAVER,
Committee.

Adopted by a rising vote.

ELECTION COMMITTEE REPORT

Chairman W. Edward Boyle reports for the Election Committee:

| | |
|--------------------------------------|-----|
| Total number of votes cast | 877 |
| President | |
| James C. Petrillo | 877 |
| Vice-President | |
| C. L. Bagley | 877 |
| Secretary | |
| Fred W. Birnbach | 877 |
| Financial Secretary-Treasurer | |
| Harry E. Brenton | 758 |
| Moses E. Wright, Jr. | 109 |

For Members of the International Executive Board from the United States

| | |
|-----------------|-----|
| A. C. Hayden | 405 |
| John W. Parks | 742 |
| A. Rex Riccardi | 424 |

| | |
|--------------------|-----|
| Oscar F. Hild | 551 |
| Chauncey A. Weaver | 544 |
| Clair E. Meeder | 327 |
| Stanley Ballard | 161 |
| Fred J. Menzner | 85 |
| Edw. P. Ringius | 134 |
| Everett Henne | 114 |

For Member of the International Executive Board from Canada

| | |
|-------------------|-----|
| Walter M. Murdoch | 877 |
|-------------------|-----|

For Delegates to the Convention of the American Federation of Labor

| | |
|--------------------|-----|
| C. L. Bagley | 794 |
| Harry J. Steeper | 743 |
| Vincent Castronovo | 612 |
| Roy W. Singer | 486 |
| Frank B. Field | 525 |
| Anthony Kiefer | 324 |

The following are declared elected:

President—James C. Petrillo.
Vice-President—C. L. Bagley.
Secretary—Fred W. Birnbach.
Financial Secretary-Treasurer—Harry E. Brenton.

Members of the International Executive Board from the United States—John W. Parks, Oscar F. Hild, Chauncey A. Weaver, A. Rex Riccardi.

Member of the International Executive Board from Canada—Walter M. Murdoch.

For Delegates to the Convention of the American Federation of Labor—C. L. Bagley, Harry J. Steeper, Vincent Castronovo, Frank B. Field.

W. EDWARD BOYLE, Judge,
DENIS H. O'BRIEN, Clerk,
R. L. GOODWIN, Clerk,
WYATT SHARP, Teller,
ALPHONSE CINCIONE, Teller,
ALEXANDER WINNICK, Teller,
PAUL SEEDS, Teller.

The Convention adopts the report.

Delegate Tomel asks permission to introduce a resolution. Permission is granted.

RESOLUTION No. 96

WHEREAS, A. C. Hayden has been a member of the American Federation of Musicians for many years, and

WHEREAS, He has served as a National Officer for many years, and

WHEREAS, We appreciate his long and faithful service, his untiring efforts, his sincerity of purpose and unswerving devotion to the American Federation of Musicians, Therefore, Be It

RESOLVED, That A. C. Hayden be and hereby is declared an Honorary Member of the International Executive Board of the American Federation of Musicians and that he shall receive \$1,500.00 per year from the funds of the American Federation of Musicians as long as he shall live.

On motion, the resolution is adopted by a unanimous vote.

Executive Officer Hayden addresses the Convention, states that the action was entirely unexpected and expresses his sincere appreciation, reviews his thirty-one years as a member of the Executive Board and that he has always had the interests of the Federation in mind. States that it has made him very happy and thanks the Convention from the bottom of his heart.

The Committee on Appreciation reports through Chairman Weaver.

RESOLUTIONS OF APPRECIATION

WHEREAS, The Forty-seventh Annual Convention of the American Federation of Musicians is about to pass into history, it is with a thrill of happy exultation that we submit the following resume of unforgettable days for the official record:

RESOLVED:

The hospitality traditions of the South have, during our brief sojourn in Dallas, Texas, been beautifully vindicated.

The sparkling wine of cordial welcome, the inspirational presence of handsome southland women, the accompanying incidental of "music's voluptuous swell", have combined to make our stay one of undiluted pleasure, long to be remembered.

On the very threshold of our deliberations, Bishop Sale of St. Matthew's Episcopal Cathedral, reminded us that music is an attribute of divinity, created for our enjoyment, and designed for the uplift of even a war-torn world.

Captain William McCraw, representing Governor Coke Stevenson, Smoot Schmid, sheriff of Dallas County; Harold Noble, in behalf of the City Council of Dallas; Harry W. Acreman, secretary of the Texas Federation of Labor, and Wallace Reilly, speaking in behalf of the Central Labor Council, unloosed upon us a barrage of southern oratory which constituted a reminder that eloquence is still an art which the commercialism of modern times has been powerless to destroy.

The invitation which came to us in Seattle, in 1941, to come to Dallas in 1942, was no idle gesture. Under the leadership of President William J. Harris, gallantly supported by the rank and file of Local No. 147, plans of entertainment were formulated with keen foresight and executed with harmonious accord.

We have been provided with a convention auditorium ample for our needs.

We have been decorated with picturesque regalia.

We have been made familiar with the amplitude of wide open spaces.

Our comfort and happiness have been made a matter of unabated concern.

The sentiments of appreciation herein expressed voice the heartthrobs of all officers and delegates of both men and women, and without regard to race or color.

In seeking to make response to this delugian inundation of welcome—your committee has been forced to be general, rather than specific; and even then—having exhausted the vocabulary of superlatives, has been compelled to invoke the aid of the poetic muse as follows:

Deep in the great heart of Texas—
Some said it would be hot;
But when convention day rolled round—
It certainly was not.

The weather man was at his best;
Across the sun a curtain
Was quietly and deftly drawn.
To make our comfort certain.

The voice of greeting did resound,
From city, county, state;
The kindly acts performed for us—
No space here to relate.

Yes—Deep in the heart of Texas,
O, how that organ beat,
Like notes of sweetest music,
Movant for dancing feet.

In coming years, fond memory,
The story we'll relate,
Of that grand old-fashioned welcome,
In the heart of the Lone Star State!
CHAUNCEY A. WEAVER,
E. E. STOKES,
FRANK D. PENDLETON,
Committee.

The resolution is adopted by a rising vote.

At this time a vocal trio consisting of Delegates Steeper, Swensen and Rice are granted permission to sing the following original song:

CONVENTION SONG FOR 1942

"SHOPPING OUR PER DIEM AWAY"

—OR—

"THE MARRIED MEN'S LAMENT"
(Sung to the Tune of "Jingle Bells")

VERSE

The wives begged us each day
To travel down this way.
We knew that we were in for it.
Oh, gosh! How we would pay.
Of course we acquiesced.
We thought it would be best,
For husbands learn to please the girls
Or else there is no rest.

CHORUS

So—
Away they go
To spend our dough
All the live-long day.
How can we enjoy the fun
When we have to pay?

Oh—
See their smiles
At all the styles
In shops all over town.
They're spending it
At such a rate
Per diem's going down.

Oh—
See it go!
We mean our dough
In all the Dallas shops.
From early morn to late at night
The spending never stops.

Oh—
Brothers, please,
Get on your knees
And beg for quick relief.
The wives must stop
This spending spree
Or else we'll come to grief.

HARRY J. STEEPER,
Local No. 526.

HARRY J. SWENSEN,
Local No. 336.

J. FRANK RICE,
Local No. 316.

The efforts of the trio are received with applause.

President Petrillo announces the appointment of Harry J. Steeper as Assistant in the President's office.

INSTALLATION OF OFFICERS

The following officers-elect were installed by Delegate Anthony Kiefer.

President—James C. Petrillo.
Vice-President—C. L. Bagley.
Secretary—Fred W. Birnbach.
Financial Secretary-Treasurer—Harry E. Brenton.

Executive Board—J. W. Parks, Oscar F. Hild, Chauncey A. Weaver, A. Rex Riccardi, Walter M. Murdoch.

Delegate Gillette offers the following resolutions:

RESOLUTION No. 97

That the incoming Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns.

Discussed by Delegates Ballard and Tomei, Honorary President Weber, Delegate Pettigell and Secretary Emeritus Kerngood.

The resolution is adopted.

RESOLUTION No. 98

That the incoming Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same.

The resolution is adopted.

RESOLUTION No. 99

That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the incoming Executive Board, with full power and authority to act as may in the discretion of the said Board be decided.

The Convention adopts the resolution.

RESOLUTION No. 100

That the incoming Executive Board be, and is hereby authorized to meet, confer and agree with the National Association of Theatrical Managers and other employ-

ers, as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members.

The resolution is adopted.

RESOLUTION No. 101

That the incoming International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

Honorary President Weber addresses the Convention, briefly touching on the progress of the organization since its inception and in closing hoped for the continued success of the Federation, and wished all the delegates Godspeed.

President Petrillo addressed the Convention and in conclusion assured the delegates that he will devote all his efforts in the interest of the Federation.

The Convention adjourned sine die at 11:45 A. M.

In accordance with a resolution adopted at the Seattle Convention in 1941, there were concerts twice a day by a band or orchestra of the Dallas local, during the Convention week. These concerts were greatly enjoyed by the delegates as well as by other guests of the Baker Hotel.

Treasurer Brenton and Executive Officer Murdoch retire.

The claim of Delegate Wright for extra day's per diem is considered. On motion the claim is denied.

Delegates Hughes and Brown of Local 599, Greenville, Ohio, are admitted. They request remission of balance of national fine imposed upon a former member. On motion all but \$10.00 of the balance is remitted.

Delegates Casclano of Local 466, El Paso, Texas, and Jones of Local 541, Napa, Calif., appear regarding refund due to certain members of their portion of the 10 per cent traveling tax. The delegates, due to lack of information, were unable to explain certain phases regarding the matter. Referred to Treasurer Brenton.

Delegates Schwarz, Manning and Hertzman of Local 161, Washington, D. C., are admitted. They explain conditions existing at a certain hotel in their jurisdiction wherein the establishment has failed to pay for certain services. They are advised to present the claim to the President's office.

They ask advice regarding a radio situation in Washington. The advice is given them.

Delegate Forbes of Local 344, Meadville, Pa., is admitted. He requests information as to how to proceed against a defaulter in his jurisdiction. He is advised as to the proper procedure.

There was further discussion on the request of Local 406, Montreal, P. Q., Canada, to make transcriptions of broadcasts without extra charge for transcriptions. On motion, the request is denied. The request of the Local for financial assistance in the court action is then taken up. This request is denied.

The meeting adjourned at 11:00 P. M.

Baker Hotel,
Dallas, Texas,
June 12, 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 MacLuskie of Local 140, Wilkes-Barre, Pa., appears and asks reopening of Case No. 8, 1941-42 Docket. Request is denied.

Delegates Green, Pendleton and Wallace of Local 47, Los Angeles, Calif., appear. Delegate Wallace explains Resolution No. 71 which was referred to the Board by the Convention. Brings up matter of expenses of the national representative in Hollywood which have been paid by the Local.

The status of the local tax collector is also discussed. On motion, the Board decided that beginning July 1, 1942, all expenses of the studio representative shall be paid by the Federation and that on July 1, 1942, the Federation shall discontinue paying any portion of the local tax collector's salary.

Delegates Baldrice and Perino of Local 249, Iron Mountain, Mich.; Mrs. Cloutier of Local 663, Escanaba, Mich., and McDonald of Local 218, Marquette, Mich., admitted.

They discuss various activities of the WPA in their respective jurisdictions. The matter is referred to the President's office.

Delegate Hillier of Local 446, Regina, Sask., Canada, appears regarding conditions in Canadian radio stations in respect to the playing of records. Is advised that contemplated action by the Federation may relieve the situation.

Delegate Lindorfer of Local 450, Iowa City, Iowa, inquires as to what constitutes a private residence. The information is imparted.

Delegate Clarence Mishey of Local 154, Colorado Springs, Colo., appears and calls attention to the competition of WPA musicians with other musicians of his Local. Is advised to take the matter up with the President's office.

Delegate Curtis of Local 138, Brockton, Mass., asks advice in reference to a state unemployment matter. Is advised thereon.

Delegate Hammerschlag of Local 3, Indianapolis, Ind., takes up the matter of a claim against an employer. He is advised to write to the President's office.

Delegate Fordyce of Local 31, Hamilton, Ohio, is admitted and brings to the attention of the Board many instances of lack of proper information on Form B Contracts filed in his office. Is advised to write to the President's office.

On motion, the Board decides that the medical and hotel expenses, per diem during the Convention, transportation

and other expenses incidental to the illness of Secretary Fred W. Birnbach, shall be paid by the Federation.

The matter of permission given to Local 406, Montreal, P. Q., Canada, to make transcriptions of radio program without extra charge for transcriptions on the Vogue broadcast is discussed. On motion this permission is withdrawn to take effect at the expiration of the present thirteen-week period.

The request of delegates of Local 77, Philadelphia, Pa., for the re-opening of Case No. 1429 of the 1940-41 Docket, is discussed. On motion, the request is granted.

The meeting adjourned at 11:15 P. M.

Baker Hotel,
Dallas, Texas,
June 13, 1942.

President Petrillo calls the meeting to order at 3:00 P. M.

Present: Bagley, Brenton, Parks, Hild, Weaver, Riccardi, Murdoch, Honorary President Weber, Secretary Emeritus Kerngood and Honorary Executive Board Member Hayden.

Excused: Secretary Birnbach.

The Board discusses the recording situation. On motion, it is decided that no member of the American Federation of Musicians may render services for an unlicensed recorder.

On motion, it was decided to amend Article XV of the By-Laws by inserting the following and eliminating other provisions inconsistent therewith:

"Section 1. It has been found necessary to provide against and remedy the prevailing evil conditions which particularly affect musicians who depend upon the playing of music for a livelihood and which have been brought about by the displacement of musicians through an extreme commercialization, ever increasing, of mechanical recordings as a substitute for living music. Thus the employment opportunities of musicians, as such, are being destroyed by the extreme commercialization and unnecessary use of mechanical reproductions they themselves make.

"The purpose of this Federation is to encourage and assist its members in securing and retaining employment as musicians and to protect them in their employment and employment opportunities against the tremendous inroads by and the unfair and unnecessary use of mechanical recordings induced by commercial exploitation and the wrongful utilization of the recordings of musicians' performances.

"From and after August 1, 1942, no member shall play or contract for recordings, transcriptions or any other form of mechanical reproduction of music, unless and until specific permission in writing is in each instance first obtained from the Executive Board or the President. Such permission, whenever granted, shall be subject to and upon such terms and conditions as the said Executive Board or the President in their sole judgment may fix, and also subject to any and all other provisions contained in this Article wherever the same do not conflict with the terms and conditions so fixed by the Executive Board or the President."

The Board considers the following resolutions:

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 calls 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,

MINUTES OF THE INTERNATIONAL EXECUTIVE BOARD DURING AND AFTER THE CONVENTION

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

President Petrillo calls the meeting to order at 8:00 P. M.

All present except Secretary Birnbach, who was excused.

Delegate W. G. Johnstone of Local 644, Corpus Christi, Texas, appears in reference to a condition existing in a hotel in his jurisdiction. He asks other information and also requests that a traveling representative be sent to assist the Local in various matters. The request is referred to the President's office.

Delegate Fred H. Werner of Local 396, Greeley, Colorado, appears and asks for the re-opening of a matter wherein the Local was refused extended jurisdiction. He is advised to make application again.

Delegate Harry Suber of Local 802, New York, N. Y., is admitted. Discusses with the Board the conditions governing delayed broadcasts and also suggests a uniform price for arrangers and copyists for radio and motion pictures. It is suggested that representatives of the locals in key cities have a meeting in order to bring about this condition.

Delegate Milton Foster of Local 687, Santa Ana, California, appears and calls to the attention of the Board various conditions which have developed due to the influx of members of the armed forces at a camp near Santa Ana, Calif. Calls attention to the fact that instructions of the War Department governing competition by army bands appear to have been changed, also mentions the apparent unpopularity of USO in many instances.

Feels that if a traveling representative came into the jurisdiction it would be of great help to the Local.

The matter is referred to the President's office.

Delegate Sartell of Local 328, Janesville, Wisconsin, appears and discusses various conditions existing in the bands of the armed services.

Delegate Gregg of Local 498, Missoula, Montana, explains conditions existing at the State University wherein the university authorities furnish orchestras made up of members and non-members in competition with other Local members. He is advised as to the rights of the Local in the situation.

He states that there is a theatre in his jurisdiction which operates dances, the music for which is played on a sound track. Is advised to make application to have the theatre placed on the National Unfair List.

He also discusses various other matters of interest to the Local and is advised by the Board.

Delegate Charette of Local 406, Montreal, P. Q., Canada, asks permission to make transcriptions during broadcasts of

French program sponsored by the Tuckett Tobacco Company for broadcast fee without extra charge for transcription, this in addition to the permission already given on the Vogue broadcast.

Delegate calls attention to the orders of the Canadian Government freezing wages, explains the situation wherein the Local was taken to court and requests financial assistance due to this court action.

Request is laid over.

Further consideration is given to the request of Local 809, Middletown, New York, to have the Laurel Park Hotel, South Fallsburg, N. Y., removed from the Defaulters' List.

On motion the request is granted.

The matter of revoking the Charter of Local 200, Paducah, Kentucky, is further considered. The Board decides not to revoke the charter at this time in order to give the Local opportunity to improve the conditions under which it operates.

Further consideration is also given to a tax situation which is peculiar to Local 717, East St. Louis, Illinois.

On motion, the Board decides that the Local may not charge the 10 per cent traveling tax in the case where members residing in the jurisdiction of 717 and adjacent Local play in same orchestra.

The Board again considers the situation at Geneva on the Lake, and on motion the matter is left in the hands of the President.

The meeting adjourned at 11:10 P. M.

Baker Hotel,
Dallas, Texas,
June 11, 1942.

President Petrillo calls the meeting to order at 8:00 P. M.

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

Delegate Recano of Local 440, New Britain, Conn., appears regarding claim which the Local has against a radio station. Asks advice as to how to proceed. Is advised that if claim is not paid to withdraw members and have station placed on the Unfair List.

Delegate Moses Wright of Local 378, Newburyport, Mass., makes explanation of his claim for extra day's per diem for his attendance at the 1941 Convention. Treasurer Brenton and his assistant, Brother Herman Liehr, explain their part in the transaction. Laid over.

Delegates Ringius and Kadrie of Local 30, St. Paul, Minn., and Delegates Murk, Ballard and Cariofini of Local 73 of Minneapolis, Minn., appear. The delegates of Local 30 request re-opening of Case No. 963 of the 1941-42 Docket. The case is explained. On motion the request to re-open is denied.

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.

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.

—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 American Federation of Musicians 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 United States 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, USO, 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 towards 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 person-

nel 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 cooperation.

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 USO 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.

On motion, these resolutions are referred to the President's office.

On motion the following resolution was passed:

WHEREAS, Fred W. Birnbach, Secretary of the American Federation of Musicians, was taken ill and is temporarily unable to fulfill the duties of his office,

THEREFORE, BE IT RESOLVED, That until his return, Fred C. Hochstuhl is hereby authorized to sign any and all instruments of the American Federation of Musicians which to this date required the signature of Fred W. Birnbach.

On motion the following resolution was passed:

WHEREAS, Fred W. Birnbach, Publisher of the International Musician Press, was taken ill and is temporarily unable to fulfill the duties of his office,

THEREFORE, BE IT RESOLVED, That until his return, Fred C. Hochstuhl is hereby authorized to sign any and all instruments of the International Musician Press which to this date required the signature of Fred W. Birnbach.

On motion, the Board adopted the recommendation of the delegates of Locals Nos. 10, 47 and 802 to amend Article XIII, Section 12 of the By-Laws of the American Federation of Musicians, by inserting the following:

"That arrangers who play with traveling orchestras when playing location or steady engagements shall be paid not less than 25 per cent additional to the instrumental scale of the local in the jurisdiction in which they perform, and shall be limited to the making of not to exceed two (2) arrangements per week, subject also to the 10 per cent surcharge of the Federation. For each additional arrangement a charge of not less than \$20.00 shall be made."

The Board considers

RESOLUTION No. 33

Seal of Approval of Music On Moving Pictures

WHEREAS, The practice of piracy and dubbing in connection with Vitaphone and moving picture production has resulted in serious reduction of this type of engagement dates for our members, and

WHEREAS, The privilege of affixing to each picture "Approved", with the seal of the American Federation of Musicians, would not only increase the prestige of the latter, but would afford us an opportunity to examine the music which goes into the picture and thus aid in eliminating piracy and dubbing, and

WHEREAS, Other allied industries, such as the IATSE, and Screen Writers' Guild, enjoy the privilege of affixing to each picture "Approved", with seal, which is of great benefit to these organizations in enforcing their union standards. Now, Therefore, Be It

RESOLVED, That the International Executive Board be authorized and directed to exert every proper effort to secure by contract from the moving picture producers the right and privilege to have affixed to each picture the words "Music Approved", together with the seal of our American Federation of Musicians, same to be included after inspection of the music by our Federation.

The entire matter is laid over to be considered at the mid-winter meeting.

The meeting adjourned at 6:00 P. M.

Baker Hotel,
Dallas, Texas,
June 13, 1942.

President Petrillo calls the meeting to order at 8:00 P. M.

All present except Secretary Birnbach who was excused.

The Board gives consideration to

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 therefore 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."

On motion, the following is adopted:

Members of the American Federation of Musicians, who enter the armed forces of the United States, Canada or an ally of same, in the present world-wide war, shall have their names retained upon the records of their respective locals, free from all dues and assessments, until such time as they shall be honorably discharged from such service. No per capita tax or subscription to the International Musician shall be paid to the Federation for them during the period of such service and all rights under local benevolent laws shall be a matter to be determined and regulated by local law.

After a member who enters such service has been so discharged therefrom he must within 60 days thereafter make application to his local for restoration to his original status.

If a member making such application is so restored to his original status he is entitled to the immediate issuing of a transfer card, if he was in good standing for a period of six months immediately prior to the date of his entering such forces. If he was not in good standing for a period of six months immediately prior to entering such forces, he is not entitled to a transfer card until the lapse of such time after his restoration as is necessary to complete said six months. In such case he shall be credited with the time he was in good standing immediately prior to entering such forces.

If during the time a member is in such service he voluntarily competed unfairly with members of the American Federation of Musicians or after his said discharge transgressed against any laws of the same, he shall be required to pay a local initiation fee and in addition an International Initiation fee to be determined by the International Executive Board.

RESOLUTION No. 74

WHEREAS, Many radio corporations in the United States and Canada are making a practice of recording sustaining programs without first obtaining consent of the orchestra, and then rebroadcasting same, and

WHEREAS, This practice has the effect of depriving musicians of employment, and is at the same time an encroachment on the right of musicians to control the disposition of the product of their work,

BE IT RESOLVED, That this Forty-seventh Convention of the American Federation of Musicians instruct the Executive Committee of the Federation to draft legislation making mandatory the payment of transcription fee, over and above the regular broadcast fee, whenever such recordings are made.

The Board decides that the subject is covered by the existing law and the present policy of the Federation.

RESOLUTION No. 71

WHEREAS, The weekly state-wide radio program, "This Is Our America", originated and produced by Local No. 47, American Federation of Musicians, and

kindred amusement craft unions has been of untold benefit in promoting labor peace and unity between employers and labor, and in presenting labor's case and labor's war efforts to the public in California in cooperation with the California State Federation of Labor, and

WHEREAS, Local No. 47 has obtained an understanding from NBC to broadcast this program weekly on a nation-wide basis, free of all charges for broadcast time or telephone lines;

WHEREAS, Local No. 47 and kindred amusement craft unions have borne the expense and furnished all musicians and talent used in pioneering this program;

THEREFORE, BE IT RESOLVED, That the American Federation of Musicians assume the weekly cost of musicians and talent on this program if it is produced nationally until such time as the A. F. L., the Railroad Brotherhoods and other labor organizations join in a pro rata of the expense to carry the message of Labor to all our country and people;

And the President of the American Federation of Musicians and the Executive Board are hereby instructed to carry out the purpose of this resolution at a cost not to exceed \$1,250.00 a week.

The resolution is laid over until the next meeting of the Board, and President Petrillo is instructed to take the matter up with President William Green of the American Federation of Labor in the meantime.

RESOLUTION No. 59

WHEREAS, Certain mechanized contraptions, alleged to be designed for the production of music, are making serious inroads upon the employment opportunities of members of the American Federation of Musicians in Montana and other western states. Be It Therefore

RESOLVED, That the incoming International Executive Board be and it is hereby requested to give early and earnest consideration to this issue—in an effort to devise ways and means whereby the evil may be checked, and Federation members relieved from the ravages of the menace outlined herein.

Is included in the entire matter of mechanized music which is receiving the attention of the Executive Board at the present time.

RESOLUTION No. 67

WHEREAS, Increased living costs have made it difficult for traveling musicians to enjoy a decent livelihood, and

WHEREAS, The wage scales, especially those pertaining to theatre engagements are insufficient to meet present day needs; Therefore,

BE IT RESOLVED, That the International Executive Board be authorized to review the wage scales provided for in Article XIII, Sections 1, 2 and 3, and that these wage scales be increased as the Executive Board may decide, bearing in mind that an increase of these wage scales at the present time is justified and necessary.

The Board decides to add a new caption, "TABLOID VAUDEVILLE" \$8.00 PER MAN, PER DAY. It also decided that in Article XIII, Sections 1, 2 and 3 where the prices are \$75.00 per man, per week, or less, to add an increase of 15 per cent. Where the prices are more than \$75.00 per man, per week, to add an increase of 10 per cent.

These new prices shall take effect August 7, 1942.

A letter from Local No. 5, Detroit, Mich., is read and the subject matter is referred to the President's office.

Delegate Charette of Local 406, Montreal, P. Q., Canada, asks reconsideration of the matter in which the local is involved in court action. On motion, the Board decides not to change its previous decision.

The Board instructs the Secretary to send a copy of the resolution electing A. C. Hayden as an Honorary Member of the International Executive Board to Brother Hayden.

RESOLUTION No. 87

WHEREAS, Service Bands are still limited to an authorized strength of one Warrant Officer and 28 enlisted men; and,

WHEREAS, Effective July 1, 1942, many musicians lose pay due to the loss of specialist ratings and appointments as technicians. Therefore,

BE IT RESOLVED, That the National Officers be instructed to confer with the proper War Department officials about getting a new table of organization for Army Bands that will not only increase the size of the Bands, but give the musicians better ratings, with an amendment that it include musicians in all branches of the service.

It is referred to the President's office.

On motion, the Board appropriates the sum of \$50.00 to be paid to the Sergeant-at-Arms of the Convention for his services.

Meeting adjourned at 11:15 P. M.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES and GARDENS

Castle Gardens, Youth, Inc., Proprietors, Detroit, Mich. Madison Gardens, Flint, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Sni-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: Shivers, Bob HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Bass, May Clark Bryant, James B. DuVal, Herbert Oliver, Gene TEXARKANA: Grant, Arthur

CALIFORNIA

BAKERSFIELD: Charlton, Ned Cox, Richard BENICIA: Rodgers, Edw. T. COVINA: Broadwell Studios, Inc. GALT: Sparks, James B., Operator, Spanish Bullroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann Hanson, Fred Maggard, Jack Norton, J. H. Patterson, Trent Robitschek, Kurt Wright, Andy, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Hanson, Fred Maggard, Jack Newcorn, Cecil, Promoter. Paonessa, Ralph Sharpe, Helen Williams, Earl Wishire Bowl MANTICIA: Kaiser, Fred OAKLAND: De Azevedo, Soares Fuset, George ORDVILLE: Rodgers, Edw. T., Palm Grove Ballroom. PALM SPRINGS: Hall, Donald H. SACRAMENTO: Cole, Joe Lee, Bert SAN FRANCISCO: Bramey, Al. Kahn, Ralph Rogers & Chase Co. Tenner, Joe (Henery) The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager. YREKA: Legg, Archie

COLORADO

DENVER: Yoh, Al GRAND JUNCTION: Burns, L. L., and Partners, Opers., Harlequin Ballroom. MANTOU: Hellborn, Louis

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay) Kaplan, Yale Kay, Clarence (Kantrovitz) Russo, Joseph Shayne, Tony NEW HAVEN: Nixon, E. C., Dance Promoter. WATERBURY: Derwin, Wm. J. Fitzgerald, Jack

DELAWARE

LEWES: Riley, J. Carson WILMINGTON: Chippey, Edward B. Crawford, Frank Johnson, Thos. "Kid" Kaye, Al.

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Saddle's JACKSONVILLE: Sellers, Stan. MIAMI: Alexander, Chester Donaldson, Bill Evans, Dorothy, Inc. MIAMI BEACH: Davie, Willie, Owner, Rockland Palace. Hume, Jack Galatis, Pete, Mgr., International Restaurant. Wt's End Club, R. R. Reid, Manager; Charles Leveson, Owner. ORLANDO: Feohan, Gordon F. Wells, Dr. ST. PETERSBURG: Barse, Jack SARASOTA: Louden, G. S., Manager, Sarasota Cotton Club. TAMPA: Junior Woman's Club Pegrum, 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, Herrens 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 VIDALIA: Pal Amusements Co.

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. Iley Kelly, Owner, "Play Girls of 1938." Fox, Albert Fox, Edward Gentry, James J. Glucksman, E. M., Broadway on Parade. Markee, Vince Novask, Sarge Quodbach, Al. Rose, Sam Sipchen, R. J., Amusement Co. Slatore, Horace Stanton, James B. Stoner, Harlan T. Taffan, Mathew, Platinum Blond Revue. Taffan, 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, Prom., Dreamland. LAGRANGE: Heeger, Robert Kisan 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., Manager, Club Congo. STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Fox, Ben FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Manager, Uptown Ballroom. Reeder, Jack GARY: Dunbar Club, Richard Bryant Gentry, James J. INDIANAPOLIS: Dickerson, Matthew Dickerson Artists' Bureau Harding, Howard Kane, Jack, Mgr., Keith Theatre. Richardson, Vaughn, Pine Ridge Follies.

MICHIGAN

BATTLE CREEK: Terrace, The, Park Lake MAGEL, Milton BAY CITY: Alpha Omega Fraternity Niedzielski, Harry Walthers, 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 Mayo, James O'Malley, Jack Paradise Cave Cafe Schreiber, Raymond, Owner and Operator, Colonial Theatre. FLINT: Carpenter, E. M., Manager, 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. MERRILL: Bodetto, 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.

IOWA

AUDUBON: American Legion Auxillary Hollenbeck, Mrs. Mary BRYANT: Voss, A. J., Mgr., Rainbow Gardens. CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom. Jurgensen, F. H. Watson, N. C. CLINTON: H. H. Bolick, Manager, Mid-Lovette 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. WHEATLAND: Griebel, Ray, Manager, Alex Park.

KANSAS

KANSAS CITY: White, J. Cordell LEAVENWORTH: Phillips, Leonard MANHATTAN: Sandell, E. E., Dance Promoter. Stuart, Ray SALINA: Apt, Johnny TOPEKA: Breezy Terrace, Pete Grego, Manager. Grego, Pete, Mgr., Breezy Terrace. Mid-West Sportsmen Association. WICHITA: Bedinger, John Over Flow Club, Fred Clemens and H. E. "Whitey" Clinton, Managers.

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. MIDDLEBORO: Green, Jimmie PAOUCAN: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

NEW ORLEANS: Hyland, Chauncey A. Mitchell, A. T. Rhythm Club, Tuddy Mancuso, Proprietor. SHREVEPORT: Adams, E. A. Farrell, Holland Holsler, I. W. Holm, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudium, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. LEBOUR: Kay, Frank 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

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 Zacharoff Concert Management. Grace, Max L. Jenkins, Gordon Lossez, William Paladino, Rocky Sullivan, J. Arnold, Booker's License 150. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Batastini, Eugene FITCHBURG: Fitchburg Sports Arena. Henry Bolduc, President. LOWELL: Porter, R. W. NANTASKET: Sweeney, J. K. NEW BEDFORD: Rose, Manuel

NORTH WEYMOUTH: Pearl, Morey 3A Manor, formerly known as "Popeye's", Morey Pearl. SOUTH WEYMOUTH: Colonial Inn, Thomas Smith, Manager.

MICHIGAN

BATH: Terrace, The, Park Lake BATTLE CREEK: Magel, Milton BAY CITY: Alpha Omega Fraternity Niedzielski, Harry Walthers, 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 Mayo, James O'Malley, Jack Paradise Cave Cafe Schreiber, Raymond, Owner and Operator, Colonial Theatre. FLINT: Carpenter, E. M., Manager, 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. MERRILL: Bodetto, 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 BEMIDJI: Foster, Floyd, Owner, Merry Mixers' Tavern. CALEDONIA: Elton, Rudy FAIRMONT: Graham, H. R. GARDEN CITY: Conkling, Harold C. SAUVAGE: Green, O. M. GRAND RAPIDS: Watton, Ray, and Rainbow Club. HIBBING: Pitmon, Earl LUVERNE: Bennett, J. W. OWATONA: Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike ST. PAUL: E. S. M. WINONA: Czaplewski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI

GREENVILLE: Pollard, Flenord JACKSON: Perry, T. G. MISSOURI CAPE GIRARDEAU: Gilkinson, Lorene Moonglow Club CEDAR CITY: Jubilee Village KANSAS CITY: Antonello, John Cox, Mrs. Evelyn Fox, S. M. Holm, Maynard G. Lucile Paradise Nite Club, Sam D. and Lucille Webb, Managers. Thudium, H. C., Asst. Mgr., Orpheum Theatre. Watson, Charles C. LEBOUR: Kay, Frank 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

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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. Omaha Credit Women's Breakfast Club. NEVADA FOLSOM: Mrs. Ruby, Chicken Shack. NEW JERSEY ARCOLA: Curriaton, Eddie White, Joseph

ABBURY PARK: Richardson, Harry White, William ATLANTIC CITY: Atlantic City Art League Jones, J. Paul Larosa, Tony Lockman, Harvey ATLANTIC HIGHLANDS: Kalber, Walter BLOOMFIELD: Brown, Grant CANDELL: Towers Ballroom, Pearson Lessy and Victor Potamkin, Managers. CLIFTON: Silberstein, Joseph L., and Eitelson, Samuel. EATONTOWN: Scherl, Anthony, Owner, Dubonette Room. LAKEWOOD: Patt, Arthur, Manager, Hotel Plaza. MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo. NEWARK: Clark, Fred R. Kruvant, Norman N. 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. WANANASSA: 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 BONAVENTURE: Carlson, D. L. St. Bonaventure College BROOKLYN: Graydon 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 Shults, E. H. Watts, Charles J. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicelli, Proprietors. ELLENVILLE: Cohen, Mrs. A. ELIRA: Goodwin, Madalyn GLENS FALLS: Tiffany, Harry, Manager, Twin Tree Inn. JAMESTOWN: Lindstrom & Meyer KIAMESHA LAKE: Mayfair, The LACKAWANNA: Chic's Tavern, Louis Cicarella, Proprietor. LARCHMONT: Morris, Donald Theta Kappa Omega Fraternity. LOCH SHELDRAKE: Club Riviera, Felix Amstel, Proprietor. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Donlon, Eleanor NEW YORK CITY: Baldwin, C. Paul Booker, H. E., and All American Entertainment Bureau. Calliocho, Dominick Campbell, Norman Carestia, A. Chiassari & Co. Cotton Club Currie, Robert W., formerly held Booker's License No. 2595. Davison, Jules Denton Boys Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas Embree, Mrs. Mabel K. Evans & Lee Fine Plays, Inc. Foreman, Jean Fotoshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products Grant & Wadsworth and Casmir, Inc. Grisman, Sam Herk, I. H., Theatrical Promoter. Hirliman, George A., Hirliman Florida Productions, Inc. Immerman, George Jackson, Billy Jackson, Wally Joseph, Alfred Katz, George. Theatrical Promoter. Koch, Fred G.

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Koren, Aaron Leigh, Stockton Leonard, John S. Levy, Al and Nat, former owners of the Merry-Go-Round (Brooklyn). Lowe, Emil. Booker's License No. 802. Lyon, Allen (also known as Arthur Lee). Makler, Harry, Manager, Polley Theatre (Brooklyn). Mascon, 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. Rubien. "SO" Shampoo Company Spencer, Lou Stein, Ben Stein, Norman Superior 25 Club, Inc. Wade, Frank Wee & Leventhal, Inc. Weinstein, Joe Wilder Operating Co. Wisotsky, S. NIAGARA FALLS: Paness, Joseph, connected with Midway Park. PORT JEFFERSON: Krentz, Henry C., Owner, the Mountain View House. ROCHESTER: Genese Electric Products Co. Gorin, Arthur Lloyd, George Pulfifer, E. H. Valenti, Sam SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant. SCHENECTADY: Gibbons, John F. Magill, Andrew BUFFERS: 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: Molnoux, Alex VALHALLA: Twin Palms Restaurant, John Masl, Proprietor. WHITE PLAINS: Hechrlis Corporation Reis, Les WHITEBORO: Guldo, Lawrence

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DAYTON: Stapp, Phillip B. Victor Hugo Restaurant

DELAWARE: Bellinger, C. Robert

ELYRIA: Cornish, D. H. Elyria Hotel

FINDLAY: Bellinger, C. Robert

KENT: Sophomore Class of Kent State University, James Ryback, President.

MARIETTA: Morris, H. W.

MEDINA: Brandow, Paul

OXFORD: Dayton-Miami Association, Wm. F. Drees, President.

PORTSMOUTH: Smith, Phil

SANDUSKY: Boulevard Sidewalk Cafe. The. Burnett, John Wonderbar Cafe

SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. F. 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: Elnhorn, Harry Lombard, Edward Reider, Sam

ZANESVILLE: Venner, Pierre

OKLAHOMA

ADA: Hamilton, Herman

TULSA: Angel, Alfred Continental Terrace Goltry, Charles Horn, O. B. Mayfair Club. John Old, Manager. McHunt, Arthur Moana Company, The Randazzo, Jack Tate, W. J.

OREGON

ASHLAND: Halaas, Kermit, Operator, The Chateau.

HERMISTON: Rosenberg, Mrs. R. M.

PENNSYLVANIA

ALBUQUERQUE: Cannon, Robert Young Republican Club Gullin, Otis

ALLENTOWN: Billman, Clarence, Manager, Club Rio. Connors, Earl Sedley, Roy

BRAEFORD: Fizzel, Francis A.

BROWNSVILLE: Hill, Clifford, President, Triangle Amusement.

BRYN MAWR: Foard, Mrs. H. J. M.

CANONSBURG: Vlachos, Tom

CLARION: Birosso, J. E. Smith, Richard Rending, Albert A.

COLUMBIA: Hardy, Ed

CONNEAUT LAKE: Yaras, Max

DRUMS: Green Gables

ELMHURST: Watro, John, Manager, Showboat Grill.

EMPORIUM: McNarney, W. S.

ERIE: Oliver, Edward

FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President.

HARRISBURG: Reeves, William T. Waters, B. N.

KELLY: Condore, Joseph

LANCASTER: Parker, A. R. Weinbrom, Joe

LATROBE: Yingling, Charles M.

LEBANON: Fishman, Harry K.

MARSHALLTOWN: Willard, Weldon D.

MT. CARMEL: Mayfair Club, John Pogesky and John Ballent, Mgrs.

NEW CASTLE: Bonduant, Harry

PHILADELPHIA: Arcadia, The, International Restaurant. Berg, Phil, Theatrical Mgr. Bryant, G. Hodges Bubeck, Carl F. Engineers' Union, Local 835. Fabiani, Ray Garcia, Lou, formerly held Booker's License 2620. Glass, Davey Hirt, Izzy McShain, John Philadelphia Federation of Blind. Philadelphia Gardens, Inc. Rothe, Otto Street, Benny Wilner, Mr. and Mrs. Max

PITTSBURGH: Anania, Flores Bland's Night Club Picklin, Thomas Matesic, Frank Sala, Joseph M., Owner, El Chico Cafe.

READING: Nally, Bernard

RIDGEWAY: Benigni, Silvio

SHARON: Marino & Cohn, former operators, Clover Club.

STRAFFORD: McClain, R. K., Spread Eagle Inn. Polanetta, Walter

WASHINGTON: Athens, Peter, Mgr., Washington Cocktail Lounge.

WEST ELIZABETH: Johnson, Edward

WILKES-BARRE: Cohen, Harry Kozley, William McKane, James

WILLIAMSPORT: Young Men's Bureau of the Williamsport Community Trade Association.

WYOMISSING: Lunnie, Samuel M.

YATESVILLE: Bianco, 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: Holax, Kid Wright, Wilford

SPARTANBURG: Holcome, H. C.

SOUTH DAKOTA

BERESFORD: Muhlenkott, Mike

LEBANON: Schneider, Joseph M.

SIoux FALLS: Magee, Floyd

TRIPP: Maxwell, J. E.

YANKTON: Kosta, Oscar, Manager, Red Rooster Club.

TENNESSEE

BRISTOL: Pinehurst Country Club, J. C. Rates, Manager.

CHATTANOOGA: Duddy, Nathan Reeves, Harry A.

JACKSON: Clark, Dave

JOHNSON CITY: Watkins, W. M., Manager, 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 Rowlett, Henry

CLARKSVILLE: Dickson, Robert G.

DALLAS: Carnahan, R. H. Goldberg, Bernard Johnson, Clarence M.

FORT WORTH: Bowers, J. W. Carnahan, Robert Coo Coo Club Merritt, Morris John Smith, J. F.

GALVESTON: Evans, Bob Page, Alex Purple Circle Social Club

HENDERSON: Wright, Robert

HOUSTON: Grigsby, J. B. Merritt, Morris John Orchestra Service of America. Richards, O. K. Robnowitz, Paul

KILGORE: Club Plantation Mathews, Edna

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 Gillfillan, Manager. Tyler Entertainment Co.

WACO: Williams, J. R. Dibbles, C. Malone, Eddie, Manager, The Barn.

UTAH

SALT LAKE CITY: Allan, George A.

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

NORFOLK: DeWitt Music Corporation, U. H. Maxey, President; C. Coates, Vice-President.

NORTON: Pegram, Mrs. Erma

ROANOKE: Harris, Stanley Morris, Robert F., Manager, Radio Artists' Service. Wilson, Sol, Manager, 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, E. L. Capitol Booking Agency. White, Ernest B.

FAIRMONT: Carpenter, Samuel H.

PARKERSBURG: McGlumphy, Manager; Edwin Miller, Proprietor.

WISCONSIN

ALMA CENTER: Dvorak, Joseph, Operator, Ruth's Hall.

ALMOND: Bernson, George, Two Lakes Pavilion.

APPLETON: Konzelman, E. Miller, Earl

ARCADIA: Schade, Cyril

BARABO: Dunham, Paul L.

DAKOTA: Passarelli, Arthur

EAGLE RIVER: Denoyer, A. J.

HEAFFORD JUNCTION: Kilinski, Phil, Prop. Phil's Lake Nakomis Resort.

JUMP RIVER: Erickson, John, Manager, Community Hall.

KESENA: American Legion Auxiliary Long, Matilda

LA CROSSE: Mueller, Otto White, Edw. R.

MALONE: Kramer, Gale

MERRILL: Battery "F" 130th Field Artillery. Goetsch's Nite Club. Ben Goetsch, Owner.

MILWAUKEE: Cubie, Iva

MT. CALVARY: Sijack, Steve

NEOPIT: American Legion, Sam Dickenson, Vice-Commander.

OSHEA: Kelley, Ed, Kelley's Ballroom.

RHINELANDER: Kendall, Mr., Manager, Holly Wood Lodge.

KHOURY, Tony

ROTTSCHILD: Rymer, Lawrence

SHEBOYGAN: Bahr, August W. Sicilia, N., Proprietor, Club Flamingo.

BLINGER: Bue, Andy. Alias Andy Buege.

SPLIT ROCK: Rabitz, Joe, Manager, Split Rock Ballroom.

STURGEON BAY: DeFoe, F. G. Laraheld, Mrs. George

TIGERTON: Michelske, Ed., Manager, Tigerton Dells Resort.

TOMAH: Cramm, E. L.

WAUSAU: Vogt, Charles

WATSON: Passarelli, Arthur

WYOMING

CASPER: Schmitt, A. E.

ORIN JUNCTION: Queen, W., Queen's Dance Hall.

DISTRICT OF COLUMBIA

WASHINGTON: Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Fratton, James Furedy, E. S., Manager, Trans Lux Hour Glass. Hayden, Phil Hodges, Edwin A. Huie, Lim, Manager, Casino Royal, formerly known as La Paree. Lynch, Buford McDonald, Earl H. Melody Club O'Brien, John T. Reich, Eddie Rosa, Thomas N. Smith, J. A. Trans Lux Hour Glass, E. S. Furedy, Manager.

CANADA

ALBERTA

CALGARY: Dowsley, C. L.

ONTARIO

CORUNNA: Pier, William Richardson, Proprietor.

HAMILTON: Dumbells Amusement Co.

NEW TORONTO: Leslie, George

TORONTO: Andrews, J. Brock Central Toronto Liberal Social Club. Chin Up Producers, Ltd., Roly Young, Manager. Clarke, David Cokerill, W. H. Eden, Leonard Henderson, W. J. LaSalle, Fred. Fred LaSalle Attractions. Urban, Mrs. Marie

QUEBEC

MONTREAL: Auger, Henry Desautels, C. B. Sourkes, Irving

QUEBEC CITY: Sourkes, Irving

STE. MARGUERITE: Domathe d'Entereel. Mr. Ouellete, Manager.

VERDUN: Senecal, Leo

MISCELLANEOUS

American Negro Ballet Aulger, J. H., Aulger Bros. Stock Co.

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, Pee Bee Gee Production Co., Inc.

Brau, Dr. Max. Wagnerian Opera Co. Braunstein, B. Frank Bruce, Howard, Manager, "Crazy Hollywood Co."

Bruce, Howard. Hollywood Star Doubles. Brugler, Harold Carr, June, and Her Parlamente Creations. Carroll, Sam Currie, Mr. and Mrs. R. C., Promoters, Fashion Shows. Curry, R. C. Darragh, Don DeShon, Mr. Edmonds, E. E., and His Enterprises. Farrance, B. F. Ferris, Mickey, Owner and Manager, "American Beauties on Parade". Fitzkee, Daniel Foley, W. R. Fox, Sam M. Freeman, Jack, Manager, Follies Gay Paree. Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Frolics. Hanover, M. L., Promoter Hendershot, G. B., Fair Promoter. Hyman, S. International Magicians, Producers of "Magic in the Air". Kane, Lew, Theatrical Promoter.

Katz, George Kauneonga, Operating Corp., F. A. Scheffel, Secretary. Kent, Tom (also known as Manuel Blanke and Milton Blake).

Kessler, Sam, Promoter. Keyes, Ray Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.

Lawton, Miss Judith Lester, Ann

London Intimate Opera Co. McFryer, William, Promoter. McKay, Gall B., Promoter. McKinley, N. M. Monmouth County Firemen's Association. Monoff, Yvonne Mosher, Woody (Paul Woody) Nash, L. J. Platinum Blond Revue Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies. Robinson, Paul Rogers, Harry, Owner, "Frisco Follies". Ross, Hal J. Ross, Hal J., Enterprises. Russell, Ross, Manager, "Shanghai Nights Revue". Shavitch, Vladimir Singer, Leo, Singer's Midgets Snyder, Sam, Owner, International Water Follies. Sposter, Les Stone, Louis, Promoter Tafan, Mathew Temptations of 1941 Thompson, J. Nelson, Promoter. Todd, Jack, Promoter, "Uncle Ezra Smith Barn Dance Frolie Co." Walner, Marie, Promoter Welsh, Finn and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows. Wiley, Walter C., Promoter of the "Jitterbug Jam-boree".

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, Breese, Ill.

PARKS, BEACHES and GARDENS

Edgewood Park, Manager Howard, Bloomington, Ill.

Forest Amusement Park, Memphis, Tenn.

Grant Town Hall and Park, George Kuperanik, Grant Town, W. Va.

Greystone Roof Garden, It. Fergus, Mgr., Wilmington, N. C.

Japanese Gardens, Sallina, Kan.

Jefferson Gardens, The, South Bend, Ind.

Kerwin's Beach, Jim Kerwin, owner, Modesto, Calif.

Maryland Club Gardens, E. C. Stamm, owner and prop., Washington, D. C.

Midway Gardens, Tony Rollo, manager, Mishawaka, Ind.

Ocean Beach Park, New London, Conn.

Palm Gardens, Five Corners, Totowa Boro, N. J.

Rite O'Wa' Gardens, Mr. and Mrs. R. L. Fresh, proprietors, Ottumwa, Iowa.

Western Catholic Union Roof Garden and Ballroom, Quincy, Ill.

Woodland Amusement Park, Mrs. Edith Martin, manager, Woodland, Wash.

ORCHESTRAS

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.

Bennie, 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.

Canadian Cowboys' Dance Orchestra, London, Ont., Canada.

Carone, Ty (Thomas Caramide), and His Orchestra, Utica, N. Y.

Clark's, Juanita, Mountaineers Orchestra, Spokane, Wash.

Corsello, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y.

Craig, Knobel, and His Iowa Ramblers' Orchestra, Oelwein, Iowa.

Downeasters Orchestra, Portland, Maine.

Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y.

Fitzgerald, Jack, and His Orchestra, Madison, N. J.

Fox River Valley Boys' Orchestra, Phil Edwards, manager, Pardeville, Wis.

Gibson, Don, Orchestra, Springfield, N. J.

Gindu's International Orchestra, Kulpmont, Pa.

Givens, Jimmie, Orchestra, Red Bluff, Calif.

Gonner, Gene, Orchestra, Wichita, Kan.

Green, Michael, Orchestra, Baltimore, Md.

Griffith, Chet, and His Orchestra, Spokane, Wash.

Hoffman, Monk, Orchestra, Quincy, Illinois.

Holt's, Evelyn, Orchestra, Victoria, B. C., Canada.

Hopkins, O. Time Orchestra, Calgary, Alta., Canada.

Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.

Hughes, Win., "String Pickers" Orchestra, Stratford, Wis.

Kepp, Karl, and His Orchestra, Edgerton, Wis.

Kneeland, Jack, Orchestra, Leone, Bud, and Orchestra, Akron, Ohio.

Los Gatos, Union High School Band and Orchestra, Chas. Hayward, Director, Los Gatos, Calif.

Ludwig, Zaza, Orchestra, Manchester, N. H.

Merle, Marilyn, and Her Orchestra, Berkeley, Calif.

Miloslavich, Charles, and Orchestra, Stockton, Calif.

NBC Ambassadors Orchestra, Roanoke, Va.

Oliver, Al., and His Halliwalls, Edmondton, Alta., Canada.

Peddyford, 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, Cowbys 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 Warlick), and His Orchestra, Rahway, N. J.

Wisniakow Orchestra, John Tuchapski, leader, Woonsocket, R. I.

Williams' Orchestra, Mt. Pleasant, Iowa.

Woodard's, Jimmy, Orchestra, Wilson, N. C.

Williams, Frederick Wolfe, Dr. J. A. Woody, Paul (Woody Mosher). Yokel, Alex. Theatrical Promoter. "Zorine and Her Nudists."

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 Theatre, Inc.

LONG ISLAND, N. Y.

HICKSVILLE: Hicksville Theatre.

PENNSYLVANIA

HAZLETON: Capitol Theatre. Bud Irwin, Manager.

PHILADELPHIA: Apollo Theatre Bijou Theatre Lincoln Theatre

VIRGINIA

BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON: Universal Chain Theatrical Enterprises.

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: Ancier, 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: Serria Park Ballroom, Clark Rogers and John R. Robinson, managers.

SAN DIEGO: Gray Nineties Plata Real, in U. S. Grant Hotel.

SAN FRANCISCO: Century Club of California, Mrs. R. N. Lynch, business secretary. Mark Hopkins Hotel. St. Francis Hotel.

SAN JOSE: Helvey, Kenneth. Triena, Philip.

VISALIA: Sierra Ballroom, Mr. Hendricks, owner.

COLORADO

DENVER: Hi-Hat Night Club, Mike Segall, prop.-mgr.

GRAND JUNCTION: Airport Inn, Hap Harris, Operator.

CONNECTICUT

BRISTOL: LeBrun, Alfred J.

NEWINGTON: Red Quill Inn, Jack Riddan and Philip Silver-smith, managers. Davis, Dan.

POMFRET: Pomfret School.

SOUTHINGTON: Connecticut Inn, John Iannini, proprietor.

SOUTH NORWALK: Evans, Greck.

FLORIDA

KEY WEST: Club Suxalaa

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

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

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
ELGIN: Abbott School and Auditorium and Gymnasium. Elgin High School and Auditorium and Gymnasium.
KANKAKEE: Devlyn, Frank, Booking Agent.
MATTOON: U. S. Grant Hotel
NORTH CHICAGO: Dewey, James, Promoter of Expositions.
FATTON: Green Lantern
QUINCY: Eagles Alps
 Eagles Hall (including upper and lower ballrooms).
 Korvis, William
 Three Pigs
 M. Powers, Manager.
 Western Catholic Union Roof Garden and Ballroom.
WOODFIN: Tri Angle Club
INDIANA
BICKNELL: Knox County Fair Assn.
EVANSVILLE: Adams, Frank
 Fox, Ben
GARY: Young Women's Christian Association.
INDIANAPOLIS: Marott Hotel
 Riviera Club
KOKOMO: Kokomo Senior Hi-Y Club
 Y. M. C. A.
LOGANSPORT: Fraternal Order of Eagles No. 323, and Dance Halls on Second and 3rd Floors.
SOUTH BEND: Green Lantern, The
TERRE HAUTE: I. O. O. F. Ballroom
IOWA
CEDAR RAPIDS: Jensen, F. H.
CHELSEA: Z. C. R. J. Hall
DES MOINES: Reed, Hartley, Manager.
 Avon Lake.
 Ritz Night Club, Al Rosenberg, Manager.
 Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel
DELWEIN: Moonlite Pavilion
ROCHESTER: Casey, Eugene
 Casey, Wm. E.
KANSAS
JUNCTION CITY: Geary County Labor Union
SALINA: Cottage Inn Dance Pavilion
 Dreamland Dance Pavilion
 Eagles Hall
 Twin Gables Night Club
TOPEKA: Egyptian Dance Halls
 Henry, M. A.
 Kellams Hall
 White Lakes Clubhouse and Breezy Terrace.
KENTUCKY
LOUISVILLE: Offutt, L. A., Jr.
 Trianon Nite Club.
 C. O. Allen, Proprietor.
PADUCAH: Trickey, Pat (Booker).
 Dixie Orchestra Service.
LOUISIANA
NEW ORLEANS: Happy Landing Club
MAINE
NORTH KENNEBUNKPORT: Log Cabin Ballroom.
 Roy Tibbetts, Proprietor.
OLD ORCHARD: Palace Ballroom.
 Charles Uesen, Proprietor.
MARYLAND
ANNAPOLIS: Washington Hotel, The.
 Edward & M. Legum, Operators.
BALTIMORE: Huber, Frederick R.
FROSTBURG: Shields, Jim, Promoter.
MASSACHUSETTS
FITCHBURG: Hanks' Spa.
 Richard Hanks, Prop.
NEW BEDFORD: New Bedford High School Auditorium.
NORTHAMPTON: Smith College
SHREWSBURY: Frolles, The.
 Lawrence Rissi, Owner and Manager.
WALTHAM: Eaton, Frank.
 Booking Agent.
WESTFIELD: White Horse Inn.
MICHIGAN
BAY CITY: Niedzielski, Harry
CRYSTAL FALLS: Crystal Falls Public Schools
DETROIT: Collins, Charles T.
ESCANABA: American Legion, Cleveland Post No. 82, and club rooms.
EMERYVILLE: LeLonde Ballroom.
IRON MOUNTAIN: Kettler Building

IRON RIVER: Jack O'Lantern Club, James Silverthorn, Owner
ISABELLA: Nepper's Inn, John Nepper, Proprietor.
ISMINGHAM: Casino Bar & Night Club, Ralph Doto, Proprietor.
 Thomas, W. Raymond
LANSING: Lansing Central High School Auditorium.
 Wilson, L. E.
MARQUETTE: Gravaet High School Band.
 Johnston, Martin M.
 Presque Isle Band Shell School Board of Education
MEGAUNEE: Hotel Bar.
 Napoleon Vizna, Prop.
NILES: Four Flags Hotel, The
 Powell's Cafe
SAGINAW: Phi Sigma Phi Fraternity
WAMPLERS LAKE: Niles Resort
MINNESOTA
FARIBAULT: Kelley Inn.
 Kelley Davis, Owner.
MINNEAPOLIS: Borchardt, Charles
NEW ULM: Becker, Jess, Proprietor.
 Nightingale Night Club.
WITOKA: Witoka Hall
MISSISSIPPI
MERIDIAN: D. D. D. Sorority
 Trio Sorority
MISSOURI
KANSAS CITY: Lincoln Dance Hall and the Wyandotte Furniture Co., W. M. Hobbie, General Manager.
ST. JOSEPH: Fiesta Bar, Fred Mettlymeyer, Manager.
MONTANA
ARLEE: Arlee High School Gymnasium.
BILLINGS: Tavern Beer Hall.
 Ray Hamilton, Manager.
MISSOULA: Post Creek Pavilion, John & Chas. Dihman, Props.
NEBRASKA
EMERALD: Sunae Party House, H. E. Nourse and J. L. Stroud, Managers.
FAIRBURY: Bonham
LINCOLN: Avalon Dance Hall.
 C. W. Hoke, Manager.
 Garden Dance Hall.
 Lyle Jewett, Manager.
OMAHA: United Orchestras, Booking Agency.
NEW JERSEY
ATLANTIC CITY: Dude Ranch
 Hellig's Restaurant
 Imhof, Frank
 Knickerbocker Hotel
 Morton Hotel
 Radio Station WFPG
BUDD LAKE: Club Fordham.
 Morris Reidy, Proprietor.
FLORHAM PARK: Canary Cottage.
 Jack Bloom, Manager.
MOUNTAIN VIEW: Chi-Am Chateau.
 George Chong, President.
NEWARK: Blue Bird Dance Hall
 Club Miami
 Liberty Hall
STELTON: Linwood Grove
WILWOOD: Bernard Hofbrau Club
 Avon.
 Joseph Totarella, Mgr.
NEW YORK
ALLEGANY: Park Hotel
BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino.
 The Mt. Beacon, L. D. Lodge, Prop.
BUFFALO: German - American Musicians' Association.
 McVan's, Mrs. Lillian McVan, Proprietor.
 Miller, Robert
 Nelson, Art
CANTON: St. Lawrence University.
 Dr. Willard H. Jencks, President.
CARTHAGE: Gaffney, Anna
GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Managers.
MANARONCK: Lawrence's Inn
MOUNT VERNON: Emil Hubsch Post No. 598.
 V. F. W.
NEWBURGH: Roxy Restaurant.
 Dominick Ferraro, Prop.
NEW ROCHELLE: Alps Bar and Grill
NEW YORK CITY: Albin, Jack
 Blythe, Arthur, Booking Agent.
 Harris, Bud
 Jermon, John J., Theatrical Promoter.
 New York Coliseum
 Palais Royale Cabaret
 Royal Tours of Mexico Agency.
 Sonkin, James
OLEAN: Cabin Restaurant.
 Young Ladies' Sodality of the Church of the Transfiguration.
ONEONTA: Goodyear Lake Pavilion.
 Earl Walsh, Proprietor.

OWEGO: Woodland Palace, Joe Cionotti, Proprietor.
POTSDAM: Clarkson College of Technology.
 Potsdam State Normal School.
PURLING: Clover Club
ROCHESTER: Medwin, Barney
ROSENDALE: Williams Lake Hotel.
 Walter Williams, Mgr.
RYE: Coveleigh Club
WINDSOR BEACH: Windsor Dance Hall
NORTH CAROLINA
CAROLINA BEACH: Carolina Club and Management.
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Proprietor.
WILMINGTON: Greystone Inn, A. W. Pate, Manager and Owner.
WINSTON-SALEM: Piedmont Park Association Fair.
NORTH DAKOTA
GRAND FORKS: Point Pavilion.
OHIO
ALLIANCE: Curtis, Warren
AKRON: Mallo's Club
AVON: North Ridge Tavern
 Paster, Bill, Manager.
 North Ridge Tavern.
CAMBRIDGE: Lash, Frankie
 (Frank Lashinsky).
CANTON: Beck, L. O., Booking Agent
CINCINNATI: Cincinnati Club.
 Milnor, Manager.
 Cincinnati Country Club.
 Miller, Manager.
 Elks' Club No. 5
 Hartwell Club
 Kenwood Country Club.
 Thompson, Manager.
 Lawndale Country Club.
 Hutch Ross, Owner.
 Maketawah Country Club.
 Worburton, Manager.
 Queen City Club.
 Clemens, Manager.
 Spat and Slipper Club
 Western Hills Country Club.
 Waxman, Manager.
COLUMBUS: Veterans of Foreign Wars and all its Auxiliaries.
IRONTON: Ittly Ray Club.
 Avalon Dance Hall.
 Justin E. Corn, Manager.
LEAVITTSBURG: Cance City Dance Hall
LIMA: Masonic Lodge Hall and Masonic bodies affiliated therewith.
LOGAN: Eagle Hall
NILES: Mullen, James, Mgr., Cance City Dance Hall in Leavittsburg, Ohio.
STEUENSVILLE: St. Stanislaus New Polish Hall.
SUMMIT COUNTY: Blue Willow Night Club.
 H. W. McCleary, Manager.
TOLEDO: Douglass Center Golf Club.
 Dr. R. F. Pulley, Pres.
 Frederick Douglass Community Association, Clarence L. Thomas, Executive Director.
WEST PORTSMOUTH: Raven Rock Country Club
OKLAHOMA
OKLAHOMA CITY: Buttrick, L. E.
 Walters, Jules, Jr., Manager and Promoter.
TULSA: Rainbow Inn
PENNSYLVANIA
AMBRIDGE: Klemick, Vaclaw (Victor).
 Dir., Community Band.
BERNVILLE: Snyder, C. L.
BETHLEHEM: Reagan, Thomas
BOVETOWN: Hartman, Robert R.
BROWNVILLE: Hill, Clifford, President.
 Triangle Amusement Co.
CHESTER: Reading, Albert A.
 Holy Rosary Auditorium
FRACKVILLE: Casa Loma Hall
 Rev. Father Garteka
 St. Ann's Church
GIRARDVILLE: Girardville Hose Co.
GREENSBURG: Westmoreland County Democratic Committee
GREENTOWN: Island View Inn, Joe Benci and Ralph Iori, Props., Lake Wallenpaupack.
HAMBURG: Schlenker's Ballroom
HANOVER: Cross Keys Hotel.
 Mr. Shutz, Manager.
HAZLETON: Smith, Stuart Andy
IRWIN: Jacktown Hotel, The
KULPMONT: Liberty Hall
LEWISTON: Reiss, A. Henry
MT. CARMEL: Mother of Consolation Hall.
 Rev. Skibinack, Pastor.
NANTICOKE: St. Mary's Dance Hall
OLIT CITY: Belles Lettres Club
PHILADELPHIA: Baederwood Country Club
 Benny-the-Bum's.
 Benj. Fogelman, Owner.

Deauville Casino
 Holmesburg Country Club
 Kappa Alpha Fraternity of the University of Penna.
 Melrose Country Club
 Nixon Ballroom
 Overbrook Country Club
 Simms Paradise Cafe.
 Elijah Simms, Proprietor.
 Temple Ballroom
 Torresdale-Frankford C. C.
PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Proprietors.
POTTSVILLE: Wolk's Cafe
READING: Andy's Night Club, Andrew Ernesto, Proprietor.
 Park Cafe, The.
 George Stephens, Mgr.
 Spartaco Society, The
SHAMOKIN: Boback, John
 St. Stanislaus Hall
 St. Stephen's Ballroom
 Shamokin Moose Lodge Grill.
SHARON: Williams' Place, George
SIMPSON: Albert Boclanski Post, The
 Slovak Hall
SUNBURY: Sober, Melvin A.
WILKES-BARRE: Flat Iron Hotel.
 Sam Salvi, Proprietor.
WILLIAMSPORT: Lycoming Hotel (including ballroom, cocktail bar and dining room).
 Park Ballroom
YORK: Bill Martin's Cafe.
 Bill Martin, Proprietor.
 Smith, Stuart Andy
RHODE ISLAND
BRISTOL: Bristol Casino.
 Wm. Vens, Manager.
PROVIDENCE: Bangor, Rubes
WOONSOCKET: Tuchapski, John, Leader.
 Wiesniakow Orchestra.
SOUTH CAROLINA
SPARTANBURG: DeMolay Club
 Spartanburg County Fair Association.
SOUTH DAKOTA
BLACK HILLS: Josef Meier's Passion Play of the Black Hills
TENNESSEE
MEMPHIS: Malco Theatres, Inc.
TEXAS
CORPUS CHRISTI: Driscoll Hotel
FORT WORTH: Plantation Club
HARLINGEN: Municipal Auditorium
HOUSTON: Merritt, Morris John
TEXARKANA: Marshall, Eugene
WICHITA FALLS: Kemp Hotel
 Malone, Eddie, Operator.
 Klub Trocadero.
UTAH
SALT LAKE CITY: Cromar, Jack, alias Little Jack Horner.
VIRGINIA
ALEXANDRIA: Boulevard Farms.
 R. K. Richards, Manager.
 Nightingale Nite Club
HOPEWELL: Hopewell Cotillion Club
RICHMOND: Capitol City Elks' Social and Beneficial Club Ballroom.
 Julian's Ballroom
 Skatland Arena
VIRGINIA BEACH: Gardner Hotel
 Links Club
WASHINGTON
WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.
WEST VIRGINIA
DUNBAR: West Virginia Free Fair
GRANT TOWN: Grant Town Park & Hall.
 George Kuperank.
HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances.
RICHWOOD: Smith, Stuart Andy
WISCONSIN
BATAVIA: Batavia Firemen's Hall
GLEASON: Gleason Pavilion, Henry R. Ratzburg, Operator.
KENOSHA: Emerald Tavern
 Shamrock Nite Club
 Spitzman's Cafe
MORTONVILLE: Hortonville Com. Hall or Opera House
LANCASTER: Roller Rink
YORKVILLE: Soltwedel's Hall, Paul Soltwedel, Proprietor.
LUXEMBURG: Wierly's Hall.
 Chas. Wierly, Operator.
MANAWA: Community Hall, Mrs. D. Drew, Manager.
 Tessen, Arthur H., Tessen Dance Hall.
MANITOWOC: LaFiesta Night Club
MEMONIE: Dunn County Free Fair
MILWAUKEE: Caldwell, James
 Mount Mary College
NEW LONDON: Veterans of Foreign Wars

NORTH FREEDOM: Quiggie's Hall
RANDOM LAKE: Random Lake Auditorium
SHIOCTON: Hazen's Pavilion.
 Henry Hazen, Proprietor.
SPREAD EAGLE: Spread Eagle Club.
 Dominic Spera, Owner.
STOUGHTON: Club Barber
SUPERIOR: Willett, John
WAUKESHA: Clover Club
WAUTOMA: Passarelli, Arthur
WISCONSIN VETERANS' HOME: Grand Army Home for Veterans.
WYOMING
CASPER: Whinnery, C. L., Booking Agent.
DISTRICT OF COLUMBIA
WASHINGTON: Ambassador Hotel
 Columbian Musicians' Guild.
 W. M. Lynch, Manager.
 Dude Ranch
 Hi-Hat Club
 Kavakos Cafe.
 Wm. Kavakos, Manager.
 Kipnis, Benjamin, Booker
CANADA
ONTARIO
LONDON: Palm Grove
MARKDALE: Mercer, Hugh W.
MITCHELL: Mitchell Town Hall
PETERBOROUGH: Peterborough Exhibition
TORONTO: Broder, B.
 Holden, Waldo
 O'Byrne, Margaret
QUEBEC
SHERBROOKE: Eastern Township Agriculture Association.
SASKATCHEWAN
SASKATOON: Cuthbert, H. G.
MISCELLANEOUS
 DelMonte, J. P.
 Ellis, Robert W., Dance Promoter.
 Fiesta Company.
 George H. Boles, Manager.
 Ginsburg, Max, Theatrical Promoter.
 Godfrey Brothers, including Eldon A. Godfrey.
 Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
 Hoxie Circus, Jack Jazmania Co., 1934.
 Kinsey Players Co. (Kinsey Comedy Co.).
 Kirby Memorial, The Kryl, Bohumir
 Madge Kinsey Players, Harry Graf, Manager.
 Miller's Rodeo
 National Speedathon Co., N. K. Antrim, Manager.
 New Arizona Wranglers.
 Jack Bell and Joe Marcum, Managers.
 Opera-on-Tour, Inc.
 Scottish Musical Players (traveling).
 Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz.
 Steamship Lines:
 American Export Line
 Savannah Line
 Walkathon.
 "Moon" Mullins, Proprietor.
 Watson's Hill-Billies.
THEATRES AND PICTURE HOUSES
 Arranged alphabetically as to States and Canada
CALIFORNIA
BALBOA PARK: Globe Theatre
GRIDLEY: Butte Theatre
LOS ANGELES: Follies Theatre
LOVELAND: Rialto Theatre
CONNECTICUT
BRIDGEPORT: Park Theatre
MIDDLETOWN: Capitol Theatre
NEW HAVEN: White Way Theatre
NEW LONDON: Capitol Theatre
GEORGIA
SAVANNAH: Bijou Theatre
 Lucas Theatre
INDIANA
TERRE HAUTE: Rex Theatre
IOWA
DES MOINES: Casino Theatre
LOUISIANA
NEW ORLEANS: Palace Theatre
MARYLAND
BALTIMORE: Regent Theatre
 Temple Amusement Co.
MASSACHUSETTS
BOSTON: Park Theatre
BROCKTON: Majestic Theatre
 Modern Theatre
NEW JERSEY
BOGOTA: Queen Ann Theatre
JERSEY CITY: Palace Theatre
LYNDHURST: Ritz Theatre
NEYCONG: Essex Theatre
PATERBORO: Capitol Theatre
 Plaza Theatre
 State Theatre
NEW YORK
BEACON: Beacon Theatre
BROOKLYN: President Theatre
 Tremont Theatre
BROOKLYN: Brooklyn Little Theatre
 Star Theatre
 Werba's Brooklyn Theatre
NEW YORK CITY: Arcade Theatre
 Irving Place Theatre
 West End Theatre
PAWLING: Starlight Theatre
LONG ISLAND, N. Y.
FREEPORT: Freeport Theatre
HUNTINGTON: Huntington Theatre
LOCUST VALLEY: Red Barn Theatre
MINEOLA: Mineola Theatre
NORTH CAROLINA
DURHAM: New Duke Auditorium
 Old Duke Auditorium
NEWTON: Catawba Theatre
OHIO
AKRON: DeLuxe Theatres
OKLAHOMA
BLACKWELL: Bays Theatre
 Midwest Theatre
 Palace Theatre
 Rivoli Theatre
NORMAN: Sooner Theatre
 University Theatre
 Varsity Theatre
PICTER: Winter Garden Theatre
OREGON
PORTLAND: Studio Theatre
PENNSYLVANIA
READING: Berman, Lew, United Chain Theatres, Inc.
YORK: York Theatre
RHODE ISLAND
PAWTUCKET: Strand Theatre
PROVIDENCE: Bomes Liberty Theatre
TENNESSEE
MEMPHIS: Galco Theatre
 Susore Theatre,
 869 Jackson Ave.
 Susore Theatre,
 279 North Main St.
TEXAS
BROWNSVILLE: Capitol Theatre
 Dittman Theatre
 Dreamland Theatre
 Queen Theatre
EDINBURGH: Valley Theatre
LA FERIA: Bijou Theatre
MISSION: Mission Theatre
PHARR: Texas Theatre
RAYMONDVILLE: Ramon Theatre
SAN BENITO: Palace Theatre
 Rivoli Theatre
VIRGINIA
NORFOLK: Galey Theatre, Max Rudnick, Operator.
CANADA
ONTARIO
ST. THOMAS: Granada Theatre
SASKATCHEWAN
REGINA: Grand Theatre
SASKATOON: Capitol Theatre
 Daylight Theatre
FIFE AND DRUM CORPS
 Perth Amboy Post 45, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.

