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## JUDGE BARNES DECIDES THE A. F. OF M. IS IN THE RIGHT

### Application for an Injunction Against the American Federation of Musicians Is Refused by Federal Judge

By JOSEPH A. PADWAY

Counsel, American Federation of Musicians

In clear, forceful and unmistakable language, President Petrillo affirmed the position of the American Federation of Musicians at the Dallas Convention on the subject of making records and electrical transcriptions. The position stated was that members of the Federation would no longer continue to make records and transcriptions, with certain exceptions, which have the effect of creating unemployment among its members. The previous Convention, held at Seattle, Wash., had unanimously made that declaration. Accordingly, President Petrillo informed the record manufacturers that on and after August 1st records and electrical transcriptions would not be made by members of the Federation.

Later on, President Petrillo invited me to address the Convention. In my talk I declared that it was my opinion that the action of the Federation was within its lawful rights. My opinion was primarily based on the legal expression of that great and eminent liberal jurist, Justice Brandeis, in his masterful dissent in *Duplex Printing Press Co. vs. Deering*, decided by the United States Supreme Court over twenty years ago. Justice Brandeis said:

"May not all with a common interest join in refusing to expend their labor upon articles whose very production constitutes an attack upon their standard of living and the institution which they are convinced supports it? . . . Courts, with better appreciation of the facts of industry, recognized the unity of interest throughout the union, and that, in refusing to work on materials which threatened it, the union was only refusing to aid in destroying itself. . . . It is lawful for all members of a union by whomsoever employed to refuse to handle materials whose production weakens the union."

As a result of the change of personnel on the United States Supreme Court by President Roosevelt, Justice Brandeis' minority opinion had now been adopted in support of majority opinions. Thus, I felt secure in stating that President Petrillo's proposed order was within the law.

Back of the order issued by President Petrillo is a history of a long-standing controversy between those who are in the business of furnishing "canned" music and live musicians who render music for a living. Attempts were made to adjust the controversy, but there never has been a wholehearted or just response on the part of those engaged in the business. It was this indifference on the part of employers which left the American Federation of Musicians with no alternative but to refuse to make records and electrical transcriptions until the employers showed a good-faith attitude to resolve the controversy. It was necessary to convince the employers that the American Federation of Musicians was in dead earnest. It was necessary to make known that the past hypocritical indifference of the companies would no longer be tolerated; that it was up to the companies to help find a solution for the unemployment and "self-destruction" which confronted the membership of the American Federation of Musicians under present conditions.

After the issuance of the order, and with full knowledge of the reasons for its issuance, the employers made no effort to resolve the problem. Instead, they engaged a high-powered, expensive publicity agency to attack the Federation by a bitter propaganda onslaught on Presi-

dent Petrillo. Never in the history of labor has a more vicious campaign been launched against any labor leader in this country, merely because he was effectively carrying out the mandate and will of the membership. Not only were the news, editorial columns and cartoons of the press put into action, but heads of various government departments were induced to write public letters and make the un-

#### ATTENTION, MEMBERS!

The following communication has been sent to the New York, Chicago and Los Angeles locals. It was sent primarily to these cities because they are the key cities, but same applies to every local union:

Kindly be advised in reference to repeat broadcasts, meaning a broadcast which is done more than once in one day, that the radio stations have no right to make a transcription of the show and then use it later on in the day. The Federation ruling is that wherever there is a repeat broadcast the musicians must also appear in person and play the second show as well as the first show and receive two salaries. Under no circumstances are transcriptions of repeat broadcasts permitted. This is definite and there are no exceptions on repeat broadcasts. Kindly investigate in your jurisdiction how many repeat shows are on the air. Please call in the contractors of these chain broadcast companies and notify them that they will be held responsible for any violation of the above. I would like to have a report of your investigation in my office by next Monday.

Fraternally yours,

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

## RIGHTS OF LOCALS IN RAISING WAGES

### Law Does Not Contemplate Nor Require Approval of the War Labor Board.

For the information of our members, I would advise that you read the following communication from our Counsel, Joseph Padway, which is in reference to the rights of locals in raising wages and bettering conditions.

As the Government makes changes, you will be duly notified.

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

JOSEPH A. PADWAY  
GENERAL COUNSEL  
AMERICAN FEDERATION OF LABOR  
736 Bowen Building  
Washington, D. C.

October 30, 1942.

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

Dear President Petrillo:

You advised that you have received a number of inquiries from your Locals respecting the effect of the anti-inflation law and the President's order thereon of October 3rd, 1942. The chief difficulty your Locals are experiencing is with employers who refuse to bargain at all, claiming that they cannot discuss wage increases unless they first obtain approval of the War Labor Board; also what procedure must they go through to obtain the approval of an increase in wages agreed upon; also are increases agreed upon before October 3, 1942, required to be approved by the Board.

The law does not contemplate, nor does it require, employers to obtain approval of the War Labor Board to enter into wage negotiations. On the contrary it is illegal for employers to refuse to do so. An employer is in duty bound to negotiate with representatives of employees, which includes trade unions, respecting wages, hours and working conditions. Any employer who does not do so violates the National Labor Relations Act.

The procedure which Unions and their representatives should follow is the same as it has always been. The law and the President's order of October 3rd, 1942, does not change that procedure, and expressly requires that the former procedure be followed. If as a result of negotiations the Union and the employers agree upon a wage increase, no matter what the wage increase is it should be reduced to writing. Before it can be put into effect, however, a form furnished by the War Labor Board must be filled out, stating the reasons for the increase agreed upon. This form is signed by the employer and the Union representative and forwarded to the War Labor Board at Washington for its approval. Later on the Board contemplates setting up regional boards and these forms will be submitted to the regional director in charge for approval.

If the Union and the employer cannot agree on wage increases, then several methods of procedure are available. One is to refer the matter to the Conciliation Department of the Department of Labor which will send in a conciliator to attempt to get the parties together. If that fails the parties can agree upon arbitration and can obtain the aid of the Conciliation Department in selecting an impartial arbitrator. If that cannot be agreed upon then the controversy is submitted to the War Labor Board, which will take jurisdiction and enter an appropriate order after a hearing. The latter procedure will occasion some delay, but it must be resorted to. Under no circumstances should the members of the Union resort to striking.

It is necessary to mention that if the conciliator is successful in bringing the parties together, or if the dispute is arbitrated and the arbitrator makes an award for an increase, it is still necessary to fill out the form mentioned above and submit the same to the War Labor Board for approval.

With respect to the wage increases which were agreed upon before October 3rd, they

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Fred Wolfe Birnbach

With deep sorrow we announce the untimely passing, on November 2nd, 1942, of the beloved Secretary of the American Federation of Musicians, Fred Wolfe Birnbach.

dent Petrillo. Never in the history of labor has a more vicious campaign been launched against any labor leader in this country, merely because he was effectively carrying out the mandate and will of the membership. Not only were the news, editorial columns and cartoons of the press put into action, but heads of various government departments were induced to write public letters and make the unfounded claim that the ban would have an effect on war morale. Superimposed upon this vitriolic barrage against President Petrillo was Congressional investigation, set in motion by a resolution adopted in the United States Senate. Then the National Association of Broadcasters, under the signature of its president, issued a scurrilous and lying pamphlet

(Continued on Page Nineteen)

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**CHARTER ISSUED**

270—Marshfield, Wisconsin.

**CHARTERS SURRENDERED**

221—Wellston, Ohio  
310—Augusta, Georgia.  
468—Fremont, Nebraska.

**CONDITIONAL MEMBERSHIP ISSUED**

1625—Nedra Merle.  
1626—Ben Tangini (renewal).  
1627—James Glover.  
1628—Elisha Hanna.  
1629—Carter Henderson.  
1630—Rethan Mallett.  
1631—Bill Mitchell.  
1632—Alfred Trent.  
1633—Willie Wells.  
1634—Don Richard Bell.  
1635—Robert Bell.  
1636—Tony Cortez (Cutala) (renewal).  
1637—Fred Romano.  
1638—Jane Pickens.  
1639—John Jack Lansky.

**NOTICE OF AMALGAMATION**

Locals 420, New Rochelle, N. Y., and 665, Mount Vernon, N. Y., have amalgamated and are now known as Local 540, Mount Vernon-New Rochelle, N. Y.

**THE DEATH ROLL**

Appleton, Wis., Local No. 337—Clive Wolf.  
Chicago, Ill., Local No. 10—Pietro Romano (Vic Graff), Frank Lannom, Ernest Bianco.  
Bakersfield, Calif., Local No. 263—James M. McIntosh.  
Boston, Mass., Local No. 9—A. Edward Ellis, Edwin C. Kivlan.  
Buffalo, N. Y., Local No. 43—Andries Cornelissen.  
Baltimore, Md., Local No. 40—Howard Baltzell, Rutledge W. Hazeltine.  
Cleveland, Ohio, Local No. 4—Charles Preisel, Sr., Floyd St. Clair, Sr.  
Cedar Rapids, Iowa, Local No. 137—E. W. Richardson.  
Detroit, Mich., Local No. 5—Harry N. A. Livens, Joseph Moffatt, Samuel Statham.  
Greenville, Pa., Local No. 460—O. M. Margaroo.  
Los Angeles, Calif., Local No. 47—Fred K. Klem.  
Milwaukee, Wis., Local No. 8—Emil Conrad.  
Mobile, Ala., Local No. 407—John E. Winstanley.  
Newark, N. J., Local No. 16—Perrle Siegel.  
New York, N. Y., Local No. 802—Mario M. Apreda, Richard D. Becker, Sam Eisenberg (cornet), Morris Gross (bassoon), Oscar F. Hartmann, Louis Heyde, Frederick Karl Klein, John G. Lange, Halsey K. Mohr, George A. Phillips (flute), Josef Ruben, Joseph Reccardi, Jr., Perrle Siegel, Bartolo Tessari, John Leo Welch, Robert J. (Bob) Yosco.  
Newark, Ohio, Local No. 122—Leah Eula Wright, Frank E. Mitchell, Leonard Dayton.  
New Orleans, La., Local No. 174—Wm. N. Marbut.  
Paterson, N. J., Local No. 248—Ernest Bradley.  
Philadelphia, Pa., Local No. 77—Andrew H. Luck.  
San Francisco, Calif., Local No. 6—C. G. Strippel, Ewing Bowers, West Gilland, W. H. Bickett, J. A. Keogh.  
Syracuse, N. Y., Local No. 78—Lt. Donald E. Taylor, Ellis G. Piquet.  
Toronto, Ont., Canada, Local No. 149—Georgina C. Lewis, W. H. Woods.  
Worcester, Mass., Local No. 143—John A. Carlson.

**COMMUNICATIONS FROM**

**The President**

**JAMES C. PETRILLO**

**FORBIDDEN TERRITORY**

The Flame Cafe, Minneapolis, Minn., is declared to be Forbidden Territory to all members of the A. F. of M. except members of Local 73, Minneapolis, Minn.

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

**REMOVE FROM FORBIDDEN TERRITORY**

Hotel Senator, Sacramento, California.

**DEFAULTERS**

Radio Station WNBC, New Britain, Conn. is in default of payment in the sum of \$560.00 due members of the A. F. of M. (as of April 13, 1942).

P. M. Fitzgerald, Manager, Grand Terrace Cafe, Chicago, Ill., is in default of payment in the sum of \$444.10 due members of the A. F. of M.

Rudolph Lane, Wichita, Kansas, is in default of payment in the sum of \$128.00 due members of the A. F. of M.

Bernard W. Levy, Holyoke Theatre, Holyoke, Mass., is in default of payment in the sum of \$500.00 due members of the A. F. of M.

H. A. Newell, Newell's Casino, Whitefield, N. H., is in default of payment in the sum of \$65.00 due members of the A. F. of M.

Colonial Manor Restaurant, William Babner, Proprietor, Yonkers, N. Y., is in default of payment in the sum of \$46.00 due members of the A. F. of M.

P. McGuire, Manager, Oakland Beach Hotel, Conneaut Lake, Pa., is in default of payment in the sum of \$500.00, balance due members of the A. F. of M.

Charles Dittbenner and Jan King, Tacoma, Wash., are in default of payment in the sum of \$360.00 due members of the A. F. of M.

Main Street Theatre, Kansas City, Mo., is in default of payment in the sum of \$954.17 due members of the A. F. of M.

**WANTED TO LOCATE**

Anyone knowing the whereabouts of one WALDO S. NEWBURY (or NEWBERRY), organist, former member of Local 142, Wheeling, W. Va., kindly communicate immediately with the National Secretary's Office, 39 Division St., Newark, N. J.

Anyone knowing the whereabouts of one RAY MITCHELL, member of Local 60, Pittsburgh, Pa., is requested to communicate immediately with Secretary N. J. Hagarty, Local 60, A. F. of M., 810 Penn Avenue, Pittsburgh, Pa.

Anyone knowing the whereabouts of one DANA R. S. JOHNSON, piano and accordion, age 31, 5 feet 10 inches in height, slim

**IMPORTANT NOTICE!**

The following article is reprinted from the September issue because of its importance.

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.

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build, dark or sallow complexion, dark hair, medium face, hollow cheeks, high forehead, small black mustache, wears eyeglasses, kindly communicate immediately with Secretary Arthur Dowell, Local 149, A. F. of M., Room 402, Metropolitan Building, Toronto, Ont., Canada.

Anyone knowing the whereabouts of one RUFINO CORDERO of Local 802, New York, N. Y., is requested to communicate immediately with the National Secretary's Office, 39 Division St., Newark, N. J.

**CHANGE OF OFFICERS**

Local 81, Anaconda, Mont.—President, Charles L. Taylor, 10 Cedar St.; Secretary, Leo E. McBride, 104 North Main St.

Local 143, Worcester, Mass.—President, J. Earl Bley, 2 Clough Terrace.

Local 223, Steubenville, Ohio—Secretary, Maurice Rothstein, Room 9, 421 Market St.

Local 244, Glasgow, Mont.—President, Joe R. Durham.

Local 266, Little Rock, Ark.—Secretary, W. B. Hocott, 116½ West Second St.

Local 273, Fayetteville, Ark.—Secretary, Hugh Brown.

Local 349, Manchester, N. H.—President, James E. Quinby, 118 North Main St., Concord, N. H.

Local 375, Oklahoma City, Okla.—President, Clare L. Williams, 125 N. W. 6th St.

Local 395, Port Angeles, Wash.—Secretary, Earl Bodle.

Local 396, Greeley, Colo.—Secretary, Al Kendrick, Route 3, Box 468.

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Local 406, Montreal, P. Q., Canada—President, Andy Tipaldi, 1451 Mackay St., Apt. 7.

Local 441, Oswego, N. Y.—President, Louis Arcoracl, 22 Mitchell St.; Secretary, W. S. Wagoner, R. F. D. No. 1.

Local 478, Coshocton, Ohio—President, Virg Loos, Fifth and Chestnut; Secretary, C. E. Clark, 336 South Eighth St.

Local 566, Windsor, Ont., Canada—Secretary, W. A. Perkin, 1088 Dougall Ave.

Local 616, Salinas, Calif.—President, Virgil McAllister, P. O. Box 361, Monterey, Calif.

Local 666, Pine Bluff, Ark.—Secretary, J. H. Ham, Jr., 1019 Olive.

Local 806, West Palm Beach, Fla.—Acting President, Roy T. Fisher, 513 Hampton Road; Acting Secretary, E. H. Hults, 840 Upland Road.

**CHANGE OF OFFICERS' ADDRESSES**

Local 24, Akron, Ohio—President, Reg. C. Light, 601 Metropolitan Building; Secretary, Logan O. Teagle, 601 Metropolitan Building.

Local 65, Houston, Texas—Secretary, E. E. Stokes, 530 Kress Building.

Local 306, Waco, Texas—Secretary, R. P. Toland, 1000 North 31st.

Local 376, Portsmouth, N. H.—Secretary, Stanley L. Winn, 39 Pray St.

Local 407, Mobile, Ala.—President, Edison G. Graham, 254 Government St.

Local 583, Westwood, Calif.—Secretary, Tom Bennett, 1 Orange St., Susanville, Calif.

Local 611, Emporia, Kan.—Secretary, Merl Leroux, 1001 Waco, Wichita, Kan.

Local 713, Mannington, W. Va.—Secretary, Paul Straight, 110 Washington St.

Local 801, Sidney, Ohio—Secretary, Fred Betcher, 648½ Fair Ave.

**TO ALL MEMBERS OF THE A. F. OF M.**

We are advised by the War Department that former Instructions governing the participation of Service Musicians are rescinded and that the following Circular No. 291 as issued by the War Department on August 29th, 1942, is now in effect:

CIRCULAR }  
No. 291 }

WAR DEPARTMENT,  
WASHINGTON, August 29, 1942.

Section  
Changes in Army Regulations..... I  
Participation of Army bands and individual musicians off military reservations..... II  
I—Changes in Army Regulations.—The following changes in Army Regulations are being issued as of August 28, 1942:

C 2, AR 40-590.  
C 3, AR 600-375.  
C 2, AR 615-300.  
[A. G. 300.33 (8 28-42).]

II—Participation of Army bands and individual musicians off military reservations.—1. Rescission of previous instructions.—Letters from The Adjutant General (A. G. 322.941 (4-7-41) M-M) (A. G. 322.94 (6-26-41) MB-A-M) dated April 10, 1941, and July 15, 1941, respectively, subject: Participation of Army bands and individual musicians off military reservations, are rescinded.

2. Competition with civilian bands.—a. No enlisted man in the active service of the United States in the Army \* \* \* whether a noncommissioned officer, musician, or private, shall be detailed, ordered or permitted to leave his post to engage in any pursuit, business, or performance in civil life, for emolument, hire, or otherwise, when the same shall interfere with the customary employment and regular engagement of local civilians in the respective arts, trades, or professions. Sec. 35, act June 3, 1916 (39 Stat. 188; 10 U. S. C. 609).

b. This law is intended to prevent the competition of military personnel with civilians.

3. Instructions governing.—The following instructions pertaining to the use of bands or individual musicians which conform to the law quoted above will govern:

a. Bands or individual musicians may be furnished on the following occasions:  
(1) All military uses and occasions, that is, whenever and wherever a service band functions as part of the nation's military forces.

(2) All uses upon military and naval reservations, military and naval vessels, and other places or circumstances where a band is on duty with service forces.

(3) Official occasions attended by the superior officers of the Government and of the Army, Navy, and Marine Corps in their official capacities and in the performance of official duties, but such occasions do not include social occasions and entertainments, such as dinners, luncheons, etc., given by civilians or civic associations with such officers as guests.

(4) The occasions under (1) and (3) may include ceremonies in which music is an appropriate part. In such cases the music may be broadcast with the other features of the official program for the occasion.

(5) Broadcasts from a military reservation of concerts by Army bands and music furnished by an Army band as part of an entertainment program when such program conforms to (2) above.

(6) Broadcasts off a military reservation of concerts by Army bands or any part thereof for purely recruiting drives when not a part of and not connected in any way with a commercial enterprise.

(7) Musical programs at any United

(Continued on Page Fifteen)

# Grand Opera

**A** TRIO of important "first nights" held the focal point of operatic interest during the past month, New York's New Opera Company, the Chicago Opera Company and the San Francisco Opera Company, all of which parted their curtains with offerings of such high standard as to prove they had caught up the banner of musical culture and would continue to hold it high despite wartime limitations. In these three companies as well as in the many smaller ones which have also opened their fall seasons, present economies have necessitated curtailed repertoires and their energies therefore have been concentrated on polishing those operatic gems which have stood the test of time.

## Chicago Opening

**C**HICAGO music-lovers turned out in full force to welcome the pre-season opening, November 7th, of the Hub City's thirty-second successive year of opera. "Lakmé" was the first night's presentation, with Lily Pons singing her popular interpretation of the title role. The British officer to whom the hapless young

E. Barzynski, Quartermaster Corps, U. S. Army, as its chairman.

This season's repertoire represents little more diversity than that offered last year, but, since full scenery and costume facilities exist for all of the aforementioned operas, no exorbitant sums will have to be invested on additional equipment at a time when all materials are being concentrated on the war effort.

## San Francisco Starter

**W**EST COAST blackouts could not dim out the brilliant opening night performance of "Aida" on October 9th by the San Francisco Opera Company. A capacity audience greeted the production and indicated its approval not only of the excellent singing and dramatic work but also of the spectacular staging by Armando Agnini.

Stella Roman, in the title role, was in excellent voice, receiving an ovation for her "O patria mia" which she garnished with a lustrous high "C". An effective Rhadames with powerful, sure tones was supplied by Frederick Jagel, and Robert Weede as Amonasro was both vocally and dramatically outstanding. His "Sua padre" was a work of art, and his acting throughout was colored with fiery vigor. Bruna Castagna added her customarily fine Amneris and Ezio Pinza ably filled the role of the High Priest. Lorenzo Alvary, as the King, contributed a creditable performance, and Thelma Votipka and Paul Walti were in excellent form in supporting roles. Gaetano Merola, who conducted, was celebrating the tenth anniversary since he led the initial opera for the opening of San Francisco's War Memorial Opera House.

## Varied Repertoire

**L**ILY PONS headed "The Daughter of the Regiment", October 12th, the second offering of the San Francisco season. Raoul Jobin appeared opposite her as the romantic young Tonio, and the role of Sergeant Sulpice was amply filled—literally as well as vocally—by Salvatore Baccaloni. Pietro Cimara conducted.

"La Traviata" followed on October 14th, with Bidu Sayao as the ill-fated Violetta, Jan Peerce as Alfredo and Richard Bonelli as the elder Germont. Gaetano Merola was again on the podium.

In the English performance of "The Bartered Bride" on October 16th, the next feature of the repertoire, Josephine Antoinette made her San Francisco debut opposite Charles Kullman. Walter Herbert conducted. "Lucia di Lammermoor", on October 18th, also under Mr. Herbert's baton, featured Lily Pons, Jan Peerce and Richard Bonelli.

The ever-popular "Carmen" was presented on October 19th with Irma Petina in the title role. Licia Albanese as Micaela repeated the role in which she scored last season at the Metropolitan. Raoul Jobin and John Brownlee appeared as the suitors of the gypsy girl, Don José and Escamillo respectively. Gaetano Merola conducted.

"Faust" was the offering on October 21st, under Fausto Cleve's direction. Charles Kullman sang the title role opposite Licia Albanese's Marguerite, and Ezio Pinza added his colorful portrayal of Mephistopheles.

## Composer Conducting

**I**TALO MONTEMEZZI'S "Love of Three Kings" was presented by the San Francisco Opera Company, October 23rd, under the baton of the composer himself. Ezio Pinza appeared as Archibaldo, and Robert Weede as his son, Manfredo. Charles Kullman sang the role of Avito and Jean Tennyson made her debut with the company as the ill-starred Flora. Miss Tennyson needed no introduction to West Coast audiences for she has sung with great success in the Hollywood Bowl and is well known for her many radio performances.

## Plot-of-the-Month

**"THE LOVE OF THREE KINGS"**, based on the tragic poem of the same title by Sem Benelli, is justly considered one



LILY PONS

Brahmin's daughter gives her love was played by Raoul Jobin. Anna Kaskas was her slave, Mallika. Alexander Kipnis, as her father, Nilikantha, returned to the Chicago operatic stage after an absence of four years.

"Rigoletto" opened the regular five-week subscription series on November 9th with Josephine Antoinette, Anna Kaskas, Jan Kiepura, John Charles Thomas and Nicola Moscona heading the cast. This performance marked Mr. Moscona's Chicago operatic debut. The young basso was born in Athens, Greece, and made his operatic debut in the Athens' National Opera House in 1941. His Metropolitan Opera debut was in 1937. On three different occasions he has been honored by Arturo Toscanini, who selected him for solo work twice in performances of Verdi's "Requiem" and once in Beethoven's Ninth Symphony.

## Feature Forecasts

**O**THER features of the season will include an "Otello" performance with Lauritz Melchior, Grace Moore and Lawrence Tibbett, with the first two making their initial appearances as Otello and Desdemona respectively in Chicago; four more Verdi stand-bys, "Aida", "Trovatore", "La Traviata" and "Rigoletto", and six additional Italian works: "Cavalleria Rusticana" and "Pagliacci", "Jewels of the Madonna", "Lucia", "La Bohème" and "Tosca". Two Wagnerian operas will also be presented, "Lohengrin" and "Tannhäuser", and a French repertory comprising "Carmen", "Faust", "Daughter of the Regiment", "La Juive" and "Manon". "The Secret of Suzanne", "Martha", "Hänsel and Gretel" and possibly "The Barber of Seville" will be presented in English.

A new note will be sounded by the inclusion in the subscription repertoire of a Polish opera, Moniuszko's "Halka", to be presented November 25th. In order to cooperate fully with the company in making the attendance at this event outstanding and to encourage additional productions of Polish opera in the future, a Polish Opera Guild has been formed in Chicago, with Brigadier General Joseph

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of the finest products of modern composition. Although Montemezzi's score contains little set melody, it is a closely woven tapestry of expressive music which gives subtle significance to the emotions of the swift and moving drama. The opera, first produced at La Scala, Milan, in April, 1913, had its American premiere in January, 1914, at the Metropolitan Opera House. It has been deemed one of the most excellent examples of Italian opera since Verdi's day.

The action of the tense drama takes place during the middle ages in an Italian castle, where lives Archibaldo, the blind ruler and conqueror of the land. Included in Archibaldo's peace terms had been the

stipulation—one duly carried out—that Flora, a native princess, marry his son, Manfredo. Flora, who, before her marriage, had been betrothed to Avito, a nobleman of her country, does not love her husband. Manfredo is away at war, and Archibaldo tells his servant, Flaminio, that he suspects Flora of infidelity during his son's absence.

The blind king's surmise is true, but, since her lover is Avito, whom Flaminio secretly serves, the latter has been a ready accomplice in arranging meetings of the pair. When, shortly after Avito's departure, Archibaldo discovers Flora at the terrace entrance, he demands to know with whom she has been speaking, for,

although he cannot see her, his keen senses have detected her excited breathing. However, she rallies and replies that she has come to watch for her husband.

Shortly thereafter Manfredo arrives. Longing for his wife has caused him to forsake the siege for a visit with her. So ardent are his pleas for her affection that Flora is deeply moved and concedes that she will wave her scarf to him from the castle battlements as he returns to his troops.

Avito appears while Flora is still waving, and she drops the scarf to embrace him in rapture. Archibaldo surprises the pair, and, blind though he is, senses what has happened. When Avito draws his dagger, Flaminio, who has been following the king, restrains him and insists he leave. His retreating footsteps confirm Archibaldo's suspicions and he seizes Flora and demands the truth. Emboldened by her certain doom, she vaunts that she has been entertaining a lover but will not betray his name. In a rage, the old man strangles her.

Meanwhile Manfredo has noted his wife's absence from the battlements and returns just as she dies. The tale of her infidelity, recounted by his father, only moves him to pity for the great love of which his wife was capable, although it was not for him.

Flora is laid in state in the crypt of the castle, where Avito comes to lament her death. Desperately he kisses her farewell, but her lips have been smeared with poison by the cunning king. Avito falls dying at her feet just as Manfredo enters, thus learning that Avito was his rival. In agony, he, too, throws himself upon his wife's body, drawing the remaining poison from her lips. When Archibaldo arrives to gloat over his vengeance, he finds not only Flora's lover, but his own son, both dead beside the woman they loved.

Thus was the love of three kings: Archibaldo for his son, Avito for the woman he could not wed, and Manfredo for the woman who would not love him. Or, in a symbolic sense, Flora represents Italy, besought by three kings; but she despises the conqueror, spurns his son and the position with which he attempts to bribe her and gives her life for the love of the king of her own countrymen. So in tragedy end all conqueror's efforts to rule an unwilling people!

**Final Filip**

THE San Francisco Opera Company gave another "Aida" October 25th, featuring the same cast heard in the earlier performance of the Verdi tragedy.

The final week of opera was opened October 26th by a performance of "The Bat", using the English translation by

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Ruth and Thomas Martin. Josephine Antoine sang the role of Adele, Margit Bokor, Rosalinde; Charles Kullman, Alfred; Marek Windheim, Eisenstein, and John Brownlee, Dr. Falke. Walter Herbert was the conductor.

A rollicking evening with "The Barber of Seville" was supplied October 27th, with a cast headed by Bidu Sayao, Charles Kullman, John Brownlee, Salvatore Baccaloni and Ezio Pinza. Gaetano Merola conducted. "The Masked Ball" followed on October 27th, with Fausto Cleva on the podium. Frederick Jagel sang the role of Riccardo and Richard Bonelli appeared as Renato. Stella Roman was the disputed Amelia and Bruna Castagna, Ulrica.

The next offering, on October 18th, was a novelty in the form of "Le Coq D'Or", under Gaetano Merola's direction. Josephine Antoine and Salvatore Baccaloni were heard in the leading roles.

A repeat performance of "Faust" on October 31st closed the twentieth anniversary season of the San Francisco Opera Association, marking a milestone of gratifying endeavor.



EZIO PINZA

**Twenty Years Ago**

THE San Francisco Opera Association's first offering was an open-air season in Stanford University Stadium under the direction of Gaetano Merola. Due to the amazing success of this initial venture, a local opera organization was established, and, with Mr. Merola as general director, nine successive years followed in Civic Auditorium. Then, in its tenth year, the War Memorial Opera House was completed and grand opera in San Francisco ascended to the important spot in the city's cultural life which it has continued to occupy since that date.

**Out-of-Towners**

UNDER present conditions, the San Francisco Opera Company found it necessary to curtail the contemplated extended tour of the company this season. However, two performances were given in Sacramento and four Los Angeles performances followed the close of their home-city season. "La Traviata" on October 10th and "Carmen" on October 24th were presented at the Sacramento Memorial Auditorium. The Los Angeles engagement opened November 2nd with "La Traviata". "Carmen" followed on November 4th, and on November 6th "The Bat" was presented. The closing performance on November 7th was "Aida".

**New Opera Novelties**

A WORLD premiere and a Russian revival, Damrosch's "The Opera Cloak" and Moussorgsky's "The Fair at Souchinsk" respectively, shared the bill November 3rd for the opening of the New Opera Company's second season. Mary Lida Bowen sang the leading soprano role. Eugene Dunkel designed the decor and Felix Brentano was stage director.

The Russian work was presented with a new orchestration by Emil Cooper, the distinguished Russian conductor who has joined the company this season. Marina Koshetz, daughter of Nina Koshetz, sang the role of Parrasia and Winifred Heidt was Khivria. Michael Bartlett appeared as Gritzko, Donald Dame as the Priest's Son and Paul King as Old Crony.

For both productions credit for the scenery is due Matislav Dobujinsky and for the dances, George Balanchine.

**Metropolitan Repertoire Features**

DONIZETTI'S merry opera, "La Fille du Regiment", with Lily Pons in the starring role, will open the Metropolitan season on November 23rd. Miss Pons will

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also star in the revival of the same composer's work, "Lucia di Lammermoor", which is being given a completely new production, with settings and costumes designed by Richard Rychtarik. Two other revivals which will be newly costumed and will have refreshed sets are Verdi's swashbuckling "La Forza del Destino", off the boards since the 1934-35 season, and Bellini's "Norma", last presented about five seasons ago. Zinka Milanov will return to the company after a year's absence to appear in the difficult title role of the latter work. Years ago at La Scala Mr. Toscanini dropped a "Norma" production after thirty-five rehearsals because he came to the desperate conclusion that there were no living singers capable of satisfactorily performing Bellini's work.

The first "Tristan und Isolde" since Kirsten Flagstad's departure a year and a half ago will be given this Fall with Helen Traubel as Isolde. Lauritz Melchior will again sing Tristan, and Erich Leinsdorf will conduct.

Debussy's "Pelléas et Mélisande", Charpentier's "Louise" and Massenet's "Mignon" will be restored to the repertoire after an absence of one year. The Massenet work, presented in honor of the 100th anniversary of the composer's birth, will be conducted by Sir Thomas Beecham, who is returning to the company as a guest conductor. Bruno Walter, who has been reengaged in the same capacity, is scheduled to take over "The Marriage of Figaro", an assignment which will probably be received with enthusiasm by Mozartians.

"Boris Godunoff" will be revived under the baton of George Szell, who is also joining the company as a guest conductor. Although the Moussorgsky opera may be the only Russian work included in the repertoire, the management is eager to give additional evidence of its esteem for an heroic people. There is every possibility that a modern Soviet opera may be presented at the Metropolitan, if not this year, perhaps in the following.

Cesare Sodero and Angelo Canarutto, both well-known to New York audiences, have been engaged as the new conductors. Mr. Sodero will take over part of the Italian assignments formerly in the vast repertoire of Ettore Panizza, and Mr. Canarutto will replace Giacomo Spadoni as one of the assistant conductors. Mr. Spadoni, in turn, will assume the position of chorus master for French and Italian operas left vacant by Fausto Cleva, who has resigned in order to follow a career as an opera conductor.

**Additions To Roster**

AMONG the new singers engaged for the approaching season are more Americans and fewer foreign artists than ever before in the association's history. Although many of our young singers lack the preparation and experience of yesterday's artists, it has become increasingly evident that the burden of the American opera stage must be borne by the rising generation which is now learning by doing. The international fame of the

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singers presented on the Metropolitan roster has long been a source of pride to that organization, but necessity may now foster the development of a truly American school of opera.

The new foreign contingent is represented by Lorenzo Alvary, Hungarian bass, who has appeared in leading roles with the San Francisco, Chicago and St. Louis companies since coming to this country in 1938 after singing under Bruno Walter at the Vienna State Opera; Jacques Gerard, French-Canadian tenor at the Opera Comique in Paris, who will make his debut in "Lakmé" with Lily Pons; Hertha Glaz, Viennese contralto, who has been featured as soloist with many orchestras since coming here in 1937, and baritone Martial Singher, who has sung at the Grand Opera and Opera Comique in Paris and the Teatro Colon, Buenos Aires, and who is the son-in-law of Fritz Busch, the conductor.

The American additions to the company include: James Melton, of radio and concert fame, whose singing of Mozart arias has favorably impressed Bruno Walter; soprano Frances Greer and contralto Margaret Harshaw, winners of this year's Metropolitan Auditions of the Air; Oslie Hawkins, Alabama baritone and pupil of Frederick Schorr; Walter Cassel, Iowa baritone of radio and light opera prominence; Doris Doree, New Jersey dramatic soprano, and Lillian Raymond, Pennsylvania soprano who made her debut with the Montreal Grand Opera Company in 1940.

Two other Americans, male winners in the 1942 Auditions of the Air, have been added to the roster but will not appear this season. They are Clifford Harvuot, baritone, and Elwood Gary, tenor, who have temporarily forsaken operatic circles to serve in our armed forces.

**English "Barber"**

"THE BARBER OF SEVILLE", with the Arias in Italian but much of the dialogue in English, was presented October 11th and 12th at the New York Times Hall, New York, by the American Civic Opera Company. It was given under the auspices of the United Nations Opera League of America, a branch of the United Nations Center.

**Opera For Connecticut**

THE newly formed Connecticut Opera Association inaugurated its first full season with a performance of "Aida" on October 27th at the Bushnell Memorial Auditorium in Hartford. Mobley Lushanya, American Indian soprano, sang the title role.

**Newark's "Traviatas"**

THE Columbia Opera Company presented "La Traviata" on October 3rd as its second offering of the season at the Newark Opera House, Newark, New Jersey. A charming Violetta was contributed by Ina De Martino, a favorite of local audiences. Miss De Martino sang for many years in European opera houses, and, since her return to this country, has appeared with numerous major companies as well as in concert and on the radio. Alfredo Chigi, a veteran in the role of Germont, gave his usually good performance, and Mario Palermo, returning for his second Newark appearance, sang the role of Alfredo. The cast was completed by Douglas Reiff, Fausto Bozza, Florence Paula, Rose D'Amato and Costante Sorvino. Emerson Buckley conducted.

Another "La Traviata" was presented in Newark on October 25th, at the Mosque by the Newark Civic Grand Opera Association. William Spada, director of the New Jersey Opera Association, conducted, and the cast included Annunziata Garotto, Theresa Genovese, Filippa Antuso, Nino Martini, Ivan Petroff, Harold Friberger, Robert Tracy, Nicola Cacio and Charles Spezzano.

**Trenton Tee-Off**

WHEN the third successive season of the Trenton Opera Association opened October 20th with a performance of "Aida", the star-studded cast included Kurt Baum, Stella Roman, Alexander Sved, Carlos Alexander and Winifred Heidt. Michael Kuttner conducted and Michael De Pace was artistic director.

"Tosca", which will be the company's second offering on January 22nd, with Vivian Della Chiesa, Robert Weede and Jan Peerce in the leading roles, will mark the first appearance of the three artists in their respective roles of Tosca, Scarpia and Cavaradossi, and will also be the company's most ambitious production to date. "Lucia di Lammermoor" will follow on February 26th, and "Faust", on April 1st.

**Baltimore Visit**

THE Philadelphia-La Scala Opera Company paid its first visit to Baltimore on November 11th, presenting Verdi's "Aida", "Rigoletto" on November 27th, "Carmen" on December 16th and "Lucia di Lammermoor" on January 20th will complete the company's series of four performances there.



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**Columbia Tour**

THE new Columbia Opera Company made its first stop on a nine-city operatic tour at St. Louis, opening October 19th for a week's engagement. Appearing in leading roles were Rosemarie Brancato, a favorite of several Municipal operas in St. Louis; Lanny Ross, radio and screen tenor, and, from the Metropolitan, tenor Ralph Errole and basso Arthur Anderson. The repertoire included "La Traviata", "Carmen", "Rigoletto", "Faust", "Hansel and Gretel" and "Samson and Delilah".

Other cities which the company is scheduled to visit are Kansas City, Detroit, Toronto, Montreal, Hamilton, Quebec, Baltimore and Washington.

**Twenty-Week Tour**

THE San Carlo Opera Company, despite travel difficulties, will tour in a twenty-week season this winter, starting in late November or early December. Fortune Gallo, founder and manager of the company, was able to arrange the tour by adjusting his bookings and reducing baggage to meet the limited space requirements.

**Montreal Money-Makers**

MONTREAL'S recently completed opera season proved so successful that prospects for next year indicate a longer sea-

son with repeat performances of some works instead of a different opera for each night and matinee as was the case this year. Popularity of the operas shown this season will be the basis of next year's repertoire. The five outstanding works of the recent season, each playing to overflowing houses, were "The Barber of Seville", "Tosca", "Faust", "Carmen" and "Louise".

**Between-the-Lines**

LEONARD WARREN'S South American season was so successful that he has been reengaged for next year with a minimum of fifteen performances at the Teatro Colon, Buenos Aires, and at least ten at the Teatro Municipal, Rio de Janeiro.

HELEN TRAUBEL, in the presence of more than 10,000 soldiers stationed at Canadian Army Depot No. 2, near Toronto, was inducted as an honorary member of the Royal Canadian Army. After the singer had been invested with appropriate military insignia, she received her first command from her superior officer: "You are ordered to sing some encores." Earlier in the afternoon, Miss Traubel had begged off singing additional numbers after a generous program she had presented for the boys, but this time she complied as a dutiful soldier.

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JOSEPHINE TUMINIA, youthful coloratura, proved the surprise of the afternoon during a Columbus Day rally for the sale of War Bonds, scoring brilliantly with "una voce" from "The Barber of Seville". In addition to the Metropolitan orchestra, under Wilfred Pelletier, the program included Giovanni Martinelli, Bruno Landi, Helen Jepson, Kerstin Thorberg, Helen Olheim, Jarmila Novotna, Lily Djanel, Nicola Moscona, Nino Martini, Arthur Kent and Alexander Sved. No wonder bond sales amounted to \$576,900!

HELEN JEPSON, when she was married this summer to Walter Dellers, son of the Metropolitan conductor Riccardo Dellers, received as a gift from her father-in-law a pair of diamond studded earrings set from cuff links which had been given to him by the late Enrico Caruso.

# Symphony Orchestras

AUDIENCES standing for the season's first playing of "Star-Spangled Banner" by symphony orchestras throughout the country must feel—as we do in penning these lines—a sense of mingled triumph and gratitude that they are allowed, in these tumultuous times, the solace and inspiration of great music. Such a blessing has come as no careless throw of the hand of Fate. It has come, as concertgoers, managers and orchestral members well know, through individual sacrifice, determination, redoubled effort. The opening of the season, therefore, finds little of smug complacency, and negative acceptance, much of whole-souled, active appreciation, and of that deep satisfaction brought about by participation in a great enterprise.

## Philadelphia

THE Philadelphia Symphony Orchestra had the distinction of being the first major symphonic group to open its 1942-43 season, presenting on October 2nd (after an initial concert at Fort Dix) a program of works by living Russian composers. The second of the season's programs, presented on October 9th and 10th, called for the services, as soloists in Bach's Brandenburg Concerto No. 2, of four musicians from the orchestra: Alexander Hilsberg, violin; William Kincaid, flute; Marcel Tabuteau, oboe; and Saul Caston, trumpet. This is as serenely lovely a piece as can be found anywhere, and it was played with a reverence which brought out an echo of response in the audience. Samuel Mayes, cellist of the orchestra, made his debut as soloist with the group in Ernest Bloch's colorful portrait of old King Solomon, "Schelomo". Incidentally, Mr. Mayes takes some pride in being credited the "realist" American in the Philadelphia Orchestra, having a generous strain of Indian blood—enough to account for his straight black hair.

Harl McDonald's "Bataan", given on the same program, was written during the days of suspense which it commemorates. It is his intention to write other sketches descriptive of various phases of the war, all, including "Bataan", to be presented finally as a suite of compositions concerned with the present conflict. "Bataan" is dedicated to General MacArthur.

Following the concert of October 5th (a repetition of that of the 2nd), Mr. Ormandy and the Philadelphia Orchestra participated in a nation-wide broadcast inaugurating the Community Chest drives throughout the country. The audience accepted the invitation to remain for this "after-piece", and for a speech, heard over the public address system, by President Roosevelt.

A preview of what promises to be a history-making event of the coming Metropolitan Opera season—the debut of Helen Traubel as Isolde—was afforded Philadelphia music-lovers on October 16th and 17th when this soprano sang several of the principal arias of Wagner's tragic tale of love. With that glorious delivery which has stirred connoisseurs of the voice everywhere, Miss Traubel gave Isolde's narrative from the first act in which she tells Brangäne of ministering to the wounded "Trantris", and vows vengeance and death for his treachery, the passage from the third act in which Isolde arrives at Tristan's bedside to find him already lifeless, and, from the same act, the final aria, the Love-Death.

Incidentally, since Miss Traubel was born in St. Louis of American-born parents, and received all her training in this country, she feels quite justified in her boast of being "all-American".

A program of exceptional variety and interest was given by Eugene Ormandy for the fourth pair of Philadelphia Orchestra's concerts, October 23rd and 24th. The major item, Beethoven's Sixth Symphony, the "Pastoral", which had not been played at these concerts for four seasons, was preceded by a Concerto for Orchestra in D major by Handel, which Mr. Ormandy had adapted for modern orchestra. First Philadelphia hearing was given the most recent work of Private Samuel Barber of the United States Army, his "Second Essay for Orchestra". As his finale, Mr. Ormandy conducted the amusing and colorful suite from the comic opera, "Hary Janos" composed by his friend and teacher, Zoltan Kodaly. The cymbalon, which is incidentally a remote ancestor of the piano without the latter's striking mechanism, is employed frequently in this composition for its nationalistic effect (it is often heard in village taverns of central Europe). Its player was Leslie Semsey of New York.

For the orchestra's forty-third season in its home city, Eugene Ormandy, now in his sixth year as conductor, will preside over the greater number of concerts. Three guest conductors, however, have also been scheduled: Wilhelm Steinberg

who conducted the concerts of November 13th, 14th and 16th; Arturo Toscanini who will direct the concerts of November 20th and 21st and of February 26th and 27th; and Saul Caston, first trumpet and associate conductor of the Philadelphia Orchestra, who will be on the podium for the concerts of February 12th and 13th.

Between fifteen and twenty concerts which are scheduled to be played by the Philadelphia Orchestra this season in leading Southern and Middle Western cities will have to be canceled because of the unavailability of necessary railroad equipment to transport the instruments, music and personal baggage of the orchestra's 110 players.

## Camp Concerts

THOSE who labor under the impression that the opening of an orchestral season requires the top hats and ermine capes of a municipality's First Families, would have quickly revised their opinions had they been one of the audience at the crowded Field House at Fort Dix, New Jersey, on the evening of October 1st. For here there were no upholstered seats, no wafted perfumes, no rustling silks, no sparkling lorgnettes. Still, master works were recreated for an audience rendered the more keen through deprivation and the more appreciative through a sense of the orchestra's generosity.

The Philadelphia Orchestra, conducted



EUGENE ORMANDY conducting the Philadelphia Orchestra at Fort Dix, N. J.

by Eugene Ormandy, has been the first of our major groups to present, free of charge, a complete program at an army camp under the auspices of the newly-inaugurated Concert Division of the USO. All of the players donated their services and the Philadelphia Orchestra Association defrayed the transportation cost which was considerable since three buses were required to transport the 110 players of the orchestra to the Fort while six baggage trucks were needed for the instruments, orchestra stands, music and eighteen movable platforms taken along for the erection of a stage on the otherwise flat floor of the Field House.

Admittedly an experiment, this concert proved that the soldiers crave music of a high standard, are indeed far more artistically alert than the average civilian group. Orchestras of twelve cities will visit army camps throughout the country under the management of the USO's concert division. Among these will be the symphonic ensembles of Chicago, Cleveland, Minneapolis, Cincinnati, Detroit, Pittsburgh, Rochester, St. Louis, San Francisco, Indianapolis and Washington.

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play at an army camp under the auspices of USO-Camp Shows, other symphonic ensembles have presented prior concerts more or less "on their own". The National Orchestra of Washington, D. C., for instance, played at Fort George Meade, Maryland, on July 21st. The Minneapolis Symphony Orchestra played at Fort Snelling in St. Paul on April 16th. And the Symphony Orchestra of Charleston, South Carolina, directed by J. Albert Fracht, for some time has been repeating at nearby army camps the programs it gives in its own city.

## Pennsylvania WPA Orchestra

A PROGRAM as varied rhythmically as the steps in a Spanish dance was given at the concert of October 11th in the University of Pennsylvania by the Pennsylvania WPA Symphony Orchestra, Guglielmo Sabatini conducting. It included works by those masters of variable tempos, Weber, Mozart, Puccini and Smetana. Doris Blake was soloist in arias from "Marriage of Figaro" and "La Boheme". Angelo Petrella played the Telemann A minor Concerto. Lauretta Carver, soprano, and Selma Koss, pianist, were soloists on October 18th; Ofelia Carman, young Argentinian pianist, and Katherine Welsh, contralto, were soloists on October 25th.

ber of the Pittsburgh Symphony Orchestra.

## Scranton, Penna.

THE Scranton Philharmonic Orchestra, under the direction of Dr. F. Weisman, will open its seventh season November 16th with a program consisting of Tchaikovsky's Fourth Symphony, Wagner's "Rienzi" Overture, Handel's "Water Music", Frescobaldi's "Toccatina" and Griffes', "The White Peacock". The soloist will be Mr. Leonard Warren, baritone of the Metropolitan Opera Company who will sing arias from the "Barber of Seville" and "Carmen".

## New York Philharmonic

THE first hundred years are always the hardest, but the second hundred also require determination and persistence. So opened the New York Philharmonic Orchestra as it opened its 101st season auspiciously on October 7th with Arturo Toscanini in his rightful place at the conductor's stand. The program, conducive both to spontaneous enjoyment and mental enrichment, included a revival of Berlioz' "Romeo and Juliet" Symphony in its entirety, with full chorus and an array of vocal soloists. This score, as we know, stems from the early days of Berlioz' infatuation for Henrietta Smithson after having seen her act, first, the part of Ophelia and then that of Juliet on the Paris stage. Memorable in the score are the episodes, in the second part, of Romeo brooding while sounds of distant singing and dancing in Capulet's palace break in on his reverie. The final section—there are three parts to the symphony—is confusing to those who do not know the Garrick version of Shakespeare's scene in the family vault of the Capulets. For, programmatically, it gives Juliet a chance to agonize with Romeo before he dies, and finally stab herself with Romeo's dagger. It involves also much shouting by Friar Lawrence, in which portrayal Nicola Moscona this evening was aided and abetted by orchestral flourishes and a goodly amount of fuss and fury in the chorus. However, there are magical moments in the score, which that magician, Toscanini, never once failed to evoke.

The choruses came from the Westminster Choir of which John Finley Williamson is conductor. Toscanini chose Jennie Tourel, mezzo-soprano, Jacques Gerard, tenor, and Nicola Moscona, bass, as soloists. Gerard, a singer from Quebec, was announced recently as one of the Metropolitan Opera's new singers. Mile. Tourel is from the Opera Comique in Paris.

During the second week of the season, Mr. Toscanini gave Shostakovich's Seventh Symphony its first New York concert performance, a composer's dream of how a work should be conducted. The Mozart G minor No. 40, in its graceful nonchalance an utter contrast to this, was the pre-intermission offering.

Bruno Walter took over the conductor's baton at the concert of October 22nd, directing the first performance of John Alden Carpenter's Second Symphony. The composer began this work at Beverly, Massachusetts, in the summer of 1941 and finished it in Chicago last March. The first soloist of the season, Nathan Milstein, gave an excellent account of himself in the playing of Mendelssohn's Violin Concerto in E minor.

Howard Barlow, American conductor who led the orchestra in eight concerts during the first fortnight of November, prepared nicely balanced programs of new compositions and of standard works. Three of the contemporary American works were by young New Yorkers (all under thirty-five years of age): Symphony No. 1 by Bernard Hermann; "American Symphonette" No. 2 by Morton Gould; and American Festival Overture, by William Schuman. On the November 5th and 6th program, Artur Schnabel played Beethoven's Third Concerto and on November 8th, Brahms' Second. Robert Casadesu, on November 14th and 15th,

## Pittsburgh

WILLIAM E. BENSCHWANGER, who for the past several years has written the program notes for the Pittsburgh Symphony Orchestra and has on several occasions directed chamber ensembles, has been chosen to conduct the Pittsburgh WPA Symphony Orchestra in one of this season's concerts. Mr. Benschwanger presents a rather unusual combination since besides being a conductor of considerable skill he is president of the Pirates, Pittsburgh's baseball entry in the National League.

Lois Wann, oboist, has become a mem-

was soloist in Liszt's A Major Concerto and the Frank Symphonic Variations.

Mr. Barlow, who was born in Ohio and received his musical education in this country, was for several seasons conductor of the Baltimore Symphony Orchestra. He also has been guest conductor with many major orchestras, including the Philharmonic-Symphony at the Lewisohn Stadium, the Philadelphia Orchestra and the National Symphony Orchestra of Washington.

Conductors scheduled to direct coming concerts of the New York Philharmonic Symphony are, in the order of their appearance, Artur Rodzinski, Dimitri Mitropoulos, Fritz Reiner and John Barbirolli. A provocative feature of Mr. Mitropoulos' activities will be his first local appearance as piano soloist. On one of his programs he will play Prokofiev's Third Piano Concerto, the work with which he began his career fourteen years ago in Berlin. Under his directorship, also, Roy Harris's Folk Song Symphony will have its first complete New York performance. During his first three weeks in New



BRUNO WALTER

York Dr. Rodzinski will conduct three Shostakovich symphonies, the first, the fifth and the seventh, the latter a repeat performance. In his fourth week he will conduct Berlioz's "Damnation of Faust" with the Westminster Choir as the choristers and Jarmila Novotna, Rene Maison, Ezio Pinza and Mac Morgan as the soloists.

Meanwhile, on the more practical side, the New York Philharmonic-Symphony Society has contributed more than 1,000 pounds of metal to the salvage campaign, most of it found in the society's old store-room in Carnegie Hall by Saul Goodman, tympanist, and Maurice Van Praag, personnel manager.

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**Concert for the Red Cross**

The New York Philharmonic-Symphony Orchestra is fortunate in having Arturo Toscanini conduct still another concert and to hear Helen Traubel as well on November 30th. Proceeds of the concert will be turned over to the American Red Cross War Fund. Both Mr. Toscanini and Mme. Traubel are donating their services.

Local 802 is in a large part responsible for this unexpected opportunity, since the concert has been made possible through its cooperation as well as that of the directors of the Philharmonic-Symphony Orchestra.

This event will mark Mr. Toscanini's final appearance this season with the New York Symphony Orchestra. In a letter to Mrs. Thomas S. Lamont, chairman of the special events committee of the New York Chapter, American Red Cross, he said: "I am delighted to give my services in conducting the New York Philharmonic-Symphony Orchestra for the benefit of the American Red Cross. I hope that the generous public of New York will give you more than the \$20,000 you desire to raise, for the most worthy cause in the world."

**New York**

FRITZ MAHLER was the conductor when the New York City WPA Symphony Orchestra gave, on October 11th, the first of a series of four concerts sponsored by the Workmen's Circle on behalf of the Treasury Department's War Saving Stamp Campaign. Nathan Milstein, violinist, and Gregor Platigorsky, cellist, who donated their services, performed the Brahms Double Concerto which exacts from its players so much both of tone and technic. Nor did these players show themselves inadequate to their task. The sounds drawn from their respective instruments were above criticism, blending throughout in an interpretation that did full justice to the meditative nature of the composition. Though conductor Mahler gave but a discreet background to the soloists' playing of this composition, he came out for full utterance in his delineation of the orchestral numbers, the Overture to Weber's "Der Freischütz", and Beethoven's Fifth Symphony.

During the intermission Newbold Morris, president of the City Council, made an address on behalf of the Treasury Department.

Celebrating this year the fortieth anniversary of its regular annual participation in the musical life of New York City, the Philadelphia Orchestra under the directorship of Eugene Ormandy offered the first of its subscription series of ten concerts in Carnegie Hall, October 13th. At its second Carnegie Hall concert, November 10th, Helen Traubel, American dramatic soprano, repeated the Wagnerian arias she had sung a few weeks previously in Philadelphia. Other concerts the Philadelphians will give this season are scheduled for November 24th (this under Arturo Toscanini), December 15th, January 5th, January 26th, February 23rd, March 9th and March 23rd.

**N. B. C.**

FOR his initial broadcast concert of the 1942-43 season—the fifth of the N. B. C. Orchestra—Arturo Toscanini chose an all-American program and, significantly enough, included in it George Gershwin's "Rhapsody in Blue", thus establishing this work for all time in the repertoire of major symphony orchestras. Mrs. Rose Gershwin, mother of the composer, wrote to the conductor, "No greater honor can be paid to the memory of my son than to have his greatest composition played by a great orchestra under the genius of your baton."

It is interesting to note that it was on a train that Gershwin captured the inspiration he was seeking. "Through the train's steely rhythms and rattly-bang", he explained, "I suddenly heard—and even saw on paper—the complete construction of the symphony from beginning to end. No new themes came to me. . . . I heard it as a sort of musical kaleidoscope of America, of our unduplicated national pep, of our blues, our metropolitan madness."

Others works which Toscanini honored by including on this program were Charles Loeffler's "Memories of My Childhood", Paul Creston's Choric Dance No. 2, and Morton Gould's Lincoln Legend, the last two in premiere performance.

Later in the season, according to reports, Toscanini plans to introduce at the N. B. C. concerts the Second Symphony of Dimitri Kabalevsky, composer of the charming score for the Soviet film, "Spring Song".

**Mohammed to the Mountain**

A NEAT trick in table-turning has been brought to our attention lately. The Dessoff Choir of New York, which had to abandon its performance of Haydn's "Creation" last season because of shortage of male members many of whom were absorbed into the armed service, has sent out invitations to become members to service men stationed more or less permanently in New York. The notice is addressed to "Army, Navy, Coast Guard, Marines" and reads: "Do any of you want to join an amateur chorus? The Dessoff Choirs invite you to sing with them. Requirements are that you have a clear singing voice and can find your way round the printed page and that, should you sign up, you will come to all rehearsals unless your Uncle Sam says you can't. We plan a concert on January 30th at Town Hall, program centered around Joaquin des Prés. Do come. It's great fun. And we need you!"

**Brooklyn**

SIR THOMAS BEECHAM will conduct the four concerts of the Brooklyn Symphony Orchestra's second season, on Tuesday evenings, December 8th, January 12th, March 9th and April 6th.

**Niagara Falls**

THE Philharmonic Orchestra of Niagara Falls, New York, resumed rehearsals September 30th, under the baton of Louis Altieri. An ambitious program has been arranged by the music committee, and music lovers of Niagara Falls are assured

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**New Jersey**

USHERING in its twenty-first season October 19th, the New Jersey Symphony Orchestra gave a program in which Mozart's "Jupiter" Symphony, Charles T. Griffes' "The White Peacock", the Frescobaldi-Kindler Toccata and Enesco's Rumanian Rhapsody were presented under the dynamic conducting of Dr. Frieder Weissmann now in his third year as director of the orchestra. The work which brought forth most enthusiastic applause, however, was Grieg's Concerto played by Marisa Regules, twenty-two-year-old Argentine pianist and guest of the evening.

**Baltimore**

NOT so many weeks ago a number of prominent Baltimoreans decided that the civic grant of \$43,000 which heretofore has supported their city's orchestra was not sufficient for its purpose. So they laid out a plan, to which Mayor Howard W. Jackson readily agreed, which included an orchestra of ninety players employed for at least twenty weeks of the year, a civic grant of \$50,000 and a fund, raised through a city-wide campaign, of \$62,000 (\$2,500 was provided by Local 40 of that city). Combined with the revenue from the concerts this constituted a budget of \$185,000.

Thus does a major orchestra come to maturity. Its conductor, Reginald Stewart, has himself been one of the chief motivating forces in its creation.

**Charleston, W. Va.**

THE Charleston Symphony Orchestra began its 1942-43 season October 27th with the first of five concerts conducted by William R. Wiant. Guest artists José Hiersoux, pianist, Lois Bannerman, harpist, J. Mitchell Craig, baritone, Robert Stockwell, futilist, and Signe Sandstrom, cellist, are scheduled to appear.

Highest praise for his work in developing the orchestra must go to Dr. Cecil R. Adams, its president, as well as to Mr. Wiant who has so ably conducted it during the three years of its existence.

**Cincinnati**

EUGENE GOOSSENS, conductor of the Cincinnati Symphony Orchestra, in inviting twenty-three composers to write fanfares for performance at the beginning of each of the orchestra's concerts this season, has brought back to prominence a form of composition which has had a long and eventful history in the annals of music. The word itself, a French term of unknown derivation, denoted originally "a short passage for trumpets, such as is performed at coronations and other state ceremonies". Known in England as "flourishes" they are still played by the Trumpeters of His Majesty's Household Cavalry at the opening of Parliament and on occasions on which some important public step is taken by royalty.

So effective and dramatic a feature as the fanfare has not been neglected by opera composers. Two flourishes announce the arrival of the governor, in "Fidelio", Beethoven, true to tradition, giving them

in unison. Later composers, Spontini in "Olympie", Meyerbeer in "Struensee", Ambrose Thomas in "Hamlet", and Wagner in "Tannhäuser", not so conscientious, have introduced harmony.

This has not been Eugene Goossens' first encouragement of the fanfare. As long ago as 1921 when a monthly periodical called *The Fanfare* was first published in London, and a number of composers wrote fanfares for its initial number, Eugene Goossens gave these the advantage of public performance in his concerts in Queen's Hall. Scored either for brass instruments or brasses and woodwinds (and percussion, if desired), and played forte throughout these fanfares proved sensational.

In his letter to the composers Mr. Goossens stated, "I am now inviting you and some of your eminent colleagues to contribute a fanfare to be played at the opening of one of our concerts during the coming season. It is my idea to make these fanfares stirring and significant contributions to the war effort; so I am suggesting that you give your fanfare a title as, for instance, 'A Fanfare for Soldiers', or 'A Fanfare for Airmen', or 'A Fanfare for Sailors'. The length of the piece I leave to your discretion, but obviously it would be difficult to prolong such a piece over a period of two minutes unless you find this time limit hampers you."

The composers who have already responded to this message by sending in fanfares are Ernest Bloch, Felix Borowski, Aaron Copland, Henry Cowell, Paul Creston, Anis Fuleihan, Morton Gould, Percy Grainger, Howard Hanson, Roy Harris, Edgar Stillman Kelly, Earl McDonald, Daniel Gregory Mason, Darius Milhaud, Walter Piston, Bernard Rogers, Roger Sessions, William Grant Still, Leo Sowerby, Deems Taylor, Randall Thompson, Virgil Thomson, and Randall Wagnear. They were dedicated variously to "Our Soldiers", "the Forces of Our Latin-American Allies", "Paratroopers", "the Medical Corps", "Freedom", "the Signal Corps", "the Forces", "Our Boys on Land, Sea and Sky", "the Navy", "Friends", "the Fighting French", "Commandos", "the Dead of Bataan, Malta, Sevastopol and Stalingrad", "American Heroes", "Russia", "France" and "Airmen".

**Cleveland**

NO season in the symphonic world seems quite complete these latter days without at least one anniversary celebration. Chicago and New York City have recently had theirs. Now it is the turn of the Cleveland Orchestra which this year enters on its twenty-fifth year. Founded as an aftermath of the World War, this ensemble reaches its quarter-century mark in the midst of an even more terrible conflict. But the years have taught it that music's importance increases rather than decreases in proportion to the stress of the times. Certainly never before in its history has this orchestra occupied so high a place in the world of music and so dear a place in the affections of its public.

Olin Downes, music editor of *The New York Times*, believes the organization has "exceptional reason for self-congratulation", since "in the quarter century of its career it has taken a position among the

leading orchestras of America". Further, "The public service that The Cleveland Orchestra and its distinguished leader, Dr. Artur Rodzinski, now performs is one that reaches not only the audiences of the great city which has founded and maintained this organization, but it is also a force in the cultural life of the entire nation."

The opening pair of concerts, October 8th and 10th, under the baton of Dr. Rodzinski, whose ten years of directorship Cleveland is also celebrating, adhered to the time-honored custom of presenting well-loved masterpieces: Dvorak's Symphony "From the New World", Stravinsky's Suite from the Ballet, "Petrouchka", and Strauss's waltzes from "Der Rosenkavalier". The program's only novelty was a sonorous suite from Handel's "The Faithful Shepherd".

Handel shared the program with Shostakovich, at the second pair of concerts, October 15th and 17th, when the former's Concerto Grosso and the latter's Symphony No. 7 were played, dedicated "to our struggle against Fascism, to our future victory, to my native city, Leningrad".

Herbert Elwell's new "Introduction and Allegro" for orchestra received its first Cleveland performances at the third pair of concerts, October 22nd and 24th. The Allegro is in a contrasted mood, spirited and energetic. The two movements have no thematic material in common and are paired solely for purposes of contrast. The program, which was conducted by Artur Rodzinski, also included Beethoven's Second Symphony and the Violoncello Concerto of Dvorak in which Leonard Rose was soloist.

Besides the regular Thursday and Saturday evening series, there will be six Twilight Concerts presented on Sunday afternoons, all but one of which will be conducted by Rudolph Ringwall. The third concert, however, will be directed by Nikolai Sokoloff, the conductor of the orchestra during its early years.

**Toledo**

**PATRICIA TRAVERS**, violinist, was guest artist at the opening concert of the Toledo Symphony Orchestra, October 12th. Lauritz Melchior—if he has been successful in obtaining transportation from South America—will sing at the concert of November 30th.

**Youngstown, Ohio**

**THE** Symphony Orchestra of Youngstown will present seven concerts this season under the direction of Michael and Carmine Ficocelli. Four soloists have been engaged: Albert Spalding, Jarmila Novotna, Jan Peerce and Rosalyn Turek.

**Detroit**

**THE** Detroit Symphony Orchestra, after twenty-three uninterrupted seasons, is discontinuing its public concert series. Whatever the reasons for this step—those given were the impending gasoline rationing and a decline in the season ticket sales in the 1942-43 series—they would seem scarcely adequate, considering the high standard of the programs the orchestra has given through the years and the wide cultural influence it has exerted.

We are glad to announce, however, that this group of seventy musicians, under the name of "The Detroit Orchestra", will still be carrying on this winter under the leadership of Victor Kolar, in a series of twenty-one Sunday broadcasts, staged for large audiences in the huge Masonic Auditorium. The indications are that the new organization may take hold and perhaps gain support equal to that accorded the Detroit Symphony Orchestra in its palmiest days.

**Indianapolis**

**THE** Indianapolis Symphony Orchestra, with its regular conductor, Fabien Sevitzyk, on the podium, opened its 1942-43 season November 7th and 8th with the first of ten pairs of Saturday night-Sunday afternoon concerts. It is scheduled to present five important soloists: Richard Crooks, tenor; Rudolph Serkin, pianist; Alexander Brailowsky, pianist; Zino Francescatti, violinist, and Rose Bampton, soprano. In December, in collaboration with the Indianapolis Symphonic Choir of which Elmer A. Steffen is conductor, and eminent soloists—Francesca Cassard, soprano, Georgia Graves, contralto, Donald Gage, tenor, and John Gurney, baritone—the orchestra will perform Verdi's "Manzoni" Requiem. Ferdinand Schaefer, first conductor of the orchestra, will return to the podium in February to conduct one concert. During the season the orchestra also plans to present six children's concerts, four of which will be given at local high schools.

Item of interest: Over 10 per cent of the membership of this orchestra is female.

The Indianapolis Symphony Orchestra is cooperating with C. C. Cappel, head of the USO-Camp Shows, Inc., in arranging concerts for such camps as are near to their tour cities throughout the season. A concert to be played in Fort Wayne, Indiana, November 18th, under the auspices of Mrs. W. Clyde

Quimby, with Abram Chasins, pianist, as soloist, will be given for the benefit of the recreation funds of camps near that city. The soldiers at Camp Atterbury, by their own request, will hear at least one concert in the camp by the Indianapolis Symphony Orchestra.

"We are going to prove our worth", says Dr. Sevitzyk succinctly.

**FREDERICK STOCK**

The musical world received in profound sorrow the news of the death, on October 20th, of the dean of American conductors and director of the Chicago Symphony Orchestra, Dr. Frederick A. Stock. Indeed it will be difficult for most of us to visualize the musical scene without him, so intimately, so inextricably has he been associated with the development of music in this country. For forty-eight seasons he has been a motivating spirit in the Chicago Symphony Orchestra, for thirty-eight its conductor. Through his ministrations it has become one of the country's three greatest symphonic organiza-



**DR. FREDERICK A. STOCK**

tions. Programs given on its golden anniversary tour last year will live in the memories of all who heard them as unparalleled examples of interpretative genius. Olin Downes, after the orchestra's concert in New York, had this to say of its conductor:

"Dr. Stock conducted as he always does, with a minimum of gesticulation and a technique remarkable for economy of effort, authority and conductor's skill. A wholly exceptional musician, with an abhorrence of ostentation, he achieved an exciting result in apparently the simplest manner."

Dr. Stock was born in Jülich, Germany, on November 11, 1872. The son of a bandmaster, he began his music lessons with his father, then, at fourteen, entered Cologne Conservatory to study violin and composition. It was while he was there that Theodore Thomas, who had a few years previously founded the Chicago Symphony Orchestra, first heard him and persuaded him to come to America. Arriving in this country in 1895, he was first engaged as a violinist in the orchestra, then four years later as Dr. Thomas's assistant. When the latter died on January 5, 1905, Dr. Stock succeeded him as conductor.

One of Dr. Stock's many endearing characteristics was his interest in and sympathy for young artists. In his very first year as conductor, for instance, he invited two young singers to tour with the orchestra in oratorio performances. They were the late Herbert Witherspoon, basso, and Edward Johnson, now the general manager of the Metropolitan Opera Association, who was then a relatively unknown young tenor.

As well as being a conductor with few peers, Dr. Stock was a composer, his works including overtures, two symphonies, a violin concerto, a cello concerto, a Festival March and a Hymn to Liberty.

**Chicago**

**E**VEN had the audience assembled in Orchestra Hall at the opening concert of the Chicago Symphony Orchestra's season, October 15th, known that this was the last time they would hear their inspired conductor, Dr. Frederick A. Stock, they could not have listened any more reverently than they did. The opening number, "A Mighty Fortress is Our God" was a prayer for strength and courage in these times. Beethoven's Fifth was a victory paean. The closing number was "March and Hymn to Democracy" by Dr. Stock himself. It was the last number he was ever to conduct. Not sufficiently recovered from the effects of an operation performed last May to remain unaffected by the labor involved in directing such a concert, yet insisting on throwing himself into preparations for another arduous

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season, he succumbed only five days later to a heart attack. Henry E. Voegelt, business manager of the orchestra and Dr. Stock's co-worker for forty-three seasons, voiced the universal opinion when he said, "The country has lost one of its greatest men, a man who gave tremendous service, a man who never thought of himself."

However, knowing Dr. Stock would have it so, the Chicago Symphony Orchestra has resolved to carry on with renewed vigor the schedule which their conductor had laid out for them during the coming season. The schedule of coming events is as follows:

**TUESDAY AFTERNOON CONCERTS**

- November 24th, Artur Schnabel, piano;
- December 8th, Luboshutz and Nemenoff, duo-piano;
- December 29th, Artur Rabinstein, piano;
- January 12th, Fritz Kreisler, violin;
- January 26th, Hilde Somer, violin;
- February 9th, Robert Quigg, violin;
- February 23rd, Symphony program;
- March 9th, Carroll Glenn, violin;
- March 23rd, Symphony program;
- April 13th, Final program.

**THURSDAY EVENING, FRIDAY AFTERNOON CONCERTS**

- November 19th-20th, Mischa Elman, violin;
- November 26th-27th, Artur Schnabel, piano;
- December 3rd-4th, Edmund Kurtz, cello;
- December 10th-11th, Jascha Heifetz, violin;
- December 17th-18th, Leonard Pennario, piano;
- December 31st-January 1st, Artur Rabinstein, piano;
- January 7th-8th, Theodore Thomas Memorial;
- January 14th-15th, Fritz Kreisler, violin;
- January 21st-22nd, Symphony program;
- January 28th-29th, Milton Preves, viola;
- February 4th-5th, Zino Francescatti, violin;
- February 11th-12th, Sergei Rachmaninoff, piano;
- February 18th-19th, John Weicher, violin;
- February 25th-26th, Eugenia Buxton, piano;
- March 4th-5th, Carroll Glenn, violin;
- March 11th-12th, Arnaldo Estrella, piano;
- March 18th-19th, Patricia Travers, violin;
- March 25th-26th, Symphony program;
- April 1st-2nd, Edward Collins, piano;
- April 8th-9th, Gregor Piatigorsky, cello;
- April 15th-16th, Claudio Arrau, piano;
- April 22nd-23rd, Good Friday program;
- April 29th-30th, Final program.

Six of the pianists who are to appear with the orchestra this season are new to Chicago Symphony patrons. Eugenia Buxton, a native of Memphis, Tennessee, has already played in recital in Orchestra Hall and as soloist with the Chicago Civic Orchestra. Arnaldo Estrella comes from Brazil as the prize winner of a contest sponsored by Columbia Concerts and held under the supervision of Octavio Pinto, Brazilian architect and husband of pianist Gulomar Novaes. Leonard Pennario, of Buffalo, eighteen years old, made his debut with the Dallas Orchestra at the age of twelve. He will be heard with the Chicago Symphony Orchestra in the second American performance of a concerto written for the New York World's Fair by Arthur Bliss. Hilde Somer, born in Vienna twenty years ago, graduated from the Curtis Institute last year. Besides these piano soloists, the outstanding piano duo, Pierre Luboshutz and Genia Nemenoff, who in the past four years have filled over 250 engagements, will appear.

The Chicago Symphony Orchestra, duplicating the Ravinia Festival Committee's move of last Summer, has announced that uniformed men in service will be ad-

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**St. Louis**

**S**T. LOUIS, with the firm intention of making this year the best in symphonic presentation, opened its season November 6th with Vladimir Golachmann, its regular conductor, on the podium. Forty-eight concerts are planned in the regular series. In December Samuel Mayes, first cellist of the Philadelphia Orchestra, will appear as soloist. He was born in St. Louis in 1918 and brought his then pint-size cello to Philadelphia when he was only twelve years old, playing his way into the Curtis Institute where Felix Salmond became his teacher.

**Kansas City-Wichita**

**WAR-TIME** sharing went into a new phase in the recent action of the two cities, Kansas City and Wichita. Neither is able to support a symphony orchestra unaided, yet each is willing to contribute half toward the upkeep of a sizeable ensemble. So they are pooling resources in support of an organization which will serve both communities, under a different title in each, the "Kansas City Philharmonic" giving a regular series of concerts in that city and the "Wichita Symphony Orchestra" just as assiduously furthering musical life in Wichita. A separate corporation will be formed in each city to carry on the business connected with the orchestra and a board known as the Orchestral Society of the Midlands will coordinate the two-city effort. Karl Krueger will be the conductor.

A neat plan, to be sure, and one well worth emulating.

**Minneapolis**

**W**ITH proper pride the citizens of Minneapolis are revelling in an anniversary of their own: the fortieth season of the Minneapolis Symphony Orchestra. And with an eye for values and a nose for news the Minneapolis Tribune and Star Journal in its Sunday magazine section devotes a whole page to the prowess and perseverance of this enterprising orchestra.

Dimitri Mitropoulos is its conductor—a fact which speaks volumes in itself—but there are other features which the alert newspaperman has not failed to mark. "On November 5, 1903", the story runs, "In the old Exposition Building, only the gaunt tower of which still stands, the Symphony Orchestra presented its very first public concert November 5, 1903". In



1905, the new Auditorium, now the Lyceum Theatre, was built and for twenty-five years the orchestra's concerts were given there. In 1930, Northrop Memorial Auditorium on the University of Minnesota campus was built and became the home of the Symphony.

Elbert L. Carpenter figures prominently during the entire course of the organization's history, for he was its first president and has served continuously through the years. It was he who, with Emil Oberhoffer, first conductor of the orchestra, carried out a vision of what a real orchestra should mean to Minneapolis. A guaranty fund was raised and fifty musicians, all from the Twin Cities, were engaged. The first concert, which featured Marcella Sembrich as soloist, aroused such enthusiasm that sufficient funds were raised to widen the scope of the orchestra's activities. Mr. Oberhoffer then instituted a series of popular concerts and laid plans to take the orchestra on annual tours. Most travelled of any symphonic group in America, it has played 2,553 concerts in 383 different cities in all parts of the United States and in Canada and Cuba, covering the staggering total of 220,000 miles.

The *Sunday Tribune* accords just praise to the orchestra's conductor. "Likewise our conductor, Mr. Mitropoulos, acclaimed one of the world's greatest interpreters



DIMITRI MITROPOULOS

of symphony music, has brought renown to Minneapolis. When, in the season of 1940-41, he made his first appearance as guest conductor of the New York Philharmonic-Symphony Orchestra, he was accorded an ovation by both concert-goers and musical critics that was the sensation of the season."

It is gratifying to find a newspaper so aware of the advantages, civic and cultural, accruing from a city's support of and enthusiasm for its symphonic group.

**Salt Lake City**

THE Utah State Symphony Orchestra recently found itself in dire straits when its regular conductor, Hans Henlot, was drafted. The organization sent a frantic message to Sir Thomas Beecham, who hurried out to Salt Lake City post-haste to save the situation. Gall Martin, reporting the result, waxed lyrical: "Orchestra played like demigods. All Salt Lake intoxicated. Sir Thomas has done more for advancement of music than any one here in fifty years. He was soul of geniality and consideration."

**Houston**

THE 1942-43 season of the Houston Symphony Orchestra, which opened with the program of November 9th, includes ten subscription concerts in Houston, four student concerts and a number of out-of-town engagements. Ernst Hoffman, starting his seventh season as conductor, has completed the task of replacements occasioned by inroads of the draft and war industries. Soloists for the season will be Helen Jepson, November 23rd and 24th; Fredell Lack, young Houston violinist, January 4th; and José Iturbi, March 15th. Emphasis will be placed on native talent. Mr. Hoffman will make his first appearance as soloist when he joins two local pianists in the rarely played Bach triple concerto.

The usual list of cities in Texas and Louisiana have been booked: Galveston, Beaumont, Lake Charles, Austin (University of Texas), Texas A. and M., Harlingen, Denton and others. Some of the orchestra members may have to "ride the rods" to get there, but the concerts will be played. Free concerts will be given in army camps of Texas and Louisiana as a contribution to the entertainment of the men in service.

**Amarillo, Texas**

CATTLE may be the theme of the business world in Amarillo, Texas, and oil its obligato. But both these go into quick modulation when working hours are over. Then our typical Amarillian turns for refreshment and inspiration to symphonic music. This town tucked away in the Texan plains actually supports two orchestras, a senior and a junior, both directed by Robert Louis Barron. Mr. Barron, who received his orchestral training in the International Orchestral Academy of the Mozarteum, Salzburg, has been able not only to develop a major instrumental group but one of such calibre that artists who hear it marvel at the high artistic standards displayed here in the very heart of the cattle range.

**Los Angeles**

JOHN BARBIROLLI will conduct a large proportion of the concerts given by the Los Angeles Orchestra this season.

The Janssen Symphony Orchestra of forty-five members, its motto "With accent on the classics and an eye to the future", has included so far in its repertoire (it will be three years old in January) works by Bach, Beethoven, Brahms, Haydn, Mozart, Sibelius, Mendelssohn, Tchaikovsky, Berlioz, Strauss, among the standard composers, and those of such contemporaries as Samuel Barber, Roy Harris, Villa-Lobos, William Grant Still, Stravinsky, and Franz C. Bornschein of this city.

**San Francisco**

TWELVE Friday afternoon and twelve Saturday night concerts are announced for the San Francisco Symphony Orchestra this season, the first to be given December 4th and 5th. Pierre Monteux will then begin his eighth year as the orchestra's conductor. The all-Russian program of December 11th and 12th will be one of the many given by symphony orchestras everywhere this season in honor of that nation. Guest artists who will appear successively at the concerts of January 15th-16th, January 22nd-23rd, February 5th-6th, March 5th-6th, March 26th-27th and April 2nd-3rd are Albert Spalding, Claudio Arrau, José Iturbi, Sergei Rachmaninoff, Dorothy Maynor and Laura Dubman.

**Montreal**

THE Montreal Symphony will present ten concerts in the coming season with five soloists: Mischa Elman, October 20th; Rudolf Serkin, November 17th; Andre Mathsea (Canadian pianist), January 23rd; Alexander Brailowsky, March 23rd, and Gregor Piatigorsky, February 23rd. The orchestra will be conducted by Desire Defaux.

**Toronto**

ANDRE KOSTELANETZ was conductor and James Melton was tenor soloist when, on October 15th, the Toronto Philharmonic Orchestra presented a program warranted to suit every taste for its closing "Promenade" concert. There was the dignified "Egmont Overture" by Beethoven, the Spanish Caprice by Rimsky-Korsakoff, and the "Swan of Tuonela" by

Sibelius. James Melton sang the aria, "Fantaisies, aux divins mensonges" from "Lakmé" as well as a group of solos of Scottish and Mexican extraction. The program closed with that glorified beer barrel polka, Ravel's "Bolero".

A special concert for the Canadian Merchant Marine on October 22nd was also presided over by André Kostelanetz. Vivian Della Chiesa, soprano, was soloist.

The twenty-first season of the Toronto Symphony Orchestra's winter series, conducted by Sir Ernest MacMillan, opened October 27th with Joseph Szigeti, violinist, welcomed back by music lovers of that city. Prokofiev's Concerto for Violin and Orchestra which has that clarity which only very ancient and extremely modern composers seem to achieve, was negotiated by him with the precision and grace which distinguishes also his Bach portrayals. The Canadian Trio—Sir Ernest MacMillan, piano; Kathleen Parlow, violinist, and Zara Nelsova, cellist—played at the November 10th concert.

An event of the season will be the presentation, January 19th, of Verdi's "Requiem".

**Cuba**

IN answer to a special invitation from Massimo Freccia and the board of directors of the Havana Orquesta Filarmonica, Eugene Ormandy flew to Havana during the second week of November to appear as guest conductor of the Cuban Orchestra at its concert of November 16th. He is the only guest conductor of the Havana season. He will present with the Orquesta Filarmonica a "Three B's" program, including his own transcription of the Bach "Tocatta, Adagio and Fugue in C Major".

**Mexico**

THE Symphony Orchestra of Mexico, founded by its conductor, Carlos Chavez in 1928, has just completed its first national tour. Since the country's important cities are widely separated, and not organized for regular concerts, the tour entailed many difficulties. The visits involved traveling more than 2,000 miles in special Pullman cars.

The orchestra's repertoire included both classic and modern works. In Morelia, Miguel Bernal, a local composer, conducted the orchestra in his own "Noche en Morelia". In Monterrey two local pianists were guest soloists. Alicia Montfort played Beethoven's Fifth Piano Concerto and Alicia Sinaia, Mendelssohn's First.

Thirty-six years after his death and almost ninety years after he had composed the Mexican national anthem, the remains of Jaime F. Nuno were exhumed from his grave in Buffalo last month and, under full military escort, flown to Mexico City, to be placed in the Mexican Hall of Heroes.

Nuno died in Buffalo where he had gone as a refugee from a Mexican revolution.

**News Nuggets**

THE coming concert tour of Yehudi Menuhin includes an all Latin-American good-will series including concerts in

Mexico, Costa Rica, Canal Zone, Colombia, Peru, Chile, Argentina, Brazil, Trinidad, Dutch East Indies, Venezuela, and Cuba. Mr. Menuhin has expressed his wish that arrangements be made for him to appear in as many U. S. A. army camps and naval bases as possible, and special instructions to that effect have been issued to all his agents in Latin America.

A unique collection, 150 violins gathered from professional and amateur makers in all parts of the country, was exhibited at the Wurlitzer Building, New York, in late October, its purpose to stress the fact that fine violins are being made in the United States as well as in Europe.

Receipts for the first two days of the Chicago Symphony Orchestra's new subscription season exceeded the 1941 total for the same number of days by \$2,845. This, in the words of Henry E. Voegeli, the ensemble's manager, shows "just how much the orchestra means in a year when we must stay at home and 'man the guns' far behind the front lines."

Marian Anderson has accepted the invitation of the Daughters of the American Revolution to sing at Constitution Hall in Washington on the stipulation that there be no segregation in the audience and that the appearance be a precedent for future ones in her annual tours. Denial, several years ago, of the use of Constitution Hall to Miss Anderson by this society caused Mrs. Franklin D. Roosevelt's resignation in protest.

Sir Thomas Beecham has completed a book of memoirs entitled "A Mingled Chime".

Shostakovich's Seventh Symphony will be played by at least ten major symphony orchestras in America within the next few months.

The place of Samuel Barber (who is in the Army) as director of the course in orchestration at the Curtis Institute, is being taken by Gian Carlo Menotti. "Seventeen of the Institute's students have entered the armed forces, and Efrem Zimbalist, the director, has promised that those who had not finished their courses would be reinstated without formality of an audition at the end of the war."

Marc Blitzstein, the composer, who enlisted as a private in the Army Air Corps, has been given the assignment of writing a score in London for a documentary film dealing with aviation.

Joseph Szigeti, apparently not superstitious, has been booked for thirteen appearances this season in New York.

**Alert Hazard**

PHILADELPHIA'S local council of defense has found it necessary to prohibit the long overnight queues of music devotees waiting for the season's opening Youth Concerts of that city's symphony orchestra. The "crowds of milling young people not only hinder war traffic", states Judge Harry S. McDevitt, executive director of the council, "but also would prove a menace to civilian defense in the case of an alert."

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## Band Concerts

**E**VEN without evidence of the military parades marching daily down our streets and of reports of music's role in Army Camps, we could scarcely fail to realize by now that bands form the background of our Armed Forces. Nor did these organizations spring up as full fledged units in their various divisions. It has taken rigorous and intensive training to bring them to their present peak of efficiency. Since the routine of bandmen in the Manhattan Beach Training Station is typical of that undergone in most of our training camps, a word of description might not come amiss.

### Training for Bandmen

**A**T the Manhattan Beach Training Station the men undergo an intensive course of four weeks during which time they may leave the station grounds for only one week-end. The military concert band has a full schedule extending from morning colors at 8:00 A. M. to evening colors at sunset every day except Sunday, when morning colors are omitted. Every weekday it plays a half-hour concert at noon and, on the drill field, assists recruits in their marching. A concert of symphonic proportions is given Saturday afternoons when such works as the following are played: Ravel's "Bolero", excerpts from Elgar's "Enigma Variations" and Mendelssohn's "Mid-Summer Night's Dream" suite, the "March of the Peers" from Sullivan's "Iolanthe", Stringfield's "Cripple Creek", Wagner's "Homage March" and the Procession of the Knights from "Parsifal", Bach's "Jesu, Joy of Man's Desiring", Grofé's "Mardi Gras", Tchaikovsky's "1812 Overture" and Offenbach's Overture to "Orpheus in Hades".

It is customary for the men to function in capacities other than playing. One, for instance, keeps the log; another looks to the equipment; three others are libra-

short, everything must "go over" the first time and fulfill its purpose of contributing to the men's high spirits. That the band in the service does just this can no longer be a matter of doubt.

### Santa Monica Municipal Band

**F**OUR concerts a week will be presented on the fall and winter schedule of the Santa Monica Municipal Band of twenty-four musicians from Local 47, Los Angeles, after a busy summer season of thirteen weeks with two concerts a day.

The band, under the baton of Lancaster O'Grady, is a civic organization sponsored by the cities of Ocean Park and Santa Monica. Concerts are given to large audiences in the Santa Monica Municipal Auditorium, at various schools and in the public parks.

### Los Angeles County Band

**C**ONTINUING their concerts dedicated to our Latin American neighbors, the Los Angeles County Band of forty-two musicians, led by Louis Castellucci, is heard over the air on alternate Mondays from coast to coast. This series of salutes to our good neighbors will continue until the middle of next summer.

In addition, this organization, sponsored by the three million citizens of Los Angeles County, is participating in civilian defense rallies and patriotic concerts throughout the county.



Long Beach Municipal Band

rians; others supervise the quarters. Many, incidentally, double on two or more instruments.

Camp routine for the bandmen is not without its humorous situations. For instance, one bandman, making ready for his first rehearsal, practiced with untiring persistency the "Star-Spangled Banner", knowing that it would certainly be called for. He had been toiling over its phrases for some time when a lieutenant stormed into his shack demanding to know what was going on. "I'm trying to get some work done outside and you've had all my men standing at attention for a half-hour!"

### Woodwinds to the Fore

**T**HE military band has proven itself of pioneer caliber in that it has introduced several variations in the arrangement of instruments. On the march, instead of having the brass in front, followed by percussion with the woodwinds trailing behind (thus making them more or less ineffective since they are inaudible except from the rear), the woodwinds at the Manhattan Beach Training Station are placed immediately behind the trombone, followed by the brass and percussion. Through this arrangement the full band takes on a depth and clarity rarely attained under the old placement.

The life of the musician in the Armed Forces differs essentially from that of his brother in civilian life. In the first place, everything is regulated. He marches in formation at prescribed times. He observes the formality of service conduct. During raids and other emergencies he is prepared to act as stretcher bearer for which purpose he engages in regular stretcher drills. Military duties take precedence over all others.

There are other more subtle differences. Practicality is the keynote of the service. For instance, there is no time to present a controversial piece of music to an audience for critical approval. There is no time to revise an old, neglected work: In

### Long Beach Municipal Band

**A** PROGRAM of spirited music for soldiers leaving for camp is offered three mornings a week by the Long Beach Band of thirty-five members, under the direction of Dr. Herbert L. Clarke.

This band boasts a history of thirty-three years, having given its first concert in 1909. Since then the band has presented 15,690 programs for the people of Long Beach, playing twice a day, six days a week.

### Philadelphia WPA Sylvania Concert Band

**T**O strengthen wartime morale and to further music appreciation among children and young people, the local Music Division of the Works Project Administration, Pennsylvania War Service Project, will continue concerts in the schools during the current season. Sponsored by the School District of Philadelphia Board of Public Education, the concerts are arranged with the cooperation of the Department of Music Education, under Dr. George L. Lindsay, director. As contributory to its "Music for Morale and Victory" program, they are indorsed also by the Philadelphia Council of Defense American Unity Music Committee.

The Philadelphia WPA Sylvania Concert Band, under Joseph DeLuca's leadership, performed at the Kearney School, on the afternoon of October 5th, and at the Jones Junior High School, the afternoons of October 6th and 7th. The following week they played at Shaw Junior High School in the afternoon, October 12th, and at Vaux Junior High School in the morning, October 13th. Additional morning programs were presented at Overbrook High School, October 14th, McCall School, October 15th, and Thomas Junior High School, October 16th, and afternoon concerts, October 15th, at Ware Junior High School and, October 16th, at Edmonds School.

## MUSICAL MUSINGS

by HARRISON WALL JOHNSON



Harrison W. Johnson

the love scenes and the Queen Mab Scherzo are the finest and most inspired parts of a score that is over-long and often lacking in spontaneity and inspiration. To quote from the composer's autobiographical Memoirs:

"Paganini had given me money that I might write music, and write it I did. I worked for seven months at my symphony, not leaving off for more than three or four days out of every thirty on any pretense whatsoever.

"And during all that time how ardently did I live! How vigorously I struck out in that grand sea of poetry caressed by the playful breeze of fancy, beneath the hot rays of that sun of love which Shakespeare kindled, always confident of my power to reach the marvellous island where stands the temple of true art. Whether I succeeded or not it is not for me to decide."

### TURBULENT RETORT

Paganini, who had generously made possible the leisure necessary for the writing of the symphony, never read or heard it performed, for he was not in Paris during the first performances in November and December, 1839, and died at Nice in May, 1840. Berlioz comments at that time:

"Poor dear great friend! Happily for him, he never read the horrible nonsense in many of the Paris newspapers about the plan of the work, the introduction, the adagio, Queen Mab, and the allocution of Friar Lawrence. One regarded it as an extravagance on my part to have attempted this new form of symphony; another could find nothing in the scherzo of Queen Mab but a little grotesque noise like that of an ill-greased syringe. A third speaking of the love-scenes—the adagio, the part that three-fourths of the European musicians who know it now rank above all I have written—asserted that I had not understood Shakespeare! Toad, swollen with imbecility! If you could prove that to me!"

All of which goes to depict Berlioz as a turbulent figure of the music world as it was to be experienced in Paris and elsewhere in Europe during the 1840's. Wagner, Liszt, Chopin, Berlioz, all lived stormy, emotional lives and fought gallantly for a new order in music.

### BERLIOZ, THE MODERN

When, as a youngster, I used to read descriptions of Berlioz' music, especially when I came across his autobiography at the public library, I was fired with enthusiasm for the musician and consumed with desire to hear some of his scores adequately performed. The Fantastic Symphony had a grisly enough program to delight any music student who desired to know how far legitimate music could be forced to tell a story or describe in comparative detail the stark and terrible aspects of life. I thought that this music must be something far and away in advance of Bach, Beethoven, or even Liszt, whose Mephisto Waltz, with which I had lately become acquainted, seemed to me to strike a new path in modernism along with the "Totentanz" of the same composer.

It was several years before I had opportunity to hear a performance of the Fantastic Symphony and in the meantime I had Liszt's piano arrangement of Berlioz' "Les Francs-Juges Overture" and had heard orchestral performances of the "Roman Carnival Overture" and excerpts from the "Damnation of Faust". All these proved interesting but, with the exception of the Francs-Juges, seemed lacking in the essential quality I had come to associate with the composer through reading about him. Where, I wondered, was the demoniacal undercurrent, the toying with strange moods, the fierce orgies of tonal splendor that I expected to hear from Berlioz' scores? So I lived and looked expectantly forward to my first hearing of the Fantastic.

Not until I went to Berlin for further music-study did the opportunity arrive. The Berlin Philharmonic under Arthur Nikisch announced the Fantastic on an early program and my expectation rose to the boiling point. I have never since heard a performance that equalled that one, and I have heard at least a dozen famous conductors give their interpretations of the score. Nikisch had the fire and imagination needed to invest this music with every attribute demanded by the composer. I felt at the time that I was hearing as fine a performance as might be vouchsafed one in a lifetime.

### SUBTLETY IN "C"

But how different the music was from what I had expected! Instead of a complex and subtle score such as I had looked forward to hearing, the music sounded almost severely classic in outline. The celebrated *idée fixe* seemed anything but poisonously or dangerously seductive and emerged from the orchestra with an angular, square-toed simplicity that was like a slap in the face. Who, I asked myself with youthful arrogance, could be subtle in the key of C major! Not until the third movement was reached did I have any sense of the strangeness engendered by the program. There the melancholy mood of loneliness was evoked and I remember what terrific tympanal thunders burst on my ears at the close of the movement as the two shepherds disappear at the approach of a coming storm. The March to the Scaffold reminded me cruelly of a Boy Scout jamboree and it was not until the final Witches' Sabbath movement that the music seemed to me to approximate the composer's own program. Berlioz is considered a romantic composer, but compared with Liszt he seems to anticipate him by many years. His conceptions, orchestrally, struggle always for greater and more sonorous masses of sound and his ideal orchestra is one of such Brobdingnagian proportions that no one has ever imagined the possibility of consummating such tonal magnificence. Nor has it been necessary. Even in Shostakovich's Seventh Symphony, for all its monumental proportions, there has been no attempt to second Berlioz' dream orchestra.

Formerly, when hearing one of Berlioz' larger works, I tried to read behind and between the lines to make sure that there was no hidden or secret depth or message that might escape the serious listener who had retained or recaptured a respect for the flaming personality who walked the earth, suffered and wrote music so strenuously. I have grown resigned to that Berlioz and can see him without glamour, minus the aura of monstrous strangeness that I was led to expect before I learned to know him as he is in his music, a courageous music-maker striving for new paths and fighting his way through enmity, misunderstanding and academic antagonism to give the world what he thought was epoch-making originality and freshness. Finally he did fix at least for himself a firm place in the hierarchy of Romanticism.

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# Top-Flight Bands

**T**OP-FLIGHT BANDS are busy on their engagements these days, but they are still busier in their spare time. Entertaining service men is filling up every minute. Through the cooperation of the various musicians' locals and the USO-Camp Shows, service men enjoy the playing of the most brilliant combinations in the country. For instance, bands playing at the Oriental and Chicago theatres in that city have contributed several extra shows a day to camp entertainment. Kay Kyser's day is typical of those of many top-flighters. In one twelve-hour stretch he did seven shows at a theatre, a broadcast for the Treasury Department and a street dance. The following week he and his band used their day off to play at an army camp.

Not only do they give their services freely, but in most of the cases the bands pay their own way to and from the army camps and naval bases.

USO-Camp shows have used name bands consistently for months. Every Monday the Great Lakes Naval Training Station enjoys an afternoon of band enter-



CHARLES SPIVAK

tainment. Among the ensembles which have already appeared are those of Eddie Duchin, Jimmy Dorsey, Charlie Spivak, Griff Williams, Shep Fields, Russ Morgan, Tommy Tucker, Glenn Miller, Art Jarrett, Orrin Tucker, Eddie Howard and Bob Strong.

Lieutenant Orrin Tucker, who is in charge of music at Navy Pier, in arranging for the visits of top-flight ensembles, has put to good use his intimate knowledge of orchestras and their problems. Naturally, the leaders of these bands are faced with innumerable difficulties: no stages, no racks, poor public address systems. However, they have good-naturedly taken these drawbacks in their stride, happy in the realization that they are contributing their share to the war effort.

### Manhattan Medley

**HARRY JAMES**, during his engagement at the Hotel Lincoln, put his veto on dancers wearing the over-length coats and sharp, baggy trousers banned by the War Production Board. "Now is no time for wastefulness", he explained. "The root suit is a symbol of days when the public had no cares about conservation, and we do not want it at the Lincoln".

**BENNY GOODMAN** is still holding forth at the Hotel New Yorker.

**TOMMY TUCKER** was back on the stand at the Essex House on October 17th after a two-week touch of pneumonia. He finished his date October 28th and left the city for a theatre tour.

**VAUGHN MONROE** began his second season at the Hotel Commodore on October 1st. He has signed on the dotted line for a movie contract and will leave for Hollywood in January.

**ALVINO REY** opened October 12th at the Astor Hotel for an indefinite stay.

**MUGGSY SPANIER** took over at the Arcadia Ballroom October 15th, before opening at Dempsey's Restaurant on November 8th.

**LOUIS BETANCOURT** and his continental orchestra opened at the Coconut Grove of the Park Central Hotel October 24th.

**RED NORVO** checked into the Aquarium October 3rd.

**CHUCK PALMER**, now playing at the Village Barn, was featured on a televised Variety Show October 18th.

**KORN KOBBLERS**, who recently completed an 18-month run at the Flagship in Union, New Jersey, made their New York debut October 27th at Rogers Corner.

### New York Nabobs

**CHARLIE SPIVAK** was the mainstay at the Buffalo, in Buffalo, the week of October 8th. He had a date October 19th at Keith's Roof, Baltimore.

**DICK ROGERS** took over at the New Kenmore Hotel, Albany, on October 30th, where he will remain for four weeks.

**HENRY JEROME** began an indefinite engagement at the New Pelham Heath Inn, Bronx, New York, on September 29th, after a four-year run at Childs' Paramount Restaurant, New York City.

### Bean-Town Bands

**AL DONAHUE** had a date in his home town September 25th, when his band shared the bill with Guy Ormandy at the Raymor-Playmor Ballroom, Boston.

**STAN KENTON** checked in October 30th at the Raymor-Playmor for a 10-day stay.

**DICK STABLE** played at the RKO-Boston, in the Hub City, the week of October 16th, and at Loew's State, New York, the week of October 29th.

**RICHARD HIMBER** brought his band to the Totem Pole, Auburndale, Massachusetts, October 7th.

**TEDDY POWELL** took over at the Totem Pole, October 14th.

### Atlantic Antics

**LES BROWN** began his stint at the Meadowbrook, Cedar Grove, New Jersey, on October 16th. Joining him there was the quartet that was with Bobby Sherwood as the Bobettes. The band is scheduled for a date at Massachusetts Institute of Technology, Boston, November 20th, and another at Johns Hopkins, Baltimore, November 26th.

**AL TRACE** followed the Korn Kobblers into the Flagship, Union, New Jersey, October 5th. This is Trace's initial appearance in the East, though he has been around the Mid-West for many years.

**JOHNNY LONG** had a week at the Earle Theatre, Washington, opening October 23rd, before moving into the Roseland Ballroom, New York, on October 30th, for a four-weeker. Newcomers with the band are Ernie Caceres, formerly with Glenn Miller, on lead alto, and a fifth sax, Tino Isgro, on tenor.

**LITTLE JACK LITTLE** will hold over at El Patio, Washington, D. C., until December 23rd.

**LOUIS PRIMA** spent a week at the Apollo, New York, opening October 2nd. A date, October 13th through 24th, followed at the Palomar Ballroom, Norfolk, Virginia. He next played the Totem Pole, Auburndale, Massachusetts, October 28th through 31st, before opening November 3rd at the Hotel Roosevelt, Washington. The band is one swing ensemble that literally stems from New Orleans' "Basin Street" and its great jazz tradition. Trumpet maestro Prima was born a stone's throw from the famous thoroughfare, as were a number of his musicians, among them his trumpet-playing brother, Leon Prima; Frank Federico, guitarist, and Ellerdge "Eagle" Westerfield, sax and clarinet player. Prima's thinking of forming a "Basin Street Quartet" made up of these four New Orleans men.

**JOHNNY MCGEE** checked into the Palomar Ballroom, Norfolk, Virginia, October 26th, for ten days.

**BOBBY BYRNE** teed off on a six-week tour of Eastern theatres, October 19th.

### Quaker Quickies

**JOHN KIRBY** began a week's date at the Earle, Philadelphia, October 9th.

**WILL OSBORNE** did the honors for the week of October 23rd at the Earle Theatre, Philadelphia, and for the week of October 30th at Loew's Akron, Akron, Ohio.

# MOUTHPIECES

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**JACK TEAGARDEN** had a one-nighter October 27th at the Aragon Ballroom, Pittsburgh, before opening at Shangri-La, Philadelphia, November 3rd for three weeks. He took time out to maestro at Lafayette College, Easton, Pennsylvania, November 20th.

**BOB ASTOR** broke the record on his opening night, October 9th, at the William Penn Hotel, Pittsburgh. It was the first swing band ever to play there, and everyone swore he'd flop! He has recently added Andy Blaine, trumpet and vocals; Norman Bucalo, lead alto, and George Shaw, bass, all formerly with Vido Musso.

**FRANKIE MASTERS** swung into the Stanley, Pittsburgh, October 30th.

### Southward Swing

**CLYDE LUCAS** began a two-weeker at the Chase Hotel, St. Louis, October 16th.

**RUSS MORGAN** followed the Lucas music-makers into the Chase Hotel, October 30th, for two weeks. He will return to Edgewater Beach Hotel, Chicago, December 11th, for a long run.

**TED WEEMS** is at the Roosevelt Hotel, New Orleans, for a month, to be followed with eight weeks of theatre dates.

**JOE RICARDEL** is now at the Balinese Room, Galveston, Texas, after three seasons at the historic Claremont Inn, New York.

### Mid-West Maelstrom

**CHARLIE BARNET** moved his crew into the Aragon Ballroom, Cleveland, November 1st, followed by a date at the Palace Theatre, Columbus, November 3rd through 5th, another at the Palace Theatre, Akron, November 6th through 9th, one at the Palace, Youngstown, November 10th through 12th, and a one-nighter, November 13th, at the Auditorium, Buffalo, New York. He may make an overseas tour of Army camps in the British Isles.

**GLEN GRAY** checked into the Stanley Theatre, Pittsburgh, October 16th, for a one-weeker. Two one-nighters followed October 27th at the Coronado Theatre, Rockford, Illinois, and October 28th at the Orpheum Theatre, Madison, Wisconsin, before he opened, October 30th, for a week at the Chicago Theatre, Chicago.

**MITCHELL AYRES** left November 9th on a Mid-West tour of one-nighters. The popular swing maestro, by the by, once played in the St. Louis Symphony Orchestra.

**DEL COURTNEY** was at the Michigan, Lansing, Michigan, October 21st through 24th; the Temple, Saginaw, Michigan, October 25th through 27th; the Capitol, Flint, Michigan, October 28th through 31st; the Michigan, Ann Arbor, Michigan, November 1st and 2nd, and the Bijou,

Battle Creek, Michigan, November 6th through 8th.

**JOE VENUTI** had a string of dates October 23rd and 24th at Lakeside Park, Dayton; October 25th, at Tromar Ballroom, Des Moines; October 28th, at Indiana Roof, Indianapolis; October 29th, at Skylon Ballroom, Sioux City, Iowa, and October 30th and November 1st, at Indiana Roof, Indianapolis.

### Chicago Chit-Chat

**SONNY DUNHAM** moved his crew into the Panther Room, Hotel Sherman, on September 25th.

**WOODY HERMAN** opened at the Panther Room on October 9th.

**JERRY WALD**, after a two-weeker, opening December 18th, at the Strand Theatre, New York City, will begin a four-week stay at the Panther Room, December 31st.

**DICK JURGENS** and his band took time out for their first vacation in thirteen years before returning to the Aragon Ballroom, on October 30th, for their sixth consecutive year. Current plans call for another Jurgens run from Christmas Day through March 18th, provided Uncle Sam doesn't call him before that date.

**EDDY HOWARD** will follow the Jurgens music-makers at the Aragon, December 1st.

**JOHNNY (SCAT) DAVIS** held forth at the Oriental Theatre the week of November 6th.

**CARL RAVAZZA** will begin a four-weeker at the Trianon November 27th.

**LAWRENCE WELK** is scheduled to return to the Trianon on Christmas Day and remain through February 14th.

### Far West Fanfare

**TOMMY REYNOLDS** was honored in a farewell party October 16th by hundreds of Utah dancers when the young clarinet-leader and his orchestra finished their engagement at the Rainbow Randevu in Salt Lake City. He spent October 23rd at the University of Missouri, Columbia; October 24th at King Ballroom, Lincoln, Nebraska; October 30th at the University of Texas, Dallas, and began a two-weeker at the Blue Moon Cafe, Wichita, Kansas, November 6th. A date at the Rainbow Gardens, Denver, opening November 19th, is next on his schedule. His Western dates are so heavy that his return East, originally planned for late 1942, has been postponed until mid-winter.

**HENRY KING** is doing a string of Northwest one-nighters.

**INA RAY HUTTON** was mistress of swingeries at the Orpheum, Omaha, Nebraska, November 6th through 12th, and at the Orpheum, Springfield, Illinois,

November 14th and 15th. She is scheduled to play the Palace, South Bend, Indiana, November 16th; the Orpheum, Madison, Wisconsin, November 17th and 18th, and the Circle, Indianapolis, Indiana, November 20th through 26th.

**EDDIE ROGERS** is fronting the band once more at Muehlebach Hotel, Kansas City, Missouri.

**LOU BREESE** did one-nighters at the Arkota Ballroom, Sioux City, Iowa, October 3rd; Chermot Ballroom, Omaha, Nebraska, October 4th, and the Auditorium, Ravenna, Nebraska, October 6th, before opening at the Blue Moon, Wichita, Kansas, for a date October 9th through 15th, followed by a stop-over, October 17th, at the Pal-Mor Ballroom, Kansas City.

**Pacific Pastime**

**COUNT BASIE** played at Long Beach Auditorium, Long Beach, October 10th, and Shrine Auditorium, Los Angeles, the following day. The Count, famous for his hot jazz and swing music, got his musical start by playing the organ for church services in his home town of Red Bank, New Jersey.

**TOMMY DORSEY** was at the Long Beach Auditorium, October 24th, then had a date at the Orpheum, Seattle, November 9th, and will be at the Paramount, Portland, Oregon, November 16th. The band is already scheduled to play the Pennsylvania Hotel, New York, next year, opening sometime in the Fall.



**PAUL WHITEMAN**

**PAUL WHITEMAN** will open January 12th at the Palace Hotel, San Francisco, for a three-month stay.

**BOB CHESTER** moved from the Casa Manana, Culver City, California, to the Golden Gate, San Francisco, October 28th, for a two-weeker.

**ERSKINE HAWKINS** replaced Bob Chester at the Casa Manana.

**JAN GARBER** had a trio of dates, November 6th, 8th and 9th, at the Pacific Ballroom, San Diego, before opening at Trianon, South Gate, November 11th.

**TED FIO RITO** will be at the Palomar, Seattle, Washington, November 23rd.

**HENRY BUSSE** set a record for weekend business recently at Jantzen Beach, Portland, Oregon.

**Hollywood Highlights**

**GENE KRUPA** checked into the Hollywood Palladium, November 10th.

**LES HITE** had a hold-over at Club Louisiana, Los Angeles.

**BOB CROSBY, COUNT BASIE** and **FREDDIE SLAK** are working in the new picture, "Reveille with Beverly".

**RAY NOBLE, LES BROWN** and **FREDDY MARTIN** recently completed picture jobs at RKO.

**XAVIER CUGAT** appears in the current picture, "You Were Never Lovelier".

**DUKE ELLINGTON** will be featured in the film version of "Cabin in the Sky".

**LOUIS ARMSTRONG** is working as a single, without his band, in MGM's new picture, "Cabin in the Sky".

**Pack o' Dates**

**JIMMY DORSEY** packed the jitterbugs in during his two-week stay at the Panther Room, Hotel Sherman, Chicago.

opening September 11th. A date at the Hollywood Palladium followed, and, at its close, November 9th, he started work on the picture, "I Dood It". The saxophonist-leader is so adept on his instrument that he plays notes both above and below the range of the horn. He was the protagonist in the "believe it or not" stunt of playing Rimsky-Korsakov's "Flight of the Bumblebee" in one breath, and is also noted for writing saxophone novelties so difficult that only he can play them.

**TEDDY POWELL** took over at the Palais Royale, Toronto, November 2nd; Summer Gardens, Kitchener, Ontario, November 3rd; Arena, London, Ontario, November 4th; Burlington Pler, Hamilton, Ontario, November 5th; Statler Hotel, Detroit, November 6th, and Castle Farm, Cincinnati, November 7th.

**JIMMIE LUNCEFORD** has a string of one-nighters ahead of him in middle-western and far-western states.

**Lining-Up for Signing-Up**

**SAMMY KAYE** was released from his date at the Essex House, New York City, where he was scheduled to start October 29th, because he may be in the Army within the next few months and would prefer to play theatres until then. Sammy got word last week from some of our boys stationed in England, "followers and fans of Sammy Kaye", that they had always enjoyed listening to his fine orchestra and vocalists, and "hereby announce our intentions of forming a fan club. We believe it is the first one of its kind on foreign soil and are awaiting your official recognition as the No. 1 Overseas Sammy Kaye Swing and Sway Club". Sammy promptly sent "recognition".

**INK SPOTS** have asked that the "four" be dropped from their billing. Seems that one of them contemplates early enlistment in the Army and that the others expect to carry on without a replacement.

**SAM DONAHUE**, who will soon enter the Army Air Corps, chalked up a mighty \$52,350 in War Bond sales on a one-night appearance on Jerry Robert's "Swing Shift" radio program. This total would be creditable at any time, but is especially so here—inasmuch as the "Swing Shift" is presented when the average bond buyer is either working, sleeping or playing. The Donahue band made its West Coast debut at the Casa Manana in Culver City, California, opening there October 25th for a six-week stay. "Saxophone Sam" is probably one of the most versatile musicians in the business. Not only is he a master of the tenor sax, alto sax, clarinet and trumpet, but he also writes most of the band's swing arrangements, offers an occasional vocal, and, finally, leads. Back in the band's infancy he even took care of booking its engagements!

**They're In the Service Now**

**CLAUDE THORNHILL** chalked up a healthy gross the week of October 2nd at the Colonial, Dayton, Ohio. On October 5th, he flew to New York to enlist in the Navy as an apprentice seaman. The next day he was back directing the band. A one-nighter at Nu-Elms Ballroom, Youngstown, Ohio, was sandwiched in on October 24th, and on October 26th he entered the service.

**WAYNE KING** is now Captain King of the United States Army.

**CHARLIE FISK** disbanded his orchestra on the Coast last week following a call from Uncle Sam.

**BUDDY CLARKE** house leader for years at Park Central Hotel, New York, enlisted with his band as a unit of the Navy. Clarke has rank of lieutenant, junior grade, and unit left for St. Petersburg, Florida, October 7th.

**COUCHY ROBERTS** was the first of Count Basie's bandmen to be called in the draft.

**BOB MATTHEWS**, ex-vocalist with Sam Donahue, is now in the Army Air Corps at Keesler Field, Mississippi.

**MARSHALL ROYAL, ERNIE ROYAL** and **SONNY GRAVEN**, all formerly with Lionel Hampton, are now in the Naval Reserve band at San Diego, California.

**Service Notes**

**CLYDE MCCOY'S** band, which enlisted in toto at the Norfolk Naval Air Base, McCoy as a Specialist First Class and the personnel as Seamen Second Class, all in the Aviation Machinists' Mates School, have since been transferred to the new Naval Training School at Millington, near Memphis, Tennessee. A. M. M. musicians spend part of each day in rehearsal as a jazz unit, part in practice as members of augmented A. M. M. School's Naval military-type band under direction of Chief Musician Pezzala, part in military drill and part in general naval schooling. The McCoy's, moreover, frequently give jam sessions in front of the barracks at night for their fellow aviation sailors, serving as strong morale builders for the men.

**GLENN MILLER** entered a thirty-day preliminary training period at Fort Meade,

Maryland, late in October, which will prepare him for the captaincy he recently was granted in the Specialists Corps.

**BUDDY ROGERS** hurried from the Eastern air base where he is acting as lieutenant in the Army air forces, to be at the bedside of his wife, Mary Pickford, when she was operated on October 21st for a kidney ailment.

**ARTIE SHAW'S** Navy orchestra in Newport, Rhode Island, has received orders to get in shape for a tour of the country, starting in about a month.

**For Bonds and Boys**

**SWING** history was really made when **HARRY JAMES, JIMMIE LUNCEFORD** and **GLEN GRAY** combined orchestras for the mammoth Army Emergency Relief Show at Madison Square Garden, September 30th. The total band included 15 saxes, 12 trumpets, nine trombones and a 10-piece rhythm section.

Canada's Victory Bond campaign was led off by **BARRY WOOD**, who flew to Toronto October 24th to start his tour of principal Dominion cities in behalf of the drive.

The all-five band of **TOMMY DORSEY**, on the War Department's "command performance", was short-waved to troops overseas.



**GLENN MILLER**

**U. S. S. R. to U. S. A.**

**MUSICIANS** of the Soviet Union have established contact with musicians of the United States through Benny Goodman, honorary chairman of the popular music division of Russian War Relief. They have joined with political leaders in issuing "a fervent appeal to the great American nation to engage in a decisive struggle against Hitlerite tyranny". Their appeal, in the form of a cable addressed to Goodman, reads as follows: "Today the destiny of all mankind is being decided on the blood-drenched fields of our country. At such a time no true artist, no man of art, can stand aloof from events". The signers were Dimitri Shostakovich, Sergei Prokofieff, Reinhold Gliere, Dimitri Kabalevsky, Vano Muradeli, Victor Biely and Tikhon Khrennikoff.

**Silver Lining**

**THAT** inevitable silver lining peeps through in the orchestral situation, also. Formerly, if a single member in a band were displaced, a great cry went up from one-night operators that they were being "taken in", that they were not getting what they had bought, that the leader was using them to break in new talent. Now not a murmur comes from these people who feel glad enough to get a good band, reshuffled or otherwise.

**Swing Soirees**

**JAZZ** lectures and jam sessions are being featured at the series of fifteen swing soirees which opened at the New School for Social Research, New York, September 29th. Robert Goffin, Belgian lawyer and swing fan, and Leonard Feather, British composer and critic, are conducting the course. Stars who will take part either as speakers or performers include Jimmie Lunceford, Harry James, Lionel Hampton, Benny Goodman and W. C. Handy.

**"Once Upon a Time"**

**JOE REICHMAN** was once a budding genius in an important law office. **JAN SAVITT** at one time played with the Philadelphia Symphony Orchestra, in fact, was the youngest member ever admitted to the organization.

**LIONEL HAMPTON** shouldn't be bothered by the current transportation problem, for he once rode to work in a hearse! It happened when the Hampton band left Boston in a chartered bus, en route for Baltimore, 400 miles away. The bus broke down at 1 A. M., with no other buses obtainable and no trains scheduled. Finally a bystander offered to supply accommodations in a hearse and four big black limousines. The boys made it with an hour to spare.

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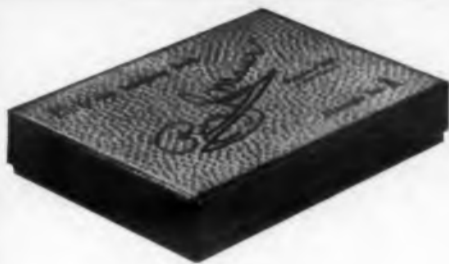
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## Buglers' A-B-C's

"Some day I'm going to murder the bugler", runs one of the most familiar of army tunes. At 5:45 A. M. the bugler is probably the most unpopular man in the army, but forty-five minutes later he blows mess call and, presto! he is again one of the boys. It's a bit hard on the nerves at first, but the bugler gets used to it in time. After all, he doesn't like to wake people up.

Army buglers have a separate classification, just as do cooks and truck drivers. Let us follow the activities of the bugler, for instance, at Quartermaster Replacement Training Center, Camp Lee, Virginia. Here they receive special training in their job. In the first place, they are known, in "G. I." language, as trumpeters, not buglers. The regulation field trumpet is about eighteen inches long, and is pitched in the key of G, with an adjustable slide in F. There is also a cavalry bugle pitched in C, which is only about ten inches long. More rarely used is the single-valve type of the regulation trumpet, which adds five more notes to the five which can be produced on the valveless model. All of these are to be distinguished from the ordinary three-valve trumpet and cornet, which are standard band instruments.

After they are classified, on the basis of previous experience, trumpeters are sent to Major Emerson Ballmer, QMRTC band officer, for instruction. The first thing they learn is the fundamentals of music, that is, how to read and write music. Playing by ear may carry a man

through if his ear is exceptionally good, but almost invariably it results in sloppy, inaccurate playing. The difference between an eighth note and a sixteenth is as important in camp as it is in the concert hall.

The easiest calls are taught first, and the men are required to memorize them as quickly as possible. After two weeks of training, a trumpeter receives a rating as skilled or semi-skilled; if he doesn't measure up to one of these standards, he is sent back for reclassification. During the first week he is expected to learn at least six calls.

The climax in a trumpeter-trainee's period of instruction resembles the first solo flight of an aviation cadet; it is his first solo performance at retreat. The music itself is not particularly difficult, but the nervous strain is considerable. He stands alone on a wide, wide field, with ranks of motionless men in the distance, and it seems as though everyone in the world were listening, waiting for him to make a mistake. The trumpeter who successfully passes this ordeal has proved his mettle.

There is considerable hard study in store for him, too. Trumpet calls fall into four main classes: warning calls, formation calls, alarm calls and service calls. This last group includes almost all the calls with which the average soldier is likely to be familiar. There is also a separate category of drill signals. About twenty-four calls are in common use, out of a grand total of fifty-nine for all branches of the army.

In addition to calls and signals, most trumpeters are required to play in a field drum and bugle corps. Camp Lee already has several of these field corps, and more are being trained. There is one in each

regiment, so that each unit has appropriate music for every occasion.



ARMY BUGLER

Signal Corps Photo

At present, there are more than fifty trumpeters in the cadre of the Quartermaster Replacement Training Center—all graduates of Major Ballmer's classes, distributed one to a company. There are three buglers' schools, directed by sergeants under the general supervision of Major Ballmer. It is estimated that about 250 have been trained here since Camp Lee was opened. A trumpeter who has been permanently assigned to a unit normally has other full-time duties and acts as trumpeter only when he draws guard duty or when in action in the field.

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# Stage Shows

**B**ECAUSE of the touring of several revivals and the increase of vaudeville in legitimate theatres, there are considerably more road shows now than there were last Fall at this time, this in spite of difficulties concerning transportation. Musical shows are especially popular in the larger cities. Six are running simultaneously on Broadway and almost that many are lined up in Chicago. Another aspect of the war-time theatre situation is big week-end business, the theatres being crowded with war workers bent on making up for lost time in the way of entertainment.

## Vaudeville's Vaultings

**L**OS ANGELES theatres have discovered they have a money-maker in the ninety-minute vaudeville show and two feature policy. The Burbank Theatre is giving three shows every day except Saturday and Sunday with healthy returns.

In the middle-western section—in fact throughout the United States—bands are leading other vaudeville units. Managers' only anxiety is that they may not be able to round up enough top-flighters for their needs.



CHARLES BUTTERWORTH  
in "Count Me In"

## TOP-FLIGHT AND VAUDEVILLE GROSSES

### New York

**A**T the Paramount, the three weeks ending October 15th, Tony Pastor brought in grosses successively of \$67,000, \$60,000 and \$56,000, while Horace Heidt, at the Strand, was counting up totals of \$52,000, \$45,000 and \$41,500. The following week, ending October 22nd, Gene Krupa knocked off \$50,000 at the Paramount and Stan Kenton \$40,000 at the Strand.

Radio City Music Hall, Roxy and the State theatres leaned heavily on vaudeville during the same four-week span, with totals as follows:

WEEK ENDING	Radio City	Roxy	State
October 1st	\$107,000	\$55,000	\$25,000
October 8th	98,000	43,000	30,000
October 15th	97,000	47,500	32,000
October 22nd	82,000	60,000	26,000

### Boston

**A**T the Boston, Ella Fitzgerald, Stan Kenton, Jerry Wald and Dick Stable helped zoom grosses successively, the four weeks ending October 22nd, to \$22,500, \$29,500, \$25,600 and \$29,500.

### Providence

**G**ENE KRUPA, Johnny Scat Davis, Louis Prima and Jerry Wald were the top-flighters who brought the Metropolitan, the weeks ending successively October 1st, 8th, 15th and 22nd, grosses of \$10,000, \$7,500, \$10,000 and \$7,000. Fay's during the same four weeks had vaudeville with add-ups of \$6,500, \$6,000, \$7,200 and \$7,500.

### Newark

**A**T the Adams, the week ending October 1st, Sam Donahue's orchestra (plus three vaudeville acts) rolled up a fine

\$17,000. The following week, Billy Rose's Diamond Horseshoe revue, "Mrs. Astor's Pet Horse", nicked off a great \$18,800. The week ending October 15th, when Charlie Barnet took over, the total was \$17,200, and the week after that, with Sammy Kaye at the helm, \$19,000.

Proctor's profited from its vaudeville units in the four weeks ending October 22nd, clocking up successively \$24,800, \$18,200, \$19,500 and \$25,500.

### Philadelphia

**L**UCKY MILLINDER at the Earle, the week ending October 1st, was the magnet which drew in the fine gross of \$30,000. The following week Alvino Rey crowded in the jitterbugs to the tune of \$26,000. John Kirby's orchestra was on the stage, the week ending October 15th, with \$20,500 to show, the same amount checked off by Billy Rose's "Mrs. Astor's Pet Horse" the following week.

### Baltimore

**V**AUDEVILLE was the fare of the Hippodrome, the weeks ending October 1st, 8th and 15th with \$16,200, \$17,800 and \$14,500 the grosses. Charlie Barnet took over the week after that, with \$16,500 to show.

### Washington

**W**ASHINGTON had a solid diet of vaudeville, the four weeks of October 22nd, both at the Capitol and the Earle. Grosses at the former skimmed to \$24,500, \$21,500, \$26,500 and \$22,000; at the latter to \$18,100, \$22,000, \$16,000 and \$19,000.

### Buffalo

**C**HARLIE SPIVAK'S orchestra at the Buffalo, was the cause of the roaring \$22,000 grossed the week ending October 8th, a Bowes unit of the \$18,000 the week ending October 22nd.

### Pittsburgh

**C**HARLIE BARNET, Lucky Millinder (with Ink Spots), Billy Rose's "Mrs. Astor's Pet Horse" and Glen Gray were the varied attractions bringing in successive totals of \$16,000, \$22,000, \$19,000 and \$18,000 at the Stanley, the four weeks ending October 22nd.

### Cleveland

**T**HE foursome who brought plump receipts to the Palace of \$24,000, \$22,000, \$26,000 and \$20,000 the four weeks ending October 22nd, were successively Charlie Spivak, Will Osborne, Lucky Millinder and Claude Thornhill.

### Indianapolis

**A**T the Circle, the four weeks ending October 22nd, swing was provided successively by Woody Herman, Dick Jurgens, Claude Thornhill and Ted Lewis, with grosses \$16,000, \$16,200, \$13,000 and \$16,000. Meanwhile at Kelth's vaudeville held forth and coin was counted to the amounts of \$4,400, \$3,900, \$4,200 and \$4,500.

### Chicago

**T**HE week ending October 1st saw two top-flighters in Chicago, Eddy Howard at the Chicago, grossing \$43,800, and Shep Fields at the Oriental, counting up \$20,300. The following week, the add-up at the Chicago was \$36,100, with vaudeville the attraction, and \$21,200 at the Oriental, where Jimmy Joy held forth. The week ending October 15th, the Chicago, continuing with vaudeville, grossed \$43,100; the Oriental, with Art Jarrett in charge, \$21,700. Both the Chicago and the Oriental had vaudeville, the week ending October 22nd, with totals respectively \$45,000 and \$25,000.

### Detroit

**T**HE big \$38,000 rung up by the Michigan, the week ending October 8th, was largely attributable to Sammy Kaye's orchestra.

### Kansas City

**V**AUDEVILLE took the center of the stage at the Tower, the four weeks ending October 22nd, with grosses of \$11,000, \$7,500, \$11,000 and \$7,000.

### Omaha

**B**OB CROSBY'S band at the Orpheum, the week ending October 8th, hurled receipts to a high \$17,000. Two weeks later Cab Calloway's band made it \$15,000, in a six-day stay.

### Minneapolis

**J**AN GARBER rang up a good \$14,500, the week ending October 1st, at the Orpheum. The following week, with vaudeville, the gross was \$11,000. Bob Crosby zoomed it to \$16,000 the week ending October 15th.

### Los Angeles

**A**T the Orpheum, the four weeks ending October 22nd, grosses of \$14,000, \$12,000, \$16,000 and \$11,000 were respectively attributed to Lionel Hampton, Abe Lyman, Erskine Hawkins and the vaudeville unit, "Priorities on Parade".

### San Francisco

**T**HE Golden Gate gave credit to its various top-flighters for the sturdy grosses of \$25,000, \$18,000, \$21,000 and \$30,000 realized in the four weeks ending October 22nd. Ina Ray Hutton was there the fortnight ending October 8th, Count Basie, the week ending October 15th, and Ted Fio Rito, the week after that.

### Seattle

**V**AUDEVILLE at the Palomar, the four weeks ending October 22nd, was largely responsible for the grosses successively of \$10,000, \$8,800, \$8,100 and \$9,000.

### Portland

**A**T the Mayfair, the week ending October 1st, Major Bowes' unit brought in \$9,000.



ROMO VINCENT and Chorus in "Beat the Band"

## LEGITIMATE GROSSES

### New York

**A**N impressive list of musicals has been scheduled for the Broadway Fall and Winter season, and those already playing on the Great Dimmed-out Way show unusual staying powers. "Let Freedom Sing" and "Priorities of 1943" are the only ones that have checked out at this writing. The grosses are as follows:

	WEEK ENDING			
	Sept. 26	Oct. 3	Oct. 10	Oct. 17
By Jupiter	\$26,000	\$28,000	\$28,000	\$28,000
Let's Face It	27,500	27,000	30,000	30,000
Sons o' Fun	30,000	30,000	34,000	32,000
Star and Garter	24,000	24,000	24,000	24,000
Stars on Ice	30,000	30,000	31,000	32,000
Show Time	24,000	25,000	26,000	26,000
Priorities of 1943	17,000	15,000		
Sirip for Action		12,000*	20,300	20,400
Wine, Woman and Song		10,000	12,000	12,000
Let Freedom Sing			5,000	
Beat the Band				30,000
Count Me In				17,000

\* First five days.

### Springfield

**"M**Y SISTER EILEEN" started off the legitimate season here with phenomenal \$8,000 for four sell-out houses, September 21st-26th.

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### Boston

**H**UB theatres are beginning to light up like Christmas trees. "Count Me In", playing at the Majestic the weeks ending September 26th and October 3rd, reaped fine totals of \$24,000 and \$22,000. The Boston Comic Opera Company took over the weeks ending October 10th and 17th, with somewhat less impressive but still good grosses of \$9,000 and \$12,000.

Three weeks of "Beat the Band" (the last curtailed because of Jack Whiting's illness), ending October 10th, brought satisfactory returns of \$18,000, \$18,000 and

\$12,000. "Eve of St. Mark" checked out of the Wilbur October 3rd, with \$12,000 added up for each of its two weeks.

"Damask Cheek" at the Plymouth, a combination of Robson, Wiman, and Van Druten, accounted for \$7,000 in its first week and \$6,000 in its second, ending October 17th. "Life with Father" drew in its first two return weeks at the Wilbur (ending October 10th and 17th) \$15,800 and \$16,000. "Priorities" drew capacity in all shows but the matinee, the week ending October 17th, making it a great \$26,500. "Mr. Sycamore" at the Colonial the same week built up to \$12,300.

### New Haven

**"S**TRIP FOR ACTION" in on a four-day try-out the week ending September 26th, got \$9,000 in five performances. "Spring Again" in four performances the next week slipped under \$5,000. "Mr. Sycamore" the week after that took a box office brush-off and came through three performances with only \$3,200. "Skin of Our Teeth", the week ending October 17th, pulled the season's top gross to date with a practical sell-out in four performances and \$12,700 ticked off at the box office.

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**Philadelphia**

**T**HEATRE business is booming in this city and bookings continue to line up for forthcoming weeks. Seat sales of Gertrude Lawrence's "Lady in the Dark" started slowly but gained momentum, registering, for the two weeks ending October 10th, \$31,000 and \$33,000. The relatively small \$23,000 nicked off for the week ending October 17th was caused by the illness of Gertrude Lawrence which necessitated the canceling of two performances.

Three weeks of "The Corn is Green" at the Locust (closing October 10th) made a nice profit at \$17,700, \$16,300 and \$14,000. One week (ending September 26th) of "Magic" and "Hello Out There" at the Walnut did good business at \$7,200. "Papa is All", the weeks ending October 10th and 17th, got most satisfactory grosses of \$11,000 and \$14,000.

**Pittsburgh**

**N**EW HELLZAPOPPIN', in seven performances at the Nixon, the week ending September 26th, proved that it still is a going concern, with a husky gross of \$18,500. Two weeks later the Lunts in "The Pirate" showed their continued drawing power with a fine \$24,000 counted up. "This is the Army", a complete sell-out, grossed over \$58,000, the week ending October 17th.

**Washington**

**F**RANKLIN STREET closed September 26th after a week which gleaned for it only \$7,500. Both producer and director insist it will re-light after revision. "This is the Army" counted up \$46,075 on its first seven performances, the week ending October 3rd, and zoomed over that the following week. The Lunts in "The Pirate", the week ending October 17th, swept in \$25,000, a flattering take.



MARJORIE KNAPP  
in "Star and Garter"

**Baltimore**

**P**RIORITIES at Ford's the week ending September 26th, garnered \$25,500 in eleven shows which included four matinees and a Sunday evening performance. "My Sister Eileen", back at Ford's the week ending October 3rd, rolled up a highly pleasing \$11,000 despite the opening of the film of that name during the same week. Favorable reviews from local critics helped pile up \$9,200 for "Guest in the House", the week ending October 10th. "The Merry Widow", with Muriel Angelus in the title role, garnered \$11,000 the week ending October 17th.

**Buffalo**

**T**HE eighth engagement of "Tobacco Road" at the Erlanger tallied, for the week ending October 10th, \$8,500. The following week "Angel Street" garnered, in eight performances, a disappointing \$6,000.

**Detroit**

**T**HE MOON IS DOWN closed after a week at the Cass, September 26th, although the gross was \$13,500, not bad.

**FOR VICTORY**  
  
**BUY UNITED STATES WAR BONDS AND STAMPS**

Joe E. Brown in "The Show-Off" continued to stack the coin in his six-week date at the Lafayette, until news of the death of his son (in an aeroplane crash) caused him to withdraw from the cast, and the show closed. The gross for the week ending September 26th was \$8,600, for the week ending October 3rd, \$9,300.

"Porgy and Bess" at the Cass tallied \$22,500 in its first week, ending October 17th. Duffy's "Life of the Party" registered \$18,600 in its first ten days at the Wilson, also ending October 17th.

**Cincinnati**

**T**HE local season started off with a flourish here, at the Taft, where the Lunts in "The Pirate" grossed \$16,500 for four performances the latter part of the week ending October 3rd. The following week "You Can't Take It with You", with Fred Stone, at the Emery, grossed \$6,500. Francis Lederer, in "Pursuit of Happiness" grossed \$4,600 the week ending October 17th.

**Cleveland**

**T**HE Lunts had this town eating from their hands with "The Pirate", there the week ending September 26th. Eight performances swept \$25,000 into the coffers. The following week "Angel Street", also at the Hanna, got a rather chilly reception and a pale \$9,000. "Porgy and Bess", however, the week after that, rolled up an excellent gross of \$22,000.

**Indianapolis**

**F**ROM Monday to Wednesday of the week ending October 3rd the Lunts in "The Pirate" at the English, grossed a spectacular \$12,000 in four performances. Two weeks later "My Sister Eileen" culled \$9,500 in eight performances.

**Milwaukee**

**"MY SISTER EILEEN"**, in a repeat engagement, grossed \$10,500 at the Davidson, the week ending September 26th. The following week "The Play's the Thing" with Tamara, was the feature, the gross a disappointing \$5,000.

**Chicago**

**C**HICAGO'S legitimate season is moving along at a streamlined pace, with no complaints to speak of. Grosses are as follows:

	WEEK ENDING			
	Sept. 26	Oct. 3	Oct. 10	Oct. 17
Best Foot Forward	\$18,000	\$13,000	\$15,000	\$13,500
Good Night Ladies	17,000	16,000	16,500	16,000
Junior Miss	12,500	13,000	11,000	10,000
Maid in the Ozarks	2,000	2,000	3,000	5,000
Hellzapoppin'		17,000	16,000	17,000
Spring Again				13,000

**St. Louis**

**"MY SISTER EILEEN"** teed off the local legitimate season September 27th with a gross of \$9,500 the first week. Its second week brought in \$11,100.

**Portland, Ore.**

**"CLAUDIA"** played four nights and one matinee at the Mayfair, the week ending October 3rd, with a gross of \$13,000 accounted for partly by the large influx of shipyard workers to this town.

**San Francisco**

**"ARSENIC AND OLD LACE"** closed in the glory of a \$22,000 gross, the week ending September 26th, to reopen again three weeks later with an also-good gross of \$18,000. Between its two engagements, "Watch on the Rhine" brought in two fairish grosses of \$14,000 and \$17,000 and the following week, running in competition with "Arsenic", \$16,500. "Claudia" closed, the week ending September 26th, with a gross of \$14,000.

**Los Angeles**

**T**HIS city's grosses are plodding steadily along, nothing to worry about, but nothing to rave about either.

	WEEK ENDING			
	Sept. 26	Oct. 3	Oct. 10	Oct. 17
Watch on the Rhine	\$15,000			
Arsenic and Old Lace		\$14,000	\$16,000	
Blackouts of 1942	14,000	14,000	14,000	\$14,000
Claudia				14,000

**Toronto**

**A** DISAPPOINTING \$7,000 was "Angel Street's" gross for the week ending September 26th. The week ending October 10th, Guthrie McClintic's "Spring Again" brought in an exceptional \$10,900. "Tobacco Road" on its first trip into Canada grossed an excellent \$11,000 at the Royal Alexandra, the week ending October 17th.

**Montreal**

**"MY SISTER EILEEN"** closed October 17th after seven evening performances and two matinees at His Majesty's had grossed a good \$10,000.

EMBELLISHMENTS by Jan Hart



JAN HART

**HART-BEATS:** Here we are again in Washington, D. C., and expect to be here for some time. The day of our arrival the rains came and we were just beginning negotiations for the building of an ark when the waters receded and nature slowly resumed its wonted course. We were prepared to "meet up" with any number of difficulties here, but to date things have progressed smoothly. Within two hours after landing we located a pleasant abode at a reasonable price (contrary to reports about scarcity of rooms and high rent rates). The transportation crowds are nothing compared to those New York subway rushes. Food prices are about average, although restaurants are crowded. (The cafeteria food in the government buildings is excellent, if you have the endurance to stand in line long enough to get it.) Concerning Washingtonians, as in New York City where one seldom meets a real New Yorker, so here we have yet to meet a dyed-in-the-wool Washingtonian. As for the City of Washington—it's wonderful! Our night life has been null and void so far, but we hear that Sonny Dunham is drawing the crowds to the Victory Room of the Roosevelt Hotel. At Treasure Island Paul Kain and his orchestra are going over big, as is Miles Hallett at the Cafe Caprice. . . . There is plenty of good music floating about the city, and we hope to catch up with some of it before long. In the meantime, we are trying to catch up on some long-lost sleep.

**SYMPHONIC NOTES:** An all-Russian program was played by the Philadelphia Orchestra, Eugene Ormandy conducting, for the opening concert of its season in Washington, D. C., at Constitution Hall, October 20th (and judging by this program and others in the making, it seems that contemporary Soviet music will have an important position in this season's symphony programs). . . . Civic leaders of Kansas City and Wichita, Kansas, will pool resources and support a regional orchestral venture, whereby the Kansas City Philharmonic Orchestra will serve both communities but under a different title in each. . . . The Orchestra of the New Friends of Music (New York) is in danger of being disbanded because of the draft.

**WANDERING NOTES:** Shostakovich's Seventh Symphony will be played by at least ten major symphony orchestras this season. . . . The National Orchestral Association has enrolled 121 players this year of which one-third are new members. . . . A Polish Opera Guild has been formed in Chicago to encourage the presentation of Polish opera. . . . Did you know that Sir Thomas Beecham has completed a book of memoirs entitled "A Mingled Chime"? . . . Morton Gould has been commissioned by Fritz Reiner to orchestrate "The Star-Spangled Banner" for the Pittsburgh Symphony.

**PASSING NOTES:** Did you know: That Bonnie Baker and Orrin Tucker were married last month? (The bridegroom is now a lieutenant, junior grade, in the Navy.) . . . What's this about Artie Shaw trying to recruit the best musicians from various top-flight bands for his Navy band? . . . The Medical Corps at Camp Pickett now has an official marching song called "The Medicos", with music by Sergeant Howard Bailey, and words by Private George Herz. . . . Johnny Mercer's tune, "The Strip Polka", has been purchased for the movies.

**BUGLE CALL:** Leaders who have already joined the Armed Forces or are about to join are Glenn Miller, Clyde McCoy, Emery Deutsch, Eddie Le Baron, Pancho and Joey Kearns. . . . Claude Thornhill, too, will soon disband his group and join the Navy. (Special note to Claude: Did you get our note there at the Circle in Indianapolis? Sorry we couldn't see the show but had to rush for the train.) . . . Captain Dick Bellew, recently returned from China where he was wounded in battle, has received his honorable discharge from the Army and is again leading his own band.

**WHOLE NOTES:** The Chicago Times' "War Song for America" contest, with cash award of \$1,000 and a standard publishing contract from Mills Music, Inc., has selected as the prize winner "Mud In His Ears", by Mac Weaver and Joe Banahan, both Chicago bank clerks.

**PUBLISHERS' NOTES:** Robbins' "Victory Song Book" sold over 120,000 copies during the first month of publication. . . . Joe Whalen, former contact man, has gone into a publishing business of his own. His first big tune is "Lost in the Midnight Blue", by J. C. Johnson and Lucky Roberts. . . . Harms, Inc., is publishing a collection of Romberg's songs entitled "Sigmund Romberg Song Album". . . . And don't you like that new tune "Trains in the Night"?

**CODA**

"Up from the common soil, up from the quiet heart of the people, rise joyously today streams of hope and determination bound to renew the face of the earth in glory."  
—WOODROW WILSON.

**WAR DEPARTMENT**

(Continued from Page Two)

- States hospital for the entertainment of its inmates.
- (8) Concerts in the Capitol grounds, Capitol building, and public parks of the City of Washington only.
  - (9) At free social and entertainment activities conducted exclusively for the benefit of enlisted men and their guests in service clubs and social centers maintained for the use of enlisted men in the vicinity of military reservations. Since it is contemplated that such service will not be furnished when it would interfere with the normal military duties of bandmen, furnishing of musicians on such occasions is discretionary with the commanding officer having jurisdiction in the matter.
  - (10) For parades and ceremonies incident to national gatherings of officers of the Army of the United States, veterans and patriotic organizations. These occasions do not include dinners, dances, or luncheons.
  - (11) At public rallies and parades held exclusively for the sale of War Bonds and Stamps. If admission is charged the entire proceeds must be used for the purchase of stamps or bonds. The commanding officer having jurisdiction may determine the extent of participation with due consideration being given to interference with training. The cost of transporting the band for such activities may be charged against appropriated funds.
  - (12) At public rallies and parades to stimulate munitions production. This applies particularly to such celebrations held at manufacturing plants in connection with plant awards.
  - (13) The Army Relief, the Army Emergency Relief, and the National Red Cross, when the entire proceeds are donated to these agencies. Local charities and community chests are not included.
- b. Bands or individual musicians will not be furnished on the following occasions:
- (1) For civic parades, ceremonies, exhibitions, etc., except as provided under a(11) and (12) above, regattas, contests, festivals, local baseball or football games, activities or celebrations, and the like.
  - (2) For the furtherance, directly or indirectly, of any public or private enterprise, functions by chambers of commerce, boards of trade and commercial clubs or associations.
  - (3) For any occasion that is partisan or sectarian in character or purpose.
  - (4) For civilian clubs, societies, civic or fraternal organizations.
  - (5) For so-called charitable purposes of a local, sectarian, or partisan character or any so-called charity that is not of a national character.
  - (6) For broadcasts off a military reservation, except as stated in a(6) above.
  - (7) Any occasion where there will in fact be competition with civilians.
4. Policy.—It is not the policy of the War Department for officials of the Army to ask permission from or the approval of musicians' unions for Army bands to play on or off military reservations.
- [A. G. 322.941 (8-20-42).]
- BY ORDER OF THE SECRETARY OF WAR:  
G. C. MARSHALL,  
Chief of Staff.
- OFFICIAL:  
H. B. LEWIS,  
Brigadier General,  
Acting The Adjutant General.
- These new instructions are substantially the same as the former two instructions dated April 10th, 1941, and July 15th, 1941, respectively, plus (11) and (12). Also, kindly note No. 4 titled POLICY.
- Fraternally yours,  
J. C. PETRILLO, President, A. F. of M.

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*If, in the atmosphere of war, we allow civil liberty to slip away from us, it may not be long before our recent great gains in social and economic justice will also have vanished.*

—JUSTICE FRANK MURPHY.

## In the Midst of Change

IN this era of change, when orchestras undergo a metamorphosis overnight to appear the following morning with a completely new personnel, and when the casts in opera change before the ink announcing them has fully dried, it is well to look into this kaleidoscope of tumbling events and perceive what remains set and sure, with aspect and significance undeterred.

First, then, the great masterworks do not change: the Beethoven Fifth, the Schubert "Unfinished", the Tchaikovsky "Pathétique". Whatever inflection of passing whim or current craze one cares to put into them, they are still just as they were when penned by their composers. Then, too, the effect of these masterworks on true music lovers does not change. Whether the work has been requisitioned as the trump card of patriotism or cast in the discard for the duration, still, to those who hear music for music's own sake, it remains beautiful because its harmonies, melodies and rhythms bespeak the artist's creativeness. Masterworks are no newscasters, no code concealers. They cry no recent engagement, no ancient feud. They are, on the contrary, pure personal expression, but the expression of personality so broad, so mighty, that it encompasses all space and all time.

Music has not changed; our reactions to it has not changed. And these two things shall never change though battle sound on our very doorstep and spatter our very hearthstones. Here is a thing we can hold to in these times of stress. Here is a thing which will be our bulwark through the darkest hours of peril.

## Music Drives the Rivet

EVEN before the war, sporadic attempts were made to utilize music in speeding up factory production. Workers were given music—of a sort—at the lunch period and during working hours. The consensus of opinion was that they liked it, but little attempt was made to discover by scientific means to just what extent output was increased thereby. Now, when every extra item manufactured in war plants is cause for congratulation and when intensification of effort is encouraged by every means within the scope of science, ethics and psychology, music has been subjected to most careful tests and measurements, has been proportioned and administered as accurately as a physician's prescription. Professor Harold Burriss-Meyer, Director of Research in Sound at Stevens Institute of Technology, for instance, has reported on investigations by himself and Richmond L. Cardinwell, also of Stevens Institute, that in a number of factories and war plants in the East the introduction of music resulted in production rate increases ranging from 1.3 to 11.1 per cent. What is more, they found that "a carefully selected and planned program boosted production 6.8 per cent in a typical plant already employing music."

It is Professor Burriss-Meyer's opinion, therefore, that music should be "typed" as carefully as, for instance, blood plasmas. "We believe", he stated, "that programming must ultimately be undertaken for the factory, if not for the specific operation. Fatigue curves (statistical charts) vary in shape and amplitude and it is difficult to find one remedy for dips occurring at different times in different operations."

Further, he makes it clear that most compositions are

"not in the idiom of the modern industrial plant, and yet the industrial audience will at the present rate soon be the largest audience for the musician. When the composer starts to think of his work as being first and oftenest performed in the factory, before people who are working while they listen, we may well have a musical idiom which is something new on the face of the earth."

"What industry can do for music may be as important when the record of this civilization is written as anything music can do for industry."

So, composers, here is your chance to make music for the turning of the screw, the driving of the rivet, the scraping of the file. Here waits your audience, hungry for music to give rhythm to the infinitely repeated motion, the skilled touch, the final twist, to write a meaning into the factory's burring undertone that never ceases, never even subsides. A rare opportunity, one which the true artist will seize with avidity. For what is his purpose but to give significance to life, to glorify its smallest detail?

## Economic Highlights

### National and International Problems Inseparable From Local Welfare

WE are at last beginning to feel the colossal changes war has forced on the economic and social life of the nation. And, in the next six months or so, changes in a far greater degree than anything we have yet experienced will inevitably take place.

It should be clear to everyone by now that the American standard of living, which has been infinitely luxurious by comparison with that of most of the rest of the world, will be largely abandoned for the duration. This year, our national income will be the largest in our history. But the amount of money which the people will have to spend for goods and services will be down to the lowest depression levels and perhaps lower. There are three principal reasons for that. First, and most important, is the tax burden, which will be felt in the lowest income groups, and will reach staggering proportions in the middle and high income groups. Second, War Bond purchases, whether voluntary or enforced, will take a substantial part of everyone's remaining income. Third, the price level is far above that of 1932 and 1933.

For the most part, we have not yet felt any particular lack of "luxury goods". While manufacture of such goods was stopped some time ago in most lines, stocks on hand have kept store inventories adequate. Soon it will be impossible to buy a refrigerator, an automatic heating plant, a radio, an office machine, and ten thousand and one other items, unless you have a first-class priority rating, and the item is needed for a purpose directly connected with the war. Rationing of public transportation services may make pleasure travel impossible. And it is generally expected that a card-rationing system, similar to that now in effect for sugar, will be extended to other foods, to clothes and to many additional necessities.

Whole professions are being virtually wiped out. For example, there is the plight of the salesman. There is no need for his services if his industry is engaged in war work. If his industry is not in war work, its production is swiftly declining and he has less and less to sell. These people are being absorbed by war industry, for the most part. After the war they will face another difficult problem of readjustment.

Whole industries are in the same position. The mortality, for instance, in the businesses which have been built up about the automobile—service stations, repair shops, roadside restaurants, resorts, and so forth—is great, and before long it will be tremendous. All their proprietors and employes can do is to close shop and get a war job. There is no place for their businesses in the war picture.

The face of American communities of all sizes is changing swiftly. Gigantic war plants are being developed in sections where there was little industry before. In many defense areas, population growth—unprecedented in its rapidity—has created an exceedingly severe housing and transportation problem. These problems have not yet been adequately solved, and they will grow worse. They constitute a major headache to governmental authorities.

The population trend from country to city is pronounced. Agricultural workers, attracted by the big wages paid by war industry, are leaving the farms literally in droves. The farm operator can't get enough labor, and, even when he can, he must offer wages that in many cases are beyond his ability to pay. This has offset a good part of the benefits of increased farm income.

The foregoing simply illustrates a few of the almost revolutionary changes that are occurring in this country. And they illustrate, by inference, what our post-war problems will be. Authorities in both business and government seem convinced that none of the problems are insoluble. They know that there will be many mistakes, many errors in judgment. But they believe that, after the war, this nation's incredible industrial plant will be able to provide jobs for all employables, and will in time bring the general standard of living to a level well beyond anything we have known. It is a healthy sign that, even as we grapple with the immense problems of war, we are also thinking ahead to the peace to come.

## The Singing Continent

EUROPE, "the singing continent", still sings, though its voice be muffled and its accents weak. It sings, not because it must find release for exuberant spirits—alas, its mood is anything but exuberant these days—but because song is the one means of keeping strong that ray of hope, that flame of courage, without which it would indeed succumb. So, in secret gatherings, in lonely vigils, peoples in Serbia, in Greece, in Denmark, in Belgium, in Norway, are keeping alive, with what fortitude the world will one day realize, their resolve never to be submerged. The peasant woman sings at her milking, sings as she drives her sheep to pasture, sings even as she wonders if ever again she will see her husband alive—a mournful song, to be sure, but one that releases pent-up tears, makes more bearable the heavy burden she must carry. The sailor sings as he starts off to sea, a brave, sturdy song, one that buoys up his spirit so that he can give that jaunty goodbye to the girl he leaves behind; groups of townspeople in hamlets everywhere sing with muffled breath their national songs, and feel once more the thrill of brotherhood, the stir of resolve.

One group of people, however, does not sing—warlords bending over the maps of countries they have occupied, wondering why it is that, though they have adopted every sadistic means known to modern warfare for crushing these people, have bent them, broken them, thrust them into the darkest dungeons of terror, they still remain staunch and firm, bowed but unbeaten. Silently the warlords brood, silently shake their heads. What is it these little people have that makes them impregnable? Secret weapons? Chemicals? Ammunition? The warlords mumble and mutter. And not one of them takes the trouble to raise his head to listen, just outside the window, to the lad singing a native folk-song on his way to school.

## Live Frugally—Buy Bonds

IN a recent interview, James J. Hunter, president of the Bank of California, advised the American people to live frugally and save their money through the purchase of War Bonds. No better advice can be given at this crucial period of our national existence.

At the present time, American business in many fields is exerting itself to the utmost to sell both Bonds and Stamps. The work of the banks and of theatres has been especially noteworthy. Through advertising, displays, posters and other publicity methods they have told the War Savings story to tens of millions of Americans.

As a result of such efforts, War Savings purchases have reached very high levels. But there must be further substantial increases in public purchasing before Treasury-established goals will be attained.

Every one must play his part in financing this war. When you shop in a store, take all or part of your change in Stamps. When you attend a theatre, buy a Stamp in the lobby. When you visit a bank on pay day, buy a Bond.

## Rights of "Little Fellow"

COMMENTING on the activities of the Small Business Section of the Anti-Trust Division, Department of Justice, Attorney-General Biddle said:

"It is essential, if American democracy is to survive, that the spirit of free enterprise be kept alive and that the rights of the 'little fellow', whether in business or civil life, be protected."

Organized labor agrees with Mr. Biddle. The American Federation of Labor was one of the first organizations to champion spreading of defense contracts to small concerns, many of which have been union employers for decades. It has not wavered in this policy and is continuing to speak up for the "little fellow".

## Doctors Work Overtime

THE most serious problem faced by the medical profession today lies in the vast numbers of doctors who are being called to service with the armed forces. It is the government's policy that American fighting men must be given the finest medical care possible, and doctors are joining up by the thousands.

In order to meet both military and civilian needs for doctors, medical groups are taking definite action. During the next three years, for instance, United States medical schools will graduate more than 21,000 students as a result of recently-adopted programs for accelerating the education process. This is 5,000 more than would have been graduated without the accelerated programs.

Retired doctors are coming back into harness, and other doctors are working harder. The most efficient utilization of all our medical resources is rapidly being attained.

So far as the patient is concerned, authorities are urging that everyone do what he can to "spare the doctor". That simply means that we shouldn't ask for unnecessary house calls, and we shouldn't waste the doctor's time when he comes. If you take more of his attention than you actually need, someone else may have to go without. If patients will remember this, it will help greatly to solve the problem.



# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## PRAYER FOR SERVICE MEN

Ave Maria! Woman apart,  
Who has thrilled to the beat of the Sacred Heart;  
Who has bowed 'neath the pain of a bitter loss,  
E'en at the foot of a cruel cross  
Look out tonight o'er the darkling deep  
To bless a loved one and guard his sleep.  
For the tides draw deep and the waves are high,  
And danger lurks in the sea and sky.  
Queen of Heaven, thy love employ  
For a sailor boy, a sailor boy.

Ave Maria! Full of grace,  
Find in thy heart tonight a place  
For one who serves in a distant land,  
In Arctic wastes or on tropic sand.  
Bless him and keep him, and bring him home;  
His were not feet that were wont to roam.  
Shield him and guard him as we have done  
Since first we have had him, our sturdy son.  
Queen of Heaven, thy grace employ  
For a soldier boy, a soldier boy.

Ave Maria! blessed art thou;  
And recourse to thee is our blessing now.  
Queen of Heaven, thy love employ  
For a soldier boy and a sailor boy.

—EARLE W. CARTER.

**T**HE mountain labored and brought forth a mouse." The mountain was the strong-armed adjunct of the Department of Justice at Washington, D. C.; the mouse was the super-inflated but easily punctured Thurman Arnold's toy balloon.



Chauncey Weaver

Court in Chicago, Illinois.

As one of the parties-defendant, long deeply interested in law procedure, we were determined (without cost to the Federation) to be among those present. What happened will be a long cherished memory.

The scene was an impressive one. The court room was filled. Federal Judge John P. Barnes emerged from judicial chambers at 10 o'clock, and the musicians' cause of action was the first one to be called.

Seated at the main table were President James C. Petrillo, with the A. F. of M. Counsel, Joseph Padway of Washington, Henry A. Friedman of New York, and David Katz of Chicago. Thurman Arnold himself, "in pussion", was the star performer for the prosecution.

Federation members have already learned the victorious outcome of this controversy through the medium of the press. The purpose of this article is to furnish a few sidelights which could not be expected from the source mentioned.

Prosecutor Arnold opened the argument. He had not proceeded far before the court interrupted him with a question. That query was the keynote to what everyone felt the climax would be. It was followed up by other questions. By the time Arnold was through with his more than one hour address, he took his seat as one who had been quite thoroughly cross-examined by the presiding judge.

As Judge Padway arose to open the argument for the defense, Judge Barnes politely announced that he believed no further argument was needed; that over the week-end he had taken pains to read all the briefs filed by both parties-litigant; that he was firmly convinced that the merits were with the defendants, and that he would shortly file a memoranda decree to that effect for the record.

President Petrillo's countenance immediately took on the aspect of a bright new moon just after a storm cloud has suddenly lifted. Smiles on the faces of other Federation members mingled in a harmonious color-blend. The court room crowd flowed out into the corridors of the building, where a flashlight barrage was turned on President Petrillo. The finale was a joyous celebration, and in the familiar line of Shakespeare it was unanimously conceded that "All's Well That Ends Well!"

Here, let us reminisce for a few moments.

At least from the lawyers' standpoint the attitude of Thurman Arnold is extremely difficult to understand. He instituted and based his cause of action on the proposition that the mandate of the Dallas Convention was a violation of the Sherman Anti-Trust Law. That statute is fifty-two years old. Much water has rolled over the dam since that enactment. The

evolutionary process of industrial reform has not been stagnant; progress has been made. Organized labor has come into the possession of a new heritage. The Norris-La Guardia Act is a living, breathing, vital grant of power. Its broad and clearly defined provisions hold that labor disputes are not subject to the injunction process. The Federal courts have so held in innumerable instances. For example:

In *United States versus Welton Steel Co.*, 7 Fed. 255, the District Judge for the Delaware District, in discussing the applicability of the Norris-La Guardia Act to an injunction suit brought by the government, stated as follows:

"It is contended that the act is not applicable to a suit wherein the United States is complainant. The act deals with labor disputes. It is immaterial who the complainant may be if a labor dispute is involved and the defendant is a party thereto."

Another strange feature of Arnold's procedure:

He undertook to buttress his position by filing 350 pages of printed affidavits from people connected with radio, broadcasting and recording interests—a procedure which has also been denounced by the Federal courts as an *ex parte* proceeding—depriving counsel for the defense of their rightful privilege of cross-examination—a specimen sample expression which we are moved to interpolate:

The Norris-La Guardia Act in Section 7, provides: "No court of the United States shall have jurisdiction to issue a temporary or permanent injunction in any case involving or growing out of a labor dispute, except after hearing the testimony of witnesses in open court (with opportunity for cross-examination) in support of the allegations of a complaint under oath, and testimony in opposition thereto, if offered, and except after findings of fact."

In face of this clear statement of statutory provision—and any number of judicial affirmances of the soundness thereof—the voluminous affidavit contribution as the only evidence offered constituted a unique gesture in procedural practice and as already shown made no impression on the presiding judge.

Lawyer Arnold says he will appeal. Perhaps he will. We should worry. If the doctrine of *stare decisis* has any virtue left: if in legal parlance and in court room atmosphere the English language means what it says—then there is not and never has been one particle of foundation for this litigation. That Thurman Arnold himself, and his legal cohorts, have had a shadowy suspicion of the truth of this is evidenced by the fact that during the trial delay—brought about at their instance and request—pressure was brought to bear in the United States Senate for hasty legislation to bring about the consummation for which they so devoutly wished.

It is interesting, and a pleasure to report, that the victory in this case was the tenth straight legal triumph scored by Judge Padway against Thurman Arnold. Padway, Friedman and Katz constituted a formidable legal triumvirate; and the A. F. of M. is to be congratulated that their services were available. The brief compiled under their auspices was a model of careful and meritorious preparation. It hit the bull's-eye and scored the victory.

In these hours of pleasant retrospection—there are some matters we cannot overlook. As one who has had a hand in newspaper work since the period of his early teens—we say without hesitation that the American press was in large degree responsible for a discreditable performance. It was active in the role of co-counsel for the plaintiff. Its stories have been colored to the attempted prejudice of the defendants' side. The theory exploited has been—"You are guilty until you prove yourself innocent"—a doctrine inherently and traditionally abhorrent to the American concept. President Petrillo has been the target of a never-ending campaign of denunciation and charges of attempted usurpation of extraordinary power. He has been featured far and wide as a twelfth century "Caesar". To his everlasting credit he has maintained a calm poise, has kept his head and serenely awaited the day when his position, and that of the organization of which he is the official head, would receive judicial vindication. While his venomous critics, maligners and would-be destroyers hoped the day would soon come when they would be able to say:

"O, mighty Caesar! Dost thou lie so low?  
Are all thy conquests, glories, triumphs, spoils,  
Shrunk to this little measure? Fare thee well!"

But O, how completely "hoist with their own petard!"

He whom the ink-slingers of journalistic mendacity delighted in placing in the ancient Caesarian category has lived to

see the day when he could triumphantly say:

"Veni, vidi, vici—I came, I saw, I conquered, not through the usurpation of kingly prerogative, but by virtue of the righteousness of my case, and the principles of justice enunciated by a duly and constitutionally organized American court of justice. With that vindication I am content."

"Steam's Up; We're Going Ahead!"

Such is the keynote to a four-page manifesto issued by Local No. 47, Los Angeles, California. This local with over 7,000 members; with a purchase of \$110,000 worth of War Bonds to its credit; having already donated over \$200,000 worth of music to Victory House—a local civic institution—with dynamic force unabated and enthusiasm still running high—depicts the musician forcibly in the following:

## THE MUSICIAN

is determined and confident, yet understanding and cooperative. He is admired by everyone. He is kindly and sympathetic and peace-loving. He is the American musician.

His hands, trained to the feel of a fine musical instrument, may never have held a gun; his mind, schooled to think in terms of the artistic, may never have solved a military problem; and yet he is the inspiration of millions of fighting men.

His music serves to dramatize American unity and build morale. His playing is heard at civic mass meetings, public concerts, church services, school get-togethers, service clubs, intercommunity rallies and industrial plants. He produces the soul-stirring music of motion pictures. His artistry inspires radio listeners around the world. He plays for soldiers, sailors and marines. He is the champion salesman of war bonds and stamps. His music is helping make the citizens of the United States the most fortunate people in the world, and the United States the greatest nation on earth.

Los Angeles is doing a wonderful job; but she does not stand alone. From all parts of the Federation jurisdiction comes reports of locals doing their level best. Membership ranks are being decimated by army and navy calls; local treasuries are being depleted by the purchase of War Bonds and Stamps. The international crisis with its dire meaning is not minimized. With true American spirit the musicians are doing their best.

Perhaps the government penchant for "freezing" nearly everything is an effort to ward off too mild a winter.

Next month should introduce some very original styles of Christmas cards.

The old version used to read:

"When moons shall wax and wane no more."

Doubtless the revised version for the duration will be:

"When moons shall wane and WAAC no more."

History discloses now and then interesting coincidences. The date of December 7th and Pearl Harbor will ever be associated in the public mind. To the New York section of the musical world the date will henceforth have particular significance. The coming December 7th will mark the centennial anniversary of the first concert of the great Philharmonic Orchestra—given on that date in 1842. It was a concert at which Beethoven's Fifth Symphony, the "Victory" symphony was played. All members of that initial ensemble have passed from the earthly musical stage. The organization has had a notable career. It has passed through many crises; has weathered many a storm. With the advent of radio the organization has come to be more than a New York harmonic wonder. It is a national institution. It is not self-supporting. Its maintenance emanates from music lovers everywhere. Contributions are received—both large and little—from some who have found enrichment in listening to its playing, and who hope for its continuance and permanence. The Philharmonic-Symphony Society, founded in 1842, has headquarters at 113 West 57th Street, New York, N. Y., where the executive secretary, Arthur Judson, holds forth. If ever the nation needed plenty of music and of the finest quality, it is at a time when international war-flames threaten the incineration and ruin of all which civilization has created, and which wounded and dying men are giving their all to preserve. For the Philharmonic-Symphony Orchestra—may the coming season prove to be one of the very best.

So this is Boston! How times have changed! What strange new curly-ques have come to make their appearance in the temple of the Art of Music! The Hub City *Globe* lifts the curtain on what it believes to be the inevitable trend. The most dizzying swing, the hottest jazz, all brands of boiler factory pandemonium will henceforth have place in the musical educational curriculum. No longer shall the academic shades be confined to the somber offerings of Bach, Beethoven and Berlioz. New models have appeared in the terpsichorean realm, and the makers of melody (?) must be trained to meet the new demand. The stately quadrille, the graceful waltz, the schottische, the polka, and the tango, must now give place to new travesties on the poetry of motion—the anthropoid antic, the baboon barca-

role, the bunny hug, the Gargantuan glide, the raccoon reel and the flamingo fling. There must be a catering to the popular demand—even though the glorified idols of past days shall crumble in the dust.

Old Foggy, dry those tears;  
Just try real hard to laugh;  
At last you've reached the pears,  
When wheat must yield to chaff.

May Local No. 9, long the sponsor of high-grade talent and unwavering defender of the finest standards in the realm of musical culture, continue to keep the banners flying.

However, what fine sentiments have in days gone by issued from New England hills and dales, vibrant with a wisdom which does not lose its timely significance. For example this: "I am only one, but I am one. I cannot do much, but I can do something. What I can do I ought to do, and what I ought to do—with God's help—I WILL do."—Edward Everett Hale. This from the cradle-land of American culture.

When tempted to spend foolish money,  
Buy something of which you'll be fond;  
The merrily will be sweet as honey,  
Of the day when you bought that War Bond.

There are some bright spots on the Federation picture. For example by the MILWAUKEE MUSICIAN we note that President V. "Go-Getter" Dahlstrand of Local No. 8 has succeeded in negotiating theatre contracts for the coming season at the Riverside and Empress with raises of \$5.00 per man, per week, at both houses; and radio contract increases amount to 33 per cent at one station, and \$6.20 per man per week at another station. Here's hoping the fog will soon lift—north, east, south and west—for musicians everywhere.

Introducing an old favorite:

"All the world's a stage,  
And all the men and women in it merely players.  
They have their exits and their entrances;  
And one man in his time plays many parts;  
His acts are seven ages."

—AS YOU LIKE IT, Act II, Scene 7.

Right in the midst of the fruit-canning season, Local No. 59 of Kenosha, Wis., issues an edict against "jam" sessions.

We notice in the Toronto (Local No. 149) BULLETIN that there are 192 members of that organization on the active service war list. Three already killed in service; one a prisoner of war, and one reported missing. Canada was in the thick of things in the first World War and her resources are being poured into this one with the same spontaneous determination and zeal. In the same issue President Walter M. Murdoch pays his respects to those who are so glibly upholding the opposition side in the great battle which the A. F. of M. is waging for a square deal for its membership.

Through the medium of George P. Boutwell's Jacksonville, Florida, SEARCHLIGHT, we glean the following musical note:

Again Miami steps out in front with a 150-piece Army Air Band, to be the biggest musical organization east of the Rocky Mountains. A similar unit has been organized on the Pacific coast, where they have the reputation of doing big things in a big way. The mammoth Band will be stationed for the duration at Boca Raton, a suburb of the magic city, "tis said, and will be under the capable direction of Cesar La Monica. Many of our musicians from the top name bands throughout the country are signing up for this musical organization, and it won't be long until we will hear from them and the Southern Florida City with some fine musical programs.

It would be interesting to know more about these up-in-the-air parades. Do they really aviate? Do they hold rehearsals up there? Is there a parachute attached to each instrument? When the sound of music reaches the earth—to many hopeful souls it will doubtless sound as though the very gates of the Celestial City had been thrown open.

The price of Thanksgiving turkeys will doubtless have some bearing in the inflationary trend.

Wonder if Adolph Hitler knows that something like four centuries before his earth-cursing emergence his portrait was outlined in pen and ink sketch by the greatest artist for such purpose that ever lived? Well, here it is:

"A stony adversary; an inhuman wretch; incapable of pity; void and empty from any dream of mercy."  
—MERCHANT OF VENICE, Act IV, Scene 1.

It will be widely and unanimously conceded that no modern ink and pen would be able to do an adequate job.

Immediately after the coming holidays, income taxes will be due. What a thrill!

How big is Thurman Arnold, Pa.  
That some folks call him great?  
He sure makes me think of Louis,  
Who said, "I Am the State!"

When he unfolds himself in court,  
And thus prepares to speak,  
The room becomes extremely still,  
No mouse would dare to squeak.

He brought musicians into court,  
And 'gainst them he did rave;  
Because refusing one and all,  
To longer be a slave.

He said, "I'll show them what I'll do,  
To Padway, Friedman, Katz;  
But when the fight was o'er, the crowd  
Yelled, "Thurman Arnold? Rats!"

# HERE, THERE AND EVERYWHERE

## Major McCool Prisoner of War

LOCAL 149, Toronto, Ontario, Canada, rejoiced recently to learn that the report that its member, Major Brian S. McCool, had been killed in action was an error. Official report has now come to his wife that he is a prisoner of war.

Local 149's monthly bulletin describes McCool as "220 pounds of Canadian soldier, a graduate of Knox College, a member of the Harbord Collegiate faculty for years, a senior officer of the Royal Regiment of Canada, an effective member of the Old Mendelssohn and Bach choirs, and the Knox Church Choir, past president of the Toronto Hockey Association. Ten years ago he received his flying license from the Toronto Flying Club. His exploits are numerous. He has skippered a schooner over the Great Lakes, produced and conducted light opera at Harbord Collegiate, commanded a party which penetrated the hazardous mountains for many miles to rescue a British senior officer and his pilot who were forced down in a barren region of Iceland, spent his first leave on a British destroyer, spent part of a later leave on a bomber, and had the thrill of personally releasing a steel egg over Brest. He took part in more than one British Commando raid before Dieppe."

It was during the raid of August 17th at Dieppe that Brother McCool was taken prisoner. His many friends hope to welcome him home at no distant future date and we join them in this wish.



"LET'S GET TOGETHER"—One of the Scenes from the Patriotic Revue, "Pull Together, Canada", Featured at the 62nd Annual Convention of the American Federation of Labor, Toronto, Canada.

## Sixth Annual Banquet

THE SAYLORS INN, Saylorsburg, Pennsylvania, was the scene of the sixth annual banquet and dance of Local 577, Bangor-Stroudsburg, Pennsylvania, held on October 15th. Eighty members and friends enjoyed the excellent dinner, at which local president Bernard Parsons was toastmaster. Short addresses were given by John Altieri, secretary; Joseph Falcone, vice-president, and members of the executive board. Clair LeBeau of Stroudsburg told of the contribution the musicians are making to the war effort in building morale and entertaining the members of the armed forces. It was also announced that the local is sending suitable gifts to all of its members serving with the armed forces. The program was brought to a close with the singing of "God Bless America".

Charles Knecht and his orchestra, all members of Local 379, Easton, Pennsylvania, played for the dance which followed the banquet.

## Elizabeth Unveils Flag

A SERVICE FLAG commemorating its thirty-one members in the Armed Services was recently unveiled by Local 151, Elizabeth, New Jersey.

Among its members, Local 151 is proud to claim First Lieutenant Fred Wesche of Roselle, cited in frequent press dispatches for his exploits in piloting a bomber in the Pacific.

## HOMER SHAFFER

Homer Shaffer, former officer of Local 141, Kokomo, Indiana, and delegate to the 1938 and 1939 conventions of the American Federation of Musicians, was killed in an accident in that city on Labor Day. He is survived by his widow and five children.

Further details are lacking at this time.

## LIEUT. ROBERT R. BARTON

Lieutenant Robert R. Barton, member of Local 136, Charleston, West Virginia, made the supreme sacrifice in the service of his country when the B-24 army bomber of which he was co-pilot crashed in the desert eight miles southeast of Davis-Monthan air base, near Tucson, Arizona.

Brother Barton was twenty-three years old. He had played the saxophone and clarinet with his high school band until he entered Morris-Harvey College. Early in 1937 he joined Local 136 and played with local bands for several years before going on the road with traveling bands.

He enlisted in the Aviation Service and received his appointment as Aviation Cadet December 12, 1941, just five days after the memorable Japanese attack on Pearl Harbor. For his basic training he was sent to Visalia, California, and won his wings June 23, 1942, at Stockton, California.

## Victory Revue

ONE of the main features of the sixty-second annual convention of the American Federation of Labor which held its session in Toronto, Ontario, Canada, early in October, was the presentation of the patriotic revue, "Pull Together, Canada" on Thursday evening before an enthusiastic audience of 1,200 delegates and officers of local unions, with their wives. This program was given in the Concert Hall of the Royal York Hotel which was convention headquarters.

A TREASURY OF THE WORLD'S FINEST FOLK SONGS. Collected and arranged by Leonhard Deutsch. Explanatory text by Claude Simpson. Lyrics versified by Willard Trask. Illustrated by Emery I. Gondor. 430 pages. Howell, Soskin. \$5.00.

Having required a lifetime in the writing, this volume is worthy of its theme. The musically aware will sense the high praise explicit in this statement. For without folk songs the world would lose its one means of regaining, after war had seared its faiths and hopes, the fresh, childlike delight in sheer beauty. Sophisticated art cannot accomplish this, since, in its ambition to absorb all events of man gone cliffed and complicated, it bars the way back to the world where humanness is still the desideratum. Folk song, on the other hand, dealing only in the stuff of primitive emotions, can always recall the wayward instincts to natural beauty.

That beauty has been Mr. Deutsch's one concern cannot be doubted. "I have sought", he says, "to include only what is musically first rate; I have not tried to exhibit 'characteristic' popular or national songs, nor have I made any effort to run the gamut of subject-matter or musical style of any folk group. My simple criterion is not folkloristic, not chauvinistic—it is purely musical. . . . In this book I have tried to rescue this most living and dynamic form of song from the libraries and archives in which much of it lies buried. I have presented the songs as an entity, a total spectrum made up of colors each pure and splendid in its own right."

Mr. Deutsch's examples include Swedish, Norwegian, Danish, German, Flemish, English, Scottish, Irish, Welsh, French, Italian, Spanish, Catalan, Basque, Finnish, Lettish, Lithuanian, Russian, Ukrainian, Polish, Wendish, Yiddish, Bohemian, Moravian, Slovakian, Hungarian, Rumanian and American folk songs. There are also songs from Bosnia, Serbia, Montenegro, Bulgaria, Macedonia and Greece.

In his search for the beautiful, Mr. Deutsch has included many songs rarely encountered and with unerring taste has set them down as nearly like the originals as possible, neither "retouching" the melodic line nor embellishing the piano accompaniment. The English transla-

tions of the verses, by paralleling the racy peasant idiom and holding to its frank outspokenness, retain the flavor of the original.

It is a flavor that our tongues, parched with the hot breath of war, accept thirstily. Treating of rituals of marriage and death, the annual and seasonal festivals, of satire and jest, of work in the fields and at the spinning wheel, of love, joys and griefs, it is a saner, truer world than we have this long time seen—revealed either in newspaper or novel. It is the world, we venture to say, which will again spread before our eyes, calm and verdant—each small country enjoying its own quaint customs, each individual supreme in the conviction of his personal freedom—when the last clouds of battle roll away and the last bellowing echo of the warlords is less than a whisper in the grass.

CROSS-NOTE PUZZLES FOR ALL MUSIC LOVERS, by Charles M. D'Aleo. 36 pages. Numerous notational examples. Published by the author. \$1.00.

Ever since the monk, Guido d'Arezzo (ca. 990), tentatively drew lines on a page to represent intervals, notation has become as exact a representation of musical sounds as written words are of speech. However, mastering the former offers as much difficulty to the tyro as does the latter and there are few teachers who find means of making the process less than arduous. Not so the author of this booklet. For he has the unusual gift of being able to stand where the pupil stands, with a mind washed clear of later intricacies that can so easily make the task seem insurmountable, and go step by step, tracing the way of staff, space, line, note, signature, time, dot, measure, beat and accidental by stages so gradual that the learner is scarcely aware of the towering cliff he is climbing. It is all done in a good-humored, zestful manner, with tricks to test the pupil's attention and progress: the "cross-word puzzles", the pertinent quiz, the sentences whose lacking words are supplied by spelling out notes on the staff. It is, in short, a way of making the first few hard months of confusion ("Is music sound or sight?") clearer and to hasten the day when the printed notational pages will assume their rightful place as helpmates of the played melody.

## Music in Mexico

By OTTO MAYER-SERRA

(Reprinted from THE ROTARIAN)

"MEXICAN MUSIC—well, at first I didn't like it, but now it's got me!"

It was an American businessman who made that remark—a remark as broad as the world. For, while Mexican painting has long had world-wide acclaim, only within recent years has Mexican music been popular beyond its native border. Perhaps it was because the music lacked the impact of such colorful personalities as Diego Rivera and Clemente Orozco. Whatever the reason, it no longer exists. Today the world is tapping its toe to rhythms as native to Mexico as Mount Popocatepetl.

It is strange that these popular melodies followed, rather than led, the world-wide acclaim of "great" music. Today the strains of *Frenesi* and *Perfidia*, by Alberto Dominguez, of *Maria Elena*, by L. Barcelata, the weekly "bits" of Agustin Lara have been accepted after the great orchestras have added the works of Chavez, Revueltas, and their fellows to the classic repertoire.

To understand the growth of Mexican music needs a word of history. Until 1519 the country had an Indian civilization; from 1519 to 1820 came the Conquest and colonization; from 1820 to 1910 Mexico was being formed. A seething mass of indigenous culture was brewing under a thin crust of European veneer. How thin that was can be realized from the fact that of Mexico's twenty million people, only 10 per cent are pure European, 30 per cent are Indian, and the remaining 60 per cent are mestizo—mixed Indian and European.

In 1910 came the political revolt of mestizo Mexico against the dominance of Porfirio Diaz, and with it came a revolt against superimposed culture. Native arts in all fields began their often-spectacular rise.

Musically, the four centuries of European dominance had left their mark. The well known *jarabe*, in which the *senorita* weaves a picturesque dance about the rim of her partner's sombrero, is a Mexican

version of a dance imported from Old Spain generations ago. The tropically languid *sandunga*, especially beloved in the Tehuantepec Isthmus, preserved the grace of Spanish elegance blended with the gaiety of Viennese waltzes. Africa—via Cuba—has left its stamp on the *havanango*, which has been exported from Vera Cruz to all parts of the world.

## Villagers' Songs

But it is motifs native to Mexico that vitalize Mexican music today. While ruling classes listened in city salons and ballrooms to imported strains, back in the mountain villages or on sultry plantations Mexican folk continued to express themselves in their own songs and often with instruments of their own devising. Native minnesingers and troubadours went from village to village strumming guitars and singing *corridos*—epics celebrating ordinary events or dramatic episodes of the Revolution.

European influences touched the hinterland but lightly. There tribes carried on their pre-Conquest culture. Native melodies, often of an exquisite, expressive purity, survive in the rhythms both monotonous and exciting of the *huehuelti* and the *teponaztli*. And the son, a tune of the Tarascan Indians of Mexico's deep interior, is perpetuated in music of the *marachi* orchestras, which you are as apt to hear today in New York City or Sydney as in Mexico City.

It is strange that this treasure house of folk music was overlooked for so long. Such music as Mexico gave to the world, prior to 1910, was dressed up in classic salon style and bedecked with foreign titles. The *Vals Poetique*, of Villanueva, and the *Vals Caprice*, of Castro, are examples, and though the salon piece *Sobre las Olas* often retained Juventino Rosas' Spanish title, it is undeniably a work that might have been written by any national or even a man without a country!

## Themes from the Home Soil

But with Manuel M. Ponce, a change began. On his return from study in Europe, Ponce turned to Mexican melodies for themes in his works. Though these were denatured to fit into harmonic and melodic patterns of Old World salon music—exactly as Granados and Albeniz made the first steps with truly Spanish music—the first Mexican music had been written.

To make the next step toward a national

—Chauncey A. Weaver.

music was the work of Ponce's disciple, Carlos Chávez, undoubtedly the strongest personality in the Mexican musical scene.

Chávez followed his schooling under Ponce and Pedro Ogazon with a term in Europe, but from the first his rhythms and melodies were those of Mexico. A man of wide culture and unusual self-discipline, he has done a prodigious amount of work, for he founded the Mexican National Symphony Orchestra, headed the National Conservatory, wrote widely, and still had time and energy to lead, as guest conductor, the Philharmonic Orchestra of New York, the Philadelphia Symphony Orchestra, and to take Arturo Toscanini's place as first guest conductor of the National Broadcasting Company Symphony Orchestra.

Chávez has full control of the modern technical advances in composition, but he has set himself the goal of reconstructing, in all its purity, the pre-Conquest Indian music. But in attempting to translate this to the modern musical idiom without the reality of Mexico of today, he has robbed his music of much of its potential vitality.

Silvestre Revueltas, whose tragic death in October, 1940, robbed music of Mexico's most promising composer, struck out on wholly different lines. His schooling was in the United States, but he wrote his first works in an imitation of Chávez' style—the twisting of folk melody, the harsh, implacable hammering of the accompaniment that are so peculiar to Chávez.

#### Market Place Motifs

But once past this trial period, Revueltas struck out for himself. Coming from the North of Mexico, he was steeped in the music of the people—the mestizos, who make up 60 per cent of Mexico. He turned to the music of the markets, the inns, the taverns, and all the places where men and women gathered. From the *corridos*, the authentic minstrelsy of today, and the songs and dances of Mexicans, he drew his themes—never using them as they are, but reconstructing his own melodies with an unmistakable mark of being truly Mexican.

Following his path, Candelario Huizar is now using the music of his native State, Zacatecas, for his inspiration, and the *son* and *marachi* are being plundered by José Rolón and Blas Galindo for their Mexican music.

An interesting character is this Blas Galindo! A pure-blooded Indian, he spent his early years as a member of a half-revolutionary, half-bandit band of his native state, Jalisco. But one day he turned up in Mexico City in serape and *huaraches* and asked Chávez to be admitted to the Conservatory. Once he had persuaded the incredulous director of his sincerity, Galindo soon astounded his instructors with his talent. To eat, Galindo sold neckties in the market place. To sleep, he found space on the plaza pavement. Today his compositions have been performed and recorded by leading American orchestras. For him, composition is not enough—he is working to bring music to the workers and slum dwellers of Mexico City.

Thus, from the music of Mexico's people, from the old and the new, from the Indian and the mestizo, comes music made in Mexico. Only a brief quarter century ago it came into being. Today it is Mexico's gift to the world.

## RIGHTS OF LOCALS IN RAISING WAGES

(Continued from Page One)

are not required to be approved by the Board if they were put into effect before October 3rd. If such wage increases, however, are not to be put into effect until after October 3rd, the approval of the Board is required.

Director Byrnes has announced that increases in wages or salaries of \$5,000 or less are within the jurisdiction of the War Labor Board, and wage increases agreed upon must be submitted to this Board for approval. If the wages or salaries are in excess of \$5,000, the Treasury Department has jurisdiction and it must approve the same.

There are exceptions to the foregoing such as increases as the result of individual promotions or reclassifications, increases made to conform to existing wage rate ranges, increases as the result of existing and established plans based upon length of service, increases connected with piece work and incentive plans; also apprentice systems, etc.

One word of caution is necessary: Now orders interpreting the law and Presidential order of October 3rd are being handed down almost daily. If a situation arises which is not covered by the foregoing explanation the Local should be advised to submit the matter to you for an appropriate opinion.

Respectfully submitted,

JOSEPH A. PADWAY, Counsel,  
American Federation of Musicians.

## Judge Barnes Decides the A. F. of M. Is in the Right

(Continued from Page One)

directed against President Petrillo personally and gave it widespread circulation.

While this malicious campaign was in progress, Mr. Thurman Arnold, head of the Anti-Trust Division, was induced to commence a suit against the American Federation of Musicians and its officers for an injunction on allegations that the Federation was guilty of violating the anti-trust laws. The usual course for lawyers is to institute a suit, and then comment upon it if any comment be necessary. In this instance, however, Mr. Arnold sought first to build up public favor for his suit by accusing the Federation and its officers of gross violations of the anti-trust laws, and by declarations that he was going to stop such alleged violations by obtaining a drastic injunction which, if violated, would put the officers of the Federation in jail.

After a period of such publicity, the suit was filed. Mr. Arnold chose his own forum for the suit, that is, Chicago, Illinois. He could have brought the suit in New York or other places, but it was he who chose Chicago. He set the hearing on the petition for a preliminary injunction before Judge Igoe of the United States District Court and made it returnable within five days. Then he changed his mind and asked that the motion for temporary injunction be postponed five weeks. This postponement caused the motion to be assigned to the trial judge of the case, Judge Barnes. In the meantime, Mr. Henry Friedman, Mr. Dave Katz and I, as counsel for the American Federation of Musicians, opposed this request for delay. We were prepared to proceed with the argument before Judge Igoe or any other judge. We promptly filed counter-motions for dismissal of the suit, and we appeared in open court and requested a prompt hearing on our motions. However, the matter was set before Judge Barnes for October 12th.

Mr. Arnold himself argued the case. He has rarely appeared personally to argue an anti-trust case before a district court, thus indicating the extreme importance he attached to this litigation.

After one hour of argument, the Court stated from the bench that he had read the briefs submitted by all counsel over the week-end and that he had thoroughly familiarized himself with the facts and the law applicable to the case. He stated that there was nothing in Mr. Arnold's argument that caused him to change the opinion he formed after reading and studying the briefs. At the conclusion of Mr. Arnold's argument, in an immediate, direct and terse statement, Judge Barnes announced that "the motion for a temporary injunction is denied", and that "the motion of counsel for the American Federation of Musicians to dismiss the suit on the merits is granted".

Let us proceed now to make a more detailed examination of the basic issues involved in this important suit, so that we can better understand the significance of Judge Barnes' decision as it affects the Federation and all organized labor. Mr. Arnold premised his suit on certain economic theories. These he expounded before the Senate sub-committee hearing testimony on the resolution to investigate the so-called "recording ban". In thirty years' practice of the law, and with some experience in anti-trust litigation, and having taught the subject for some years, I have never heard such an amazing exposition of the anti-trust laws and what constitutes a violation of them as was made by Mr. Arnold.

He reiterated his former contentions that it was criminal for unions to:

1. Combine to prevent the use of cheaper materials;
2. Combine to compel the hiring of unnecessary labor;
3. Combine to destroy established bargaining agencies;
4. Engage in jurisdictional disputes.

The United States Supreme Court had already rejected all of these contentions of the Anti-Trust Division.

In a series of cases the Supreme Court made it definite and clear that labor unions and their members were exempt from any prosecution under the anti-trust laws for any acts whatsoever, providing they did not combine with "non-labor" monopoly groups. In other words, what the Supreme Court said was this—that in order to indict a labor union or obtain an injunction against it, it was necessary to prove that the union was conspiring with employers.

In most of the cases brought by Mr. Arnold it was clear from the face of the indictment that there was no basis for contending that the union had conspired with employers to violate the anti-trust laws. A number of courts dismissed the indictments on motions before trial; in others he was defeated before a court and jury. But Mr. Arnold saw in the musi-

cians' controversy an opportunity again to harass labor unions, and to attempt through the processes of a civil suit for an injunction to present his rejected theories to another court. His statement before the Committee on Interstate Commerce indicates clearly that the attack is not upon the American Federation of Musicians alone, but upon all organized labor.

In enumerating the questions which he wanted the Court to decide, Mr. Arnold asks:

1. May a union use organized coercion to compel its own employer to maintain obsolete or inefficient methods and to refuse to introduce new mechanical improvements in order to compel the hiring of unnecessary labor?
2. May a labor union use organized coercion to destroy an independent business not directly employing members of the union, because it has introduced labor-saving devices or improved mechanical methods which cut down the general demand for labor in that area?
3. May a labor union use organized coercion to prevent voluntary groups (such as the Interlochen group) who do not seek employment from rendering services without pay?

He then goes on to say:

"All of these questions of law are raised by the activities of the American Federation of Musicians in the pending suit in Chicago. In the first place the Musicians' Union is attempting to coerce their immediate employers to use unnecessary and useless labor."

Mr. Arnold decides for himself that it is a crime for a union to endeavor to compel employers to use what he terms "unnecessary and useless labor". He then makes the astounding assertion that this effort on the part of the Musicians' Union "has nothing to do with wages, hours, health, safety, the right of collective bargaining". He also says:

"... We regard a handicap on industrial progress by preventing the use of improved mechanical equipment in an industry an attack upon industrial freedom."

Thus, Mr. Arnold has become the champion of technological unemployment.

In discussing the background of this controversy, Mr. Arnold says this:

"The objective of the American Federation of Musicians is to create more work for its members in an industry where mechanical improvements have made the hiring of 'live' talent partially unnecessary. It is the Department's contention that such a 'made-work' program places an unjust economic burden upon those making use of mechanical improvements."

Further, Mr. Arnold stated to the Committee:

"It is the Department's position that the ruling of the American Federation of Musicians, if carried into effect, will adversely affect the following classes of business:"

He lists a number of them, among which are:

- (a) Advertising agencies using musical transcriptions for their clients.
- (b) Electrical transcription manufacturers.
- (c) The radio networks and large radio stations which depend upon electrical transcriptions for a substantial portion of both commercial and sustaining network programs.

He then adds another reason for bringing the suit, and that is that the American Federation of Musicians insists upon "eliminating all live musical talent over the air except those of American Federation of Musicians members."

You will observe, then, Mr. Arnold's major premises:

1. That it is unlawful to object to the use of mechanical devices even though the use of such devices render thousands of persons unemployed.
2. That it is illegal for workers to refuse to make devices, even though these devices will destroy them, because it will adversely affect business, such as advertising agencies, electrical transcription manufacturers, and radio stations and radio networks.
3. That it is illegal to demand maintenance of a closed shop whereby employers must use only members of the American Federation of Musicians.

In all of Mr. Arnold's attacks upon organized labor he has never launched one so wide-spread and so definitely and completely destructive of organized labor as in his attempt to destroy the American Federation of Musicians. Not only does Mr. Arnold condemn the Union for efforts to protect itself, but he advocates that the mechanical machine must be permitted to thrive, flourish and increase, because to throw obstacles in the path of the machine will affect the profits of record makers, electrical transcription manufacturers, advertising agencies and broadcasting companies. Mr. Arnold thus becomes the champion of big business. Here is the most dramatic demonstration I have come in contact with in many years, of a plea for the sanctifying of property rights over human rights. This exaltation of property rights over human rights is further

emphasized by Mr. Arnold in the brief which he filed, wherein he said:

"In summary, we submit that the phrase 'terms or conditions of employment' assumes that there is a master who directs the work and a servant who obeys those directions. The function of the master is to determine what work he wants done, what machines he will use, what goods or services he will furnish, and the customers to whom he will sell those goods and services. Insofar as the servant demands the power to determine any of these questions he is no longer a servant. He has become the master. He is an entrepreneur in business. A union cannot, under the pretext of improving terms or conditions of employment, use organized coercion to destroy the right of the employer to conduct his business in an efficient way and to use his best judgment as to the goods he will sell, the customers to whom he will sell them, and his relationship with other independent organizations. The demands in the instant case destroy the employer's right to use inventions and compel him to hire labor to do work he does not want done. If they are legitimate, the line between management and service is completely obliterated. In effect, the labor union is given the right to appropriate any business it is strong enough to take. Judicial approval of organized labor's interference with management for the purpose of holding back the mechanical development of an industry would be, in effect, a denial of the freedom to produce. Other than that there is no justification for destroying the earning capacity of independent enterprises. It takes away from the employer not only his power to direct his business, but also destroys the business itself. The employee who obtains such broad powers is no longer an employee in any real sense of the word. Demands for such power, therefore, cannot be included in any rational definition of 'terms or conditions of employment.'"

And underlying this whole problem is the unique situation which I have briefly alluded to, and that is that in this instance the musician makes the instrument which destroys him. In other words, Mr. Arnold wants to force him to erect the gallows on which he is to be hanged.

The effort of Mr. Arnold to "blow up" the Interlochen, Michigan, Student Orchestra situation beyond all reasonable proportions deserves special mention. It is clear that unions have the right to oppose the unregulated competition of students who are willing to work without compensation. Judge Barnes made this crystal clear. He directly approved President Petrillo's action and pointed to the vital economic necessity of that action for the very preservation of paid labor or the right to earn a living from one's skills and abilities, when he put the following pointed and unanswerable question to Mr. Arnold in the course of the latter's argument:

"Now, suppose some grade school here in Chicago should be training bricklayers or carpenters. It might be very advantageous to the high schools or to the trade schools to send those students out to work on buildings in Chicago. Do you think the carpenters' union or a bricklayers' union would permit that, and if they sought to prevent it the Court would stop them?"

President Petrillo caused the Interlochen broadcast to be cancelled for good and substantial reasons. He recognized that, unless reasonably checked, the Interlochen situation would be greatly exploited and union musicians throughout the country would find themselves displaced by amateur students.

Accordingly, in 1941, it was agreed between President Petrillo and N. B. C., that the Interlochen broadcast would not be scheduled for this year before some satisfactory arrangements had been reached between the Union and the N. B. C. regarding broadcasts of this band. However, the broadcast was scheduled without President Petrillo even being informed about it. It is plain that if such practice were left unchallenged by President Petrillo, union members would have been displaced in great numbers by amateur bands throughout the country. Thus the action of President Petrillo, and the clear-cut pronouncement of the legality of that action by Judge Barnes, is in itself a most important accomplishment.

Yet the press, certain "stooges" for the broadcasting companies, singled out the Interlochen situation for a vicious attack against President Petrillo. There was much noisy howling, crying and gnashing of teeth because these students were not permitted to broadcast. All conveniently disregarded the basic trade union issue involved.

From all of the foregoing, it will be observed that Mr. Arnold went beyond the issues posed by President Petrillo's order relating to the making of records and transcriptions. He injected into the government's suit for an injunction his theories respecting employment of stand-by musicians. He embraced within his plea for an injunction the ban on amateur performances, by specifically pleading the Interlochen situation. He also condemned the closed-shop contract. In other words, what Mr. Arnold attempted to do was to prohibit the American Federation of Musicians not only from refusing to work on records, but from demanding employment for its members, and from limiting the use of amateur performances, and from demanding closed-shop contracts. I repeat, that this was the most complete and

drastic onslaught upon the fundamental principles of organized labor ever made by any public official in the history of the United States.

In opposition to Mr. Arnold's pleas, we submitted the following basic contentions for consideration by the court:

1. That the order of President Petrillo to members of the American Federation of Musicians to cease work in the making of records was nothing more or less than an exercise of the right to strike. (A strike is the concerted action of employees in quitting their employment over grievances with their employers.) That is all that the order embraced.
2. An injunction against striking would impose upon the musicians the obligation to work against their will. This is slavery or involuntary servitude and is prohibited by the United States Constitution.
3. To prohibit a demand for additional employment for members of the American Federation of Musicians would defeat the well-established public policy of the nation to prevent unemployment, as evidenced by the N. J. R. A. and the Wage and Hour Law. The Wage and Hour Law was specifically passed to spread employment and to accomplish this objective employers are penalized for overtime work.
4. To prohibit demands that all musicians employed in rendering music for a particular employer shall be American Federation of Musicians members would outlaw the closed shop. This is contrary to the public policy pronounced in the Wagner Act and violates the Federal Constitution.
5. To prohibit the American Federation of Musicians from issuing an order that our musicians shall not work for employers who use amateur performers would encourage the use of free labor in competition with paid labor. Public policy has always encouraged paid labor as against free or even prison labor.

In addition to the foregoing contentions, we presented to the Court certain fundamental legal issues, and one of the most important of these was the application of the Norris-LaGuardia Act.

In the early years of employer and employee controversies, the employers were able to obtain injunctions against many of the activities which Mr. Arnold now sought to outlaw; in fact, many of the injunctions against labor were based on alleged violations of the Sherman Anti-Trust Law. As a result of these many injunctions, organized labor demanded that Congress prohibit federal courts from issuing these drastic injunctions curtailing the rights of labor. Thus, in 1932 Congress passed what is now known as the Norris-LaGuardia Act. This Act limited the jurisdiction of federal judges to issue injunctions in "labor disputes". It was my privilege to have testified before Congress when this law was being considered in 1929, 1930 and 1931. Also, in my capacity as general counsel for the Wisconsin State Federation of Labor, I drafted the Wisconsin Norris-LaGuardia Act, and it was passed prior to the federal enactment. I was, therefore, familiar with its provisions and the underlying reasons for it. Mr. Arnold, in presenting his suit, totally disregarded the Norris-LaGuardia Act. On the contrary, he endeavored to so frame his suit as to escape its provisions. A fundamental concept inherent in the Norris-LaGuardia Act is that no injunction shall be issued by any Federal Court when a controversy between employers and employees and their organizations involves a "labor dispute". Thus, the first legal issue which had to be determined in this case was whether the American Federation of Musicians in its controversy with the employers engaged in this industry constituted a labor dispute. If it did, then the Court was prohibited from issuing an injunction in this case; if it did not, not only could the injunction be issued, but a basis for a criminal prosecution for violation of the Sherman Anti-Trust laws would have been established.

It was for this reason that Mr. Arnold brought into the case not only the issue pertaining to the recording ban, but all the other issues, such as the closed shop, the cancellation of the Interlochen broadcast, the refusal to filter music to a member of a network with which a controversy existed. He hoped that at least one of these issues would not be held to be a "labor dispute". We were, therefore, put to the task of convincing the Court that each and every issue and each and every activity about which Mr. Arnold complained came within the category of a "labor dispute", and thus was not subject to an injunction. We were successful in our efforts. The Judge was rather complimentary in asserting that upon a study of our briefs he was convinced that our contentions on every issue in the case were correct, and that each activity involved a "labor dispute" within the definitions of the Norris-LaGuardia Act and the adjudicated cases construing it. It was a source of personal gratification that several of the cases relied upon by the Court were cases which I had previously tried and argued in the Supreme Court of the United States.

An uninformed judge might not have accepted the arguments which we pre-

sented. A weak judge may have gotten "out from under" by accepting the plea of Mr. Arnold and the similar plea of the National Broadcasting Association which filed a brief as friend of the court—that until the case is reached for trial the judge should issue the injunction so as to maintain the status quo. I say a weak judge, or one who was not a good lawyer may have yielded to that plea. But, to use a phrase of President Petrillo, "Judge Barnes stood like the Rock of Gibraltar" against any sentimental or fantastic pleas of Mr. Arnold.

As Mr. Arnold emphasized each of his contentions, the Judge met them with unanswerable logic which served to emphasize the fallacy and absurdity of the Government's case. He stated that he saw no reason for oral argument by counsel for the Federation; that the opinion he had formed upon reading the briefs was not shaken the least bit by Mr. Arnold's arguments, and, as stated above, he granted our motion to dismiss the case on its merits.

It may be well to set forth an excerpt or two from the Judge's formal opinion which he filed two days after the hearing in court. Judge Barnes said:

"In their argument in support of their motion to dismiss the defendants say that the complaint merely alleges an agreement by members of a labor organization peacefully to refuse to work for employers in an effort to obtain, extend and preserve employment opportunities and that, accordingly, the Norris-LaGuardia Act precludes the court from granting the relief sought, and that this is true even though it be assumed that a violation of the Sherman Anti-Trust Act has been alleged. In support of this contention, the defendants cite a large number of cases.

"In their argument, the defendants further say that no violation of the Sherman Act is alleged because there is no allegation that defendants are engaged in a business enterprise or are competing commercially in the sale of products and are seeking, on behalf of themselves or as agents for others, to suppress such competition so as to control price or discriminate between would-be purchasers or otherwise deprive the public of the benefits of free competition.

"The defendants further say that in any event the acts complained of come under the conduct enumerated under Section 20 of the Clayton Act and as such do not violate any law of the United States.

"This case unquestionably involves or grows out of a dispute. The parties to the dispute are, on the one hand, the defendant American Federation of Musicians and its members, who, as employees, make music for hire, and, on the other hand, manufacturers of phonograph records and electrical transcriptions and radio broadcasting companies, who, as employers, employ musicians to make music. The subject of the dispute is, generally speaking, the question as to whether the members of the union shall be employed to make all the music that is to be made or shall be employed to make only a part of it, the remainder being made by means of phonograph records and electrical transcriptions and by amateur musicians. The union and its members contend that the members of the union should have the exclusive right to make music, while the phonograph record and electrical transcription manufacturers and broadcasting companies contend for the opportunity to have music made by means of phonograph records and electrical transcriptions and by amateurs.

"The Norris-LaGuardia Act (47 Stat. 70, C. 90, Sec. 13 (c)) provides 'The term "labor dispute" includes any controversy concerning terms or conditions of employment, etc. The Government says that the activities complained of in the case at bar do not involve terms or conditions of employment' and that, accordingly, the Norris-LaGuardia Act is not applicable. It has been observed that the union and its members here contend, in a sense, for a 'closed shop' so far as phonograph records, electrical transcriptions and amateur musicians are concerned. The question then is, Is this contention one in respect of a 'term or condition of employment'? Congress itself answered this question quite definitely in the National Labor Relations Act (49 Stat. 449, c. 372, Sec. 8(3)) when it said: 'Nothing in sections 1 to 16 of this title, or in any other statute of the United States, shall preclude an employer from making an agreement with a labor organization' . . . 'to require as a condition of employment membership therein'. (Italics supplied.) Here Congress itself speaks of an agreement for a closed shop as a 'condition of employment'.

"The Court is satisfied that the union and its members and the employers of the latter are disputing in respect of a 'condition of employment' and that, accordingly, the dispute involved in this case is a 'labor dispute' within the meaning of the Norris-LaGuardia Act.

"In view of the foregoing provisions, jurisdiction does not exist to grant any of the injunctive relief here sought.

"The Court is further of the opinion that the acts complained of are of the kind specified in the second paragraph of Section 20 of the Clayton Act.

"Accordingly, the acts complained of may not be considered or held to be violations of any law of the United States.

"The third contention of the Government deserves only a word. Here the employees seek only a contract with their employers for a 'closed shop' (in a sense large enough to include a shop which excludes not only non-union workers but also machines) and they seek this contract primarily for their benefit and not for the benefit of a non-labor group.

In the Court's opinion *U. S. v. Brims*, 272 U. S. 549, and like cases, are not pertinent here.

"The defendants' motion to dismiss should be granted."

If I were asked to state in one short sentence what is the outstanding point in Judge Barnes' decision, in fact, a sentence which summarizes all the points in the decision, I would say it is, *The right to strike remains inviolate.*

The Court held:

The American Federation of Musicians had the right—and it was legal for it—to issue the so-called "recording ban".

The American Federation of Musicians had the right—and it was legal for it—to object to machines displacing the work of live musicians.

The American Federation of Musicians had the right—and it was legal for it—to demand that more of its members be employed in any establishment where, in its opinion, a sufficient number were not employed.

The American Federation of Musicians had the right—and it was legal for it—to require that its musicians abstain from working in competition with free music.

The American Federation of Musicians had the right—and it was legal for it—

## MATTER FOR PRIDE

Pride in our organization and its members who have contributed so faithfully and generously to the war effort through cooperation in the Savings Program, and deep gratification that we have been so signally honored, were but natural reactions on receiving the following letter:

TREASURY DEPARTMENT  
Washington

October, 1942.

Defense Savings Staff.

Dear Sir and Brother:

We take pleasure in enclosing a certificate of honor awarded to your publication for outstanding service on behalf of the War Savings Program. We are confident that the fine support which you have given to the voluntary War Bond campaign will continue so that we may achieve the nation-wide goal of "10% of the national income in War Bonds."

Sincerely and fraternally yours,

(Signed) HERMAN WOLF,  
Chief, Labor Press Section,  
War Savings Staff.

The certificate itself, which is reproduced herewith, will remain a treasured possession of the INTERNATIONAL MUSICIAN. We are sure that, inspired by such recognition, members of the American Federation of Musicians will redouble their efforts to reach and even exceed the goal of "10 per cent of the income in War Bonds".

## UNITED STATES TREASURY DEPARTMENT



*For distinguished services rendered in behalf of the National War Savings Program this citation is awarded to*

**International Musician**

*Given under my hand and seal on*

**Labor Day 1942**

[SEAL]

*Henry Morgenthau Jr.*

Secretary of the Treasury

to demand that the competition of the Interlochen group be eliminated.

The American Federation of Musicians had the right—and it was legal for it—to refuse to permit its members to furnish music for a network which, in turn, furnished music to a station with which the Federation had a controversy over wages, hours or working conditions.

After Judge Barnes announced his decision, I addressed the Court as follows:

"This case has never involved a war controversy at all, and yet both in the brief, in the pleadings and in the statements here in open court by Mr. Arnold this morning there seems to be some imputation of a lack of patriotism and synchronization on the part of the American Federation of Musicians with the war effort.

"I merely want to state, if the Court please, that there has been no organization in the country, be it labor organization or otherwise, that has been as willing as this organization to work with the President of the United States, with the army and the navy and military forces, that has shown a greater patriotism, has contributed any greater amount of time and money than has the American Federation of Musicians. We stand on that policy.

"It was announced by President Petrillo of the organization, and we will adhere to it as long as the American Federation of Musicians is in existence."

Thus ends the first round, but the most decisive one, of one of the greatest labor cases in history. President Petrillo has led the American Federation of Musicians to a signal triumph, a triumph in which all organized labor shares. This was no ordinary litigated case. The power of huge corporate wealth, political influence and a biased press was utilized to their fullest capacity to defeat a just cause. The President of a great international union was maligned, slandered, libeled, caricatured and held up to public scorn, and the only reason for it was that he was upholding the fundamental rights of labor as guaranteed by the Constitution.

It will redound to the everlasting benefit of organized labor that President Petrillo remained steadfast in his espousal of right and justice.

No doubt, Mr. Arnold will appeal to the United States Circuit Court of Appeals and then to the Supreme Court of the United States. We are confident that Judge Barnes will be sustained.

## Last Word on Lyres

By CHARLES WILLIAM McMILLIN

Contrary to what you might have deduced from your history books, Sparta, the ancient city of tough guys, occasionally frolicked and went in for more gentle things than weapons of warfare. One of these things was music.

One of their chief forms of diversion was the lyre (spelled with an "yre") and the lyre was held in high esteem; as you will soon see if you follow this. One day a fellow named Timotheus blew into town. Now this Timotheus was a musician, and, as you have probably guessed, his instrument was a lyre. He got top billing and was in constant demand; even the boys in the back room said he was tops. Things rocked along for some time, with Timotheus getting more popular every day. Then he stuck his neck out. He decided the lyre could do with a little improvement. Poor Tim!

His press agent got busy and arranged a concert, with, of course, passes given to the influential critics.

The morning after the concert he was eagerly awaiting the judgment of these "passees"—and he was handed this:

"Whereas, Timotheus, the musician, coming to our city, has deformed the majesty of our ancient music, and despoiling the lyre of seven strings, has by the introduction of a multiplicity of notes corrupted the ears of our youth, and by the number of his strings, and the strangeness of his melody, has given to our music an effeminate and artificial dress, instead of the plain and orderly one in which it has hitherto appeared. . . . The Kings and the Ephori have therefore resolved to pass censure upon Timotheus for these things, and further to oblige him to cut off all the superfluous strings of his eleven, and to banish him from our dominion that men may be warned for the future not to introduce into Sparta any unbecoming customs." (*Athenaeus, lib. iv.*)

They'd take your cold steel and grin about it. But hands off their lyres!

# MUSIC AND MAGIC

By ALFRED GLENN

A flute made from a human leg-bone may be a poor tool for shaping a mood or framing a fancy, but the Ruthenian robber, setting forth to rifle a chest of jewels, finds it invaluable. For he firmly believes that, if he but circle the house in which the treasure lies, sounding a soft tune on this flute, the people within will immediately fall into a slumber so sound that he may enter and loot their coffers unhindered. The explanation appears simple to him: since the flute was made from the materials of death, it can produce the effect of death.

When the sorceress in Verdi's "The Masked Ball" imparts the information to Amelia that she may kill her unholy love for Richard only by drinking a potion brewed from an herb gathered in the "dead" of night near a "gallows", she is basing her magic on exactly the same supposition—namely that that which is near to or similar to another thing partakes of that other thing's qualities. And the following guidance, given by the Galelareese to discouraged lute players, falls within the scope of this ruling: "When you are playing the one-stringed lute and your fingers are stiff, the thing to do is to catch some long-legged spiders and roast them and then rub your fingers with the ashes; this will make your fingers as lithe and nimble as the spiders' legs" (Fraser, "The Golden Bough"). Many country fiddlers of America are at one with the Galelareese, making this belief their reason for slipping snake rattles into the f-holes of their violins, assuming that the tones thereby will be made as smooth and gliding as the snakes who carried the rattles.

## Souls Astray

Another circumstance which magic and music counteract is that of the tendency of souls to wander away from their bodies. In Uea, of the Loyalty Islands, when a person lies sick abed, it is a sign that the dead are wheeling his soul away. So the villagers know where to go to coax it home. They travel—men, women and children—to the edge of the village and enter the cemetery. Here the men pluck at their lutes and the women whistle to lure the soul back from death. They continue their music, moving toward the gateway and then out along the road, shoving the soul lightly along before them with open palms. On they go until they reach the house where the body lies waiting. Once they have it safely indoors they suddenly change their tactics, demanding loudly that it enter its body. If the music has been enticing enough and their command sufficiently imperative, the soul returns to its earthly self and the sick one recovers.

To the disembodiment propensities of souls many an opera can testify. In Mozart's "Don Giovanni", the dead Commandatore, in the form of a statue, comes to the home of his victim, Giovanni, whose soul he claims for death by a stony hand-clasp. Faust barter off his soul to the devil in return for youth; Max in "Der Freischütz" traffics with the Demon Hunter, receiving, in trade for his soul, seven magic bullets. Later, complications arise when Max aims one of these magic bullets at the white dove to which Agatha has thoughtlessly transferred her own soul.

Of definite value magically is the song sung in Springtime by the folk of Bohemia. Across the meadows it drifts as the peasants carry a straw effigy representing winter out of the village. At one time sung actually to effect the death of Winter (embodied in a human representative) it now is a gentle ceremony accompanied by the song:

*Noie early we Death out of the village,  
The new Summer into the village,  
Welcome, dear Summer,  
Green little corn.*

Still singing the song the peasants build a fire on which they burn the effigy of Winter. There is a reminiscent note of this belief in the opera, "Snegurochka", in which the "snow maiden" dies because her heart melts in love.

So important was music considered in these rites that, in Phrygia, in the Springtime festival in honor of Attis (god of vegetation and young life), the novice became a partaker of the mysteries by eating from a drum and drinking from a cymbal.

## Summer's Slaying

Summer, as well as Winter, was personified and annually slain by early peoples. Tramping past a field of harvesters, a traveler in Phoenicia would halt to hear the peasants sing their *ai lanu* (Woe to us!). This mourning (even as the crops were being collected) would mystify him until he recalled that they were lamenting the death of their corn deity, Linus. Called by the ancients "a song" this lament was but a long-drawn wail on a single musical tone, many voices joining

in to give it greater volume. At the harvest time this deep, resounding call could be heard over the hills for four or five miles.

An interpretation of Gluck's opera, "Orpheus and Eurydice", is of interest in this connection. Eurydice, according to certain scholars, was originally a personification of Spring—her flowers and verdure. Orpheus, the divine musician of antiquity at whose playing rocks loose themselves and trees become uprooted, attempts to return buried Spring to the upper world. Down in the darkness he goes, where, beneath the frozen ground, she awaits him, and, by his sweet music, rescues her from the clasp of Winter.

Various charms have had to do with the banishing of sicknesses and sins from a tribe, charms in which music has had an indispensable part. In the southern village of the Island of Ceram, when any disease becomes prevalent, the natives have a sure way of dispatching it to foreign parts. First, a small boat is laden with eggs, rice, tobacco and other provisions. A little sail is hoisted. Then, all being ready, a man stands on the edge of the water and chants in a loud voice:

*O all ye diseases  
Ye smallpoxes,  
Ye agues,  
Ye measles—  
Who have visited us so long,  
Who have wasted us so noisily,  
We have made ready this ship  
And filled it with provender:  
Ye shall have no lack of food,  
Nor of betel leaves,  
Nor of areca nuts,  
Nor of tobacco,  
Depart, then, Sicknesses,  
And sail away from us!*

The boat is now set afloat and the man rushes back to the village crying, "The Sicknesses are now gone, vanished, sailed away!" Hearing which the people run out of their houses shouting with joy, beating on gongs and tinkling certain small bells. During the following days, if sickness still fastens upon them, they consider it not the same, but a different visitation and repeat the ceremony of dismissal.

## Evil's Embodiment

A more colorful if less innocent method of ridding the land of evil was practiced by the Greeks of Asia Minor. Whenever a village was visited with plague, famine or other calamity, it was the custom for its citizens to choose an ugly, misshapen person who would bear in his body the misfortunes of all. He was brought to a certain place where figs, bread and cheese were set before him. When he had lunched on these, with little real appetite, we must surmise, he was beaten seven times with the branches of the wild fig tree while flutes played a tune reserved for this particular occasion. Afterward he was burnt on a sacrificial fire and his ashes cast into the sea.

An echoing note of the old practice of purification through death sounds in Bellini's "Norma" when the heroine claims redemption from her sins by being burned to death on the funeral pyre, her wayward lover joining her in last-minute contrition. This opera uses also the mistletoe, sacred symbol among the Druids, as well as the oak, especially holy in their eyes, the word "Druid" itself being considered a derivative of "oak-men".

Slaying Winter or sicknesses or sins were variants of the idea held in many lands of slaying the god annually that he might, through a process of regeneration, ever remain young. The "god" (embodied usually in an all-too-vulnerable mortal) had usually no gentle death allotted him: Among the Aztecs of Mexico the subject of the sacrificial ceremony became a victim of a fate hideously cruel and one in which music figured curiously. From the captives caught in war a young man was chosen, slender and tall, graceful in demeanor and of unblemished body. For a year he was worshipped as a god and served in every way. The most luscious fruits were selected for him; his clothing was of the finest linen; every desire of his was granted—save, indeed, his desire for freedom.

## The Way of the Gods

He was taught the fair graces of easy living, to speak elegantly, to snuff languidly at flowers, to smoke, to play the flute. As Fraser points out, "The king himself saw to it that he was appareled in gorgeous attire, for already he esteemed him a god". Eagle down was gummed to his head and white cock's feathers were stuck in his hair, which drooped to his girdle. A wreath of flowers like roasted maize crowned his brows, and a garland of the same flowers passed over his shoulders and under his armpits. Golden ornaments hung from his nose, golden armlets adorned his arms, golden bells jingled on his legs at every

step he took. . . . When this bejeweled exquisite lounged through the streets playing on his flute, puffing at a cigar and smelling at a nosegay, the people whom he met threw themselves on the earth before him and prayed to him with sighs and tears, taking up the dust in their hands and putting it in their mouths in token of the deepest humiliation and subjection."

## The Flute's Last Note

As the year neared its close the youth was given to wive four of the fairest girls of the village, who bore the names of "Goddess of Flowers", "Goddess of the Young Maize", "Our Mother Among the Waters", and "Goddess of Salt", and his dress was made even more dazzling than before. On the morning of his sacrifice he was rowed across a river accompanied by his wives, on the other side of which he bade them farewell at a knoll called "The Mountain of Parting". He then went ahead with his guards and the priests to a small temple. As he mounted the steps he broke across his knee and tossed aside one by one the flutes on which he had made music in the days of his glory. At the top step, as he stood before the altar, he was seized and held down on a block of stone. Then one of the priests plunged a dagger into his breast and another, thrusting his hand in the wound, tore out his heart and held it up in token of sacrifice to the sun. Thus ended the days of the sweet player on the flute, he who acted the god among the Aztecs of Mexico.

The Indians farther North used music so extensively in their magical practices that all rituals came to be called "chants". Most of the hunting and war songs could be sung by everyone—braves going forth on their adventures or women left behind in the tents—but many other tunes, medicine songs and rain songs, for instance, could be rendered only by the magician.

## Latter-Day Wizards

It is not so far a cry from the old times when a tribesman was made the magician of his people because he discovered how to make the hollow tree trunk or the marsh-reed "sing", to the musician of the nineteenth century who became "Wizard of the Bow" because he could make mere wood speak. Paganini as a magician relied on illusion in working his charms. Since he must not allow his audience to examine his methods too closely, maneuvering must be resorted to. If it was not dressing in sombre black or distorting the lines of his face so as to make folk see in them even the f-holes of the violin, it was using as bow a limber bamboo cane, shaving down the bridge so that he might play on all strings at once, snapping the gut at the psychological moment, or even spreading rumors that he had leagued himself with the devil and that his fourth string was the intestine of his wife, cut out by his own hand. In short, Paganini was as truly a conjurer as any tribal witch doctor. An English clergyman rushed shrieking from the concert hall maintaining that he had seen the devil directing the bow over his shoulder. Pamphlets were written with the express purpose of proving that Paganini's power rested on sorcery. In memory of the wizard's *abracadabras* our own grandmothers called the violin "the devil's instrument".

Magic and music's merging is reflected in man's vocabulary. From the Latin "canere" ("to sing") come both "chant" and "incantation". It requires but the simple process of putting "genius" into its two plural forms to realize that "geniuses" and "genii" fly the same smoky cloud. Moreover, enjoyment of the performance of music, as of magic, is often directly proportionate to the degree of mystery aroused. Wagner maintained that a composer does his work (as oracles were wont to) in a state of clairvoyance. And there is in the musician, as in the magician, the need of resorting to devices to produce illusion—the suspended bow to simulate extreme *piano* at the end of a passage, for instance, or the arrested hands above the keyboard to accentuate the effect of silence.

So, as time goes on, if wizards no more walk the earth nor witches circle its airy spaces, man yet may learn through music the ways of magic. Pan's pipes are here, still to be played on, though Pan himself may have disappeared over the last hill.

# Luther, Lover of Music

By WESTON LEE

SOME 200 years ago, in Eisenach—where today industries in leather, pottery and machinery turn oily wheels of production, Bach as a boy sang in the children's choir of the little village church. Two hundred years before that fourteen-year-old Martin Luther, foot-weary and dusty, came to this same Eisenach, with his only hope of support the few pennies that he might gather going from door to door singing with his fellow-students. Later in life he said, "Let no one in my presence speak contemptuously of the poor fellows who go from door to door, singing and begging bread *propter Deum!* . . . I myself was at one time a poor beggar seeking my bread at people's houses, particularly at Eisenach, my dear Eisenach!"

Music was not only to be the means of providing Luther with the good black bread of his day. It was often, in his turbulent life, to provide him with spiritual food. An accident in his youth confined him for a short time to his room where he came on an old lute, and his hours of convalescence were the means of his mastering this instrument sufficiently to make it a consolation throughout his life.

We know well the story of his near escape from death and his interpreting the thunderclap as a sign from God. A month later he was giving to some musical friends a farewell party on the eve of his entering a monastery. The music of the lute as well as convivial songs sounded merrily that evening, while Luther made his last worldly bow. The next morning the monastery doors shut opaquely against the day.

In his bare cell, where conscience flayed him almost to madness Luther found comfort still in music. His voice (a counter tenor) sounded out joyfully in a duet with a brother monk. And often, when neither starvation nor prayer seemed to bring him peace, he would sing a hymn or a Gregorian motet until his voice and his spirits rose far above the high walls of the monastery.

After certain documents nailed to the doors of the Wittenberg Cathedral made Luther a revolutionary of his day, we see him again bowed over his lute, playing a night away in preparation for his appearance, the next morning, before the Elector of Saxony. Shortly after this, at Wartburg, in isolation so complete that many took it for death, he spent many a day singing German psalms and practicing his lute.

In his younger days Luther said that, if he were blessed with children they should be taught music since, next to theology, it would be their stay throughout the conflicts of this life. Accordingly, when he found himself the head of a family he had his three sons and two daughters instructed in the art of music. After supper each night, while the children arranged the music, Catherine, his wife, took the youngest baby, Margaret, in her lap where she "could sleep or sing, as natured required." They then sang in unison hymns and motets.

For his little son, Hans, Luther wrote a letter which has since become a classic for its tender, fatherly regard. In it he described a beautiful garden to which Hans might some day go himself. All things therein were pleasant and delightful. Among other attractions, Luther assures his child, he shall have "whistles and drums and fifes" and all things with which to make music. The Christmas hymn "Von Himmel doch da komm ich her" ("Surely, I come from heaven!") was written for Hans and set to a simple tune to suit his childish voice.

So sure was Luther of the great value of music that he sent word to the preacher of the newly reformed Saxony to exhort parents to send their children to schools of learning where they would be instructed from the start in the elements of music. His proclamations designed to further the cause of music were so numerous as to be included almost as a tenet of his faith. It was a popular saying that Luther influenced as many souls by his hymns as by his preaching.

At one time he went so far as to maintain that a preacher should not be ordained unless he had been "well exercised in music". Possibly such a requirement nowadays would somewhat obviate the long-standing disagreements between word-minded parsons and music-minded choir directors.

But though he was ever verbally championing music—calling it "the best solace of a sad mind", "one of the most magnificent presents which God has given us", "producer of a quiet and happy mind", "the art of the prophets"—he was not satisfied merely to praise it. With most modern efficiency he carried out his purposes regarding it. We read in a letter of his, "How is it our spiritual music is poor and cold? I shall ask the prince, out of all this money we have got, to establish a good band."

# Sousa, Laureate of Democracy

By ELIZABETH JOHNS

**S**OUSA was born in Washington, D. C., in 1854, of a Bavarian mother and a Portuguese father. His childhood saw him practicing violin and nursing secret aspirations to become a baker or a circus man. At thirteen he entered the Marine Band as a wind instrument player; at twenty-six he became leader of this band. Later he formed his own band and toured the United States and Europe. He died March 6, 1932, and was buried in Washington with military honors.

So runs the encyclopedic history of Sousa. There is another history, however, which is far more illuminating in pointing out his place in America's musical life. This history, for its beginning, goes back another century. Its scenes are laid in another country, and a musical figure, strange to our eyes and conceptions, dominates its activities. Let us shuffle back the leaves, then, to the middle of the eighteenth century and to the Austrian Court of Esterhazy where Franz Josef Haydn held sway over music.

His peruke powdered according to the court's requirement, his red heels (of the prescribed height) clicking on the marble floor of the palace, this maestro of Austrian court passed down the corridor of the palace for the count's inspection. With his liveried men he made a figure fitted to grace the concert hall of the house of Esterhazy. In musical as well as tonsorial rulings, he learned the art of acquiescence. Since Count Nicolas considered himself skilled on the baryton and desired that this proficiency be made due note of, Haydn wrote 175 compositions—duets, trios and solos—in which the baryton figured in full voice. Besides this, after the court was removed to Esterhazy, he wrote, almost weekly, quartets, quintets, and symphonies in order that the musicians there might have new music to play at the frequent gatherings of the household. Those string-swayed ensembles, accompanied by light laughter of the ladies and low-voiced comments of the gentlemen, made an atmosphere both stimulating and relaxing to his lord, Count Esterhazy.

### Musical Factotum

Haydn was well suited to his role as musical amanuensis. Though he complained to a friend that he missed, in this swamp-encircled castle, the stir and excitement of Vienna, still, as he commented in later years, "My Prince was always satisfied with my works. I not only had the encouragement of constant approval, but, as a conductor of an orchestra, I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original."

The fame of Haydn, spreading not only to England, but also to America, induced Jefferson, soon to be third President of the United States, to write the following letter to a friend of his in Europe: "The bounds of an American fortune will not admit the indulgence of a domestic band of musicians, yet I have thought that a paseton for music might be reconciled with that economy which we are obliged to observe. I retain, for instance, among my domestic servants, a gardener, a weaver, a cabinet maker and a stone cutter to which I would add a vigneron. In a country where like yours music is cultivated and practiced by every class, I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy & bassoon, without enlarging their domestic expenses. A certainty of employment for a half-dozen years, and at the end of the time to find them, if they choose, a conveyance to their own country might induce them to come here on reasonable wages."

Either musical vinedressers and weavers were not as plentiful as Jefferson had hoped, or, being in evidence, were not so ready to scatter their varied talents to the western winds. At any rate this White House ensemble did not come to pass.

### "The President's Own"

However, in 1798, shortly after Haydn left London and during the office of John Adams, second President of the United States and predecessor of Jefferson, the Marine Corps Band was established by Act of Congress. In 1800 when the White House was first occupied, this ensemble, then a five-and-drum corps of thirty-two players called "The President's Own", began to appear at official affairs, the first, the President's New Year reception in 1801. Jefferson becoming President in 1803 found in this band a quite satisfactory approximation of the servant-re-

cruited ensemble he had planned for, and fathered it tenderly, earning for himself, as *The Marine Gazette* fondly recalls, the title of "godfather" to the organization. It was he who established the custom, continued by every President since, of having it perform at all of the White House functions. Since he was a widower at this time, he chose as his hostess the wife of the Secretary of State, Dolly Madison, who seconded his enthusiasm for the band, seeing possibilities of entertainment in its gay uniforms as well as in its spirited music. Thus, 150 years ago, the "President's Own Band" began to sound the motif of the White House and indeed of the United States itself.

To find an exact parallel between this United States ensemble and that of Esterhazy, we must pass over a few centuries to the day when there was vouchsafed the former a leader who was not only a spokesman of the organization through day-by-day renditions of the various marches and hymns assigned, but who was also the creator, in permanent form, of music expressing most nearly and dearly the aspirations and commonplaces of this republic of the United States. This leader was Sousa.

### Spokesman Through Tones

The United States Marine Band, under Sousa's tutelage, offered interesting comparison with the Esterhazy ensemble. It was just as clearly a reflection of its environment, but here was an environment, which, instead of the austere simplicity of the Austrian scene, offered the bustle, the glitter, the intensity, of a republic suffering adolescent growing pains. Working, despite its democratic setting, under the same strict discipline as that of Esterhazy and regulated in every detail of its organization with the same autocratic precision (when the players sweated in a July heat wave, it needed the ruling of the Secretary of the Navy and the Commandant to get them into cool uniforms) the American ensemble still differed in allowing for a blattancy, a vibrancy, of treatment, which produced the effect, if not always the essence, of freedom.

Sousa became Washington's current events reporter, its musical laureate. When the Russians found themselves victorious over the Turks, he commemorated the affair with his "Across the Danube". When the government of Washington announced a return to specie payment, he wrote, with enthusiasm, "The Resumption March". To celebrate the bestowal of a prize for an essay among the school children, he composed "The Washington Post". At the death of President Garfield, when the body was received at Washington and laid away in the Cleveland cemetery, Sousa presented his "In Memoriam".

At one time "The Washington Post" was probably the most popular band piece in the world. Certainly it did what has always been held practically impossible, brought back to life a dance step that had "died the death" in boredom some years before. So identified did "Washington Post" become with the "two-step" that European composers, mistaking the term, adopted it as a generic title for their dance tunes.

### "Then Change It!"

Sousa composed "Presidential Polonaise" under the following circumstances as described in his autobiography, "Marching Along": "From time immemorial at White House receptions when Cabinet members, ambassadors, generals and admirals were assembled in the East Room to greet the President, they were informed of the approach of the executive by the pompous strains of an old Scotch boating song, 'Hail to the Chief'. This smacked more of royalty than of the proverbial Jeffersonian simplicity, but neither I nor any bandmaster before me had dared to break the precedent.

"President Arthur, however, left his guests in the East Room one evening, and, coming out into the corridor, beckoned to me.

"What piece did you play when we went in to dinner?" he asked.

"'Hail to the Chief', Mr. President."

"Do you consider it a suitable air?"

"No, sir," I answered. "It was selected long ago on account of its name, and not on account of its character. It is a boat song, and lacks modern military character either for reception or a parade."

"Then change it!" said he, and walked away.

"I wrote the 'Presidential Polonaise' for White House indoor affairs, and the 'Semper Fidelis' march for review purposes outdoors."

Among those marches directly reminiscent of the republic Sousa served—"The Invincible Eagle", "Naval Reserve", "Man behind the Gun", "King Cotton", "Sem-

per Fidelis"—the last named gained recognition from the United States Government comparable to that granted Haydn's "God Preserve the Emperor" by the Austrian government. That is, it was adopted as the official march by the United States Marine Band and was the only composition, save the "Star-Spangled Banner", to find a place in our Congressional archives. Though more subdued than most of Sousa's band pieces, its steady beat makes it one of his most effective street marches.

### Essence of America

Europe considers Sousa America's representative composer, not assuming the adoptive attitude of England for MacDowell, but rather giving enthusiastic recognition to the familiar in a thing basically American. The Belgium Academy of Arts, Science and Literature bestowed on Sousa the Cross of Artistic Merit. The French government conferred on him the ribbon of an Officer of the Academy. All this, long after a small journal in England had, to the rest of the world's satisfaction, given him the title of "The March King".

Having served in the Marine Band under five Presidents, Sousa began to desire such leave from governmental restraint as Haydn had so tactfully gained with his "Farewell" symphony. Washington grumbled, "Chicago (Sousa's immediate goal) will want the White House next". Relinquishing his leadership of the Marine Band, Sousa became the voice neither of the military nor of the state but of America's true potentate, the people. So it was "Dixie" when he played in the South, hymns in the backwoods districts, and "Annie Rooney" in Pittsburgh. Even in his rendition of the classics he was consistently watching the blood-pressure chart. "Thomas gave Wagner, Liszt and Tchaikovsky", he said, "in the belief that he was educating his public; I gave Wagner, Liszt and Tchaikovsky with the hope that I was entertaining my public". And in his real expression—his own compositions—he began to point out even more directly America's basic aspirations. "Anybody can write music of a sort", he remarked, "but touching the public heart is quite another thing".

In this period "The Stars and Stripes Forever" appeared, copied, as he said, note for note from tones heard ringing in his head when he was homeward bound from one of his European band tours. It was the work which he chose, in a symposium of "last hour pieces" held by *The Etude* music magazine, as the tune "with which to meet my Maker". Most of us would rather live than die by this particular piece, however, since it is merged for us with glittering sunlight, quick marching men, mass exuberance and the love of our Country and Flag—indeed all those sharp joys that make living worth while.

The Music Teachers' Association of California petitioned Congress to make this march an official air, but Congress has to date made no ruling regarding it. The people have only hummed and whistled and played it until it has become their march above all other marches. Incidentally it is "legitimate" music, with a basis in its rhythmic and harmonic working for a people's admiration. The late Edward Bok, sensing Sousa as a lens for focussing America's desires, offered him \$500.00 to write a "national anthem". Though this particular composition never materialized, the feeling behind it, representing the wishes of millions of others, must have been the stimulus that evoked many of his later patriotic marches in the fine stalwartness of which lies a greatness bounded by no country and no time, a greatness that makes his death but a graduation to the ranks of those who live forever.

## It Happened In 1897

(Excerpts taken from early issues of the INTERNATIONAL MUSICIAN)

The action of the Navy Department in insisting that the Brooklyn Navy Yard Band shall accompany the cruiser Brooklyn on its trip to participate in the ceremonies incident to Queen Victoria's jubilee promises to lead to serious trouble. It is possible that the wives of the bandsmen will have their husbands arrested for abandonment just before the Brooklyn sails.

Ex-President Harrison, while in Chicago, refused to give a reporter a photograph of his little daughter, and said that he did not intend to have her picture printed in any newspaper.

The rush to the newly discovered gold fields in the Mohave Desert, California, is the wildest stampede which the West has known since the days of Virginia City, in 1870 and 1871.

The X-Ray is likely to prove of great value in dentistry. Teeth are plainly revealed before their eruption.

# New England Conference of Musicians

The Fall meeting of the New England Conference of Musicians, held at the Hotel Burritt, New Britain, Connecticut, on October 18, 1942, was called to order at 11:45 A. M. by President Chester S. Young. There were forty-eight delegates present, representing twenty-three locals. The reports of locals were received, after which an excellent luncheon was served to the delegates.

At 2:30 P. M. the Conference reconvened. Brother Frank Field of South Norwalk, Connecticut, who had just returned from the American Federation of Labor Convention in Toronto, which he attended as a delegate, gave a short resume of the happenings of the Convention, the principal item of which was the passage of the resolution by the Convention supporting the stand of the A. F. of M. in the recording situation. He further made a report on the unfortunate illness of Vincent Castronovo, president of Local 198, Providence, Rhode Island, who was also a delegate to the Convention, and on motion it was decided to send flowers and a telegram to Brother Castronovo expressing the wish for his speedy recovery.

Principal speaker of the Conference was Leo Cluesmann, assistant to President Petrillo, who represented the Federation. Brother Cluesmann gave an enlightening address on the recording situation and the victorious decision of the Court in the injunction suit brought by the Government against the Federation. He also spoke briefly on the Social Security developments and other Federation matters of interest to the delegates.

Following his speech, Brother Cluesmann answered numerous questions asked by the delegates, relating to problems of the locals represented, and the delegates all expressed gratification at the outcome of the Court action.

The Conference unanimously voted to send a telegram of congratulation to President Petrillo, assuring him of the whole-hearted backing and support of the New England Conference in his efforts for the betterment of the employment of members of the Federation. With this action the meeting came to a close at 5:00 P. M.

# Are We Too Easy?

By RUTH TAYLOR

Are we too easy? In the past weeks I have heard many people say that we are taking this war too lightly; that we are soft; that we are lulling ourselves into dangerous complacency with a lullaby of over-emphasized successes, and under-realized defeats; that what we need is martial music, marching men—and a sight of heartbreak and tears.

Are we too easy? This war is almost too great to be grasped by the mind of man. Are we taking it lightly for fear of facing what defeat would mean—the complete destruction of civilization as we know it, a return to the barbarism of the Dark Ages, a reversal to the rule of brute force, an eradication of all religions, a domination of all the peoples of the earth by a group of sadistic degenerates? Are we afraid to look that possibility in the face?

Are we too easy? Have we grown soft? This war will call upon the utmost that each and every one of us can bring into it of brain and brawn, of selfless, self-sacrificing devotion to an ideal. Can it be true that the progress we have made, the education we have gained, has weakened our morale and courage, rather than made us more efficient, intelligent human beings?

Are we too easy? Have we drifted into the half sleep of complacency? Must we be coddled by only bright stories? Have we reached the state of adulating men for doing their duty, and glossing over neglects and defeats? We are a young nation—but we are not childish. We can stand up to defeat as well as we can withstand the dangers of success. Every school child is familiar with the hazards of over-confidence in the story of Braddock's defeat.

Are we too easy? Must we be spurred to patriotism? Must our fighting of this war be a matter of emotional stimulants, or will our intense desire for freedom for all—irrespective of class, race, nationality or religion—our belief that prosperity for all lies in the practical application of democracy, our intense hatred of tyranny of any kind, carry us through to victory? Are we too easy? Only you—the people of America—can answer this question.

## »» TRADE TALK ««

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

### Music Forward!

To the already existing national slogans, "Music Maintains Morale" and "Music Keeps 'em Marching", Mario Maccaferri of the French American Reed Company adds "Musique En Avant" ("Music Forward"). "En Avant" is the great battle cry of the French army that has led their glorious soldiers to victory many times in the past.

However, realizing that victory will result from more than just a slogan, and that intensive activity in production, organization, and especially fighting are needed, the French American Reed Company, makers of "Isovibrant", "My Masterpiece", "Populaire", and "Miracle" reeds, is going ahead, and not only with its increased production of reeds. Some of its efficient factory girls have been taught how to operate lathes, milling machines, grinders, and so forth inasmuch as this company is now producing me-



MARIO MACCAFERRI

chanical parts for our Navy. They also plan to enlarge their machine shop considerably and to intensify the activity of such mechanical department to the highest possible degree, to cope with the ever-increasing war production of the country.

Contrary to the experience of many private industries who have been forced to switch their factories over to war production, because of restrictions on vital materials or because of other production difficulties, the French American Reed Company is producing more reeds than ever, and possesses a huge stock of cane. The goal for reed production is becoming ever higher, so that today even the 12,000 reeds a day that this company produces is not enough to keep up with the demand. Many people will be amazed to know that in the very near future the production of this firm will be stepped up to 40,000 reeds a day, which is by no means too much, seeing that this country's yearly need is twelve million reeds.

At this time, reed factories in this country have to supply not only domestic needs, but also the needs of the allied countries whose demand for reeds is urgent since French merchandise is not reaching them right now.

The French American Reed Company is also the maker of the "Miracle" plastic reed, and they are now introducing a new lower-priced plastic reed called "Futurity". Mario Maccaferri says with pride, "We are the largest and most complete organization making reeds. We possess a large stock of raw materials. Making fine reeds in big quantities is our profession, and we intend to overcome whatever difficulties may arise."

"As in peace, even more so in war, we will use our energies 100 per cent to win the battle of production. Again, we say, 'En Avant!'"

### Tune-Dex Growing by Leaps and Bounds

Inaugurating its service five months ago with twenty-two music publishers Tune-Dex now represents seventy-five from coast to coast. It has proven itself invaluable to those active in the music business and has, since its inception, increased its membership by over 400 per cent. Tune-

Dex, since it is the only authorized center of musical information in the country, has rightfully become the barometer of the music men in the business, and subscribers are right in the groove with advance information on the coming tunes which are issued in many cases long before the publishers actually start working on these tunes. This gives the important music men finger-tip control on the fast-beating pulse of Tin-Pan Alley and is the only advance guide on who publishes what. It takes the worry out of radio programs by indicating the performance rights alliances on each advance tune, as well as a lead sheet of the chorus with lyrics. Tune-Dex has just opened its office in Los Angeles under the management of Mac Goodwin to supply information and expedite service to subscribers on the Coast.

### Bulletin for Drummers

Bill Ludwig of Chicago, who is secretary of the National Association of Rudimental Drummers, has just issued Bulletin No. 33. This is intended for members of the association only, but there are always extra copies. All drummers, members or not, should send for this interesting free Bulletin.

In writing for Bulletins please mention the INTERNATIONAL MUSICIAN.

### Swing Style Instruction

Elmer B. Fuchs, who teaches improvisation, harmony and dance arranging, received a letter from one of his out-of-town students who informed him that he had learned more in his first four lessons from Fuchs than he had learned from any other instructor in sixteen lessons. This student was a guitar rhythm player and prior to taking lessons from Fuchs by mail had never played any single note in "hot" style.

According to Fuchs, Brooklyn instructor, musicians are under the impression that it is a gift to be able to play "hot" music and therefore it cannot be learned. "This is not true", he says. "With daily practice and proper instructions this type of playing can be learned."

There are twenty-eight lessons in Fuchs' course on "hot" playing, including the essential harmony details, transposition, improvising and how to place breaks in popular music.

"One of the advantages of the course", says Fuchs, "is the help to fast sight-reading due to the fact that a melody is built on a progression of chords. After the course is mastered, the pupil will become so accustomed to various chords that he will anticipate unconsciously the note that is coming. The course also aids in ear training, memorizing and faking."

Fuchs' course has been compiled in a simple and understandable manner so that only six months' playing ability is required to understand it. The course is adapted particularly to serious students and professional musicians who have the desire to become "hot" soloists.

### Soldiers' First Choice

Hadji King and Jack Norberto, composers of "Keep 'em Happy", latest song to be published by Memorie Music Publishing Company, have written the tunes for a musical comedy called "Dog-Gone the Women!" Hadji King, who has a great flair for screwball comedy, has done a fine job on the book.

Recently at a popular music forum conducted by Peggy Post, Hollywood musician, seventy-two soldiers were present to hear ten of the latest songs. Sixty-nine of these soldiers voted for "Did You Ever Dream a Soldier's Dream?" as their first choice. Memorie Music Publishing Company is plugging this one with another potential hit, "There's Gold in the Moon Tonight".

### Robbins Scores Again

The Robbins Music Corporation has scored again, this time with their new book, Bob Zurke's "Boogie-Woogie Piano Transcriptions". This is the first piano folio of popular standard hits arranged in the "boogie-woogie" style. Heretofore, "eight to the bar" music has been heard only in compositions written especially in this rhythmic idiom. Naturally, its adaptation to popular American music required a talent thoroughly acquainted with its essential qualities, and that is where Bob Zurke fills the bill, for he is considered one of the foremost exponents of "boogie-woogie" music.

A native of Detroit, Mr. Zurke began his piano studies at the age of four. While in his teens he played with several small combinations and gained his first major assignment with the famous mid-twenties orchestra of Gene Goldkette. Engagements with Seymour Simons' orchestra and Joe Venuti's band followed, and finally, while playing as staff pianist in a Detroit radio station, the boys in Bob Crosby's band heard him and decided he would be a big asset to that organization.

"Boogie-Woogie Piano Transcriptions" contains such popular old-timers as "Blue Moon", "The Darktown Strutters' Ball", "Paradise" and "Sweet and Lovely", and

is offered by the Robbins Music Corporation as a tribute to Bob Zurke's unusual talent.

### Solid Worth

As founder and president of the Otto Link Company, Inc., which company was established over a quarter of a century ago and has since maintained the highest standards in craftsmanship, it is with great pleasure that I announce to the entire music industry that, despite worldwide conditions we are continuing to build all types and models of our various mouthpieces under the same high grade standard of perfection of workmanship.

Today as in the past Otto Link mouthpieces merit a splendid reputation second to none in construction and playing quality. Speaking frankly, many ideas "so-called" have been seen in mouthpieces and offered to players in the past years: various shaped tone chambers, some extremely small, others large, all embellished to catch the fancy of the gullible or to mislead the player who really has a problem



OTTO LINK

and is willing to try most anything to find a solution. In most instances these mouthpieces are made without scientific knowledge and thought as to their intonation and tonal quality throughout the entire register. The player should always remember that his mouthpiece is a vital part of his instrument. No matter how expensive his instrument may be it cannot be better than the mouthpiece he uses. Each player, student or professional, has his own problem.

The Otto Link Company employs only skilled craftsmen who have been tutored in the art of mouthpiece-making by me personally. The knowledge passed on to my employees, as stated above, was gained by me in over a quarter of a century in experience and supervision of making mouthpieces personally.

We also maintain a complete repair and refacing service not only for the Link but also for all other makes of mouthpieces.

Smart musicians everywhere acclaim and recommend Link mouthpieces. Year after year you will find high ranking artists still saying: "I use a Link."

## WHAT NEXT?

Fabrics are now coated with a synthetic resembling rubber and applied by the same machinery, says *Nation's Business*. Raincoats made of it do not crack at low temperature or stick at high and weigh two pounds less than rubber ones.

The first commercial harvester for sugar beets is now in operation near Bakersfield, California, in the San Joaquin Valley. The harvester, made by the John Deere Plow Co., tops the beets, pulls them out of the ground and deposits them in windrows or in trucks, thereby eliminating "stoop labor", long the bane of beet growers.

An electro-magnet device, developed by General Electric, automatically indicates the condition or ripeness of any fruit without penetrating the skin, *Forbes Magazine* reports.

A Los Angeles firm announces that it has produced a successful paper cap to replace the traditional metal-and-cork cap on soft drink bottles. The cap is said to be made of several types of standard paper, coated with an impervious solution that makes it heat-sealable, air-tight, and capable of holding gas-charged beverages in vacuum.

## Wind Instrument Players Must Be Fit

By W. SCHWEISHEIMER, M.D.

SOME time ago, the following problem was discussed in an American medical journal. A boy aged twelve, normal except for a heart murmur brought on by over-exercise, wanted to study the French horn. His parents wanted to know whether his physical condition might make such a pursuit harmful. Incidentally, a heart murmur in former times was considered a permanent sign of valvular disease, while today we know that it may disappear without leaving any trace.

The answer to the question was as follows: If the boy has a definite lesion with a certain degree of insufficiency of the heart muscle, his vital capacity might be sufficiently reduced to make horn-playing difficult or impossible. However, the mere presence of a murmur does not in itself imply disease of the heart. There is a well-known connection between players of wind instruments and enlargement of the lungs (emphysema) in later life. Horn-playing might therefore conceivably be said to affect the heart, although remotely. In the case under consideration, however, there would seem to be no medical reason why the young man should not take up the French Horn.

The view expressed in this answer agrees very well with other experiences that playing a wind instrument generally is favorable to the development of the lungs, the heart and the chest. Sometimes in later years an enlargement of the lungs may develop, connected with the gradual shrinkage of the elastic fibers of the lungs; but frequently this occurrence is caused by an incorrect blowing method. We may safely say that blowing is good for healthy lungs and strengthening for weak lungs, but that it is no proper exercise for sick lungs.

There are obvious differences in the different wind instruments. According to investigations of Jagic, the greatest amount of air is consumed by trombone players, an average amount by bassoon and oboe players, and a relatively small amount by flute, clarinet, horn and trumpet players. On the other hand, some investigators found that flute and saxophone blowing taxes the body least, and that greatest difficulties are involved in playing the oboe and the bassoon. It is strenuous work to have to march and play the oboe at the same time—and that is the reason why in military bands the oboist, when marching, usually plays the bells instead of the oboe.

The brass instrumentalists should have no hernias because of the constant abdominal muscular pressure.

Teeth, tongue and lips must be in good shape if someone chooses wind-blowing as his profession. A loose set of teeth is disadvantageous if a player would blow the trumpet or any other instrument having a fixed mouthpiece. Modern dentistry is well able to overcome these and similar difficulties. It seems that two different schools of dentistry exist in Europe and America. The European school is apparently more inclined to preserve the natural teeth as long as possible even if they have to make numerous fillings and bridges. The American practice tends to remove defective teeth, in order to destroy possible danger points, and replace them by artificial teeth. I had the opportunity to discuss with numerous wind players on both continents which method they considered the better one for their playing. A clarinetist solved the problem with his experience-born remark: "I do not care for the method as long as my teeth sit tight, be they natural or artificial. . ."

The lips must be able to move their muscles without any disturbance or difficulty. A flutist whom I knew had the misfortune to be in an auto accident in which a broken window-glass cut deeply into his lower lip. After surgical treatment a scar remained, small but big enough to prevent his further activity as a flutist. The flutist who plays an instrument which has no mouthpiece is thus bound to give the lips the required formation at the outset; otherwise unpleasant mewing tones are produced. For all his misfortune this flutist was lucky. He could also play the viola, and his orchestra from then on used him as viola player.

General training and discipline of the body is necessary for the wind player. He cannot help being frequently exposed to draughts and colds and must be able to resist such unfavorable conditions. But he has a big advantage over other instrumentalists because his professional activity, blowing, in itself produces a hardening and strengthening of the respiratory organs against colds and other diseases.

# PEDAGOGICS

## 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 TEN-STROKE ROLL

THE ten-stroke roll is a very flashy beat and is usually used only in connection with drum solos. They are not generally known, but are very effective when used properly. They differ from the other rolls in that they all end with two single taps instead of a ruff. That is, the four-stroke roll, three hand motions, alternates, while the six-stroke roll, four hand motions, does not alternate. The eight-stroke roll, five hand motions, alternates; and the ten-stroke roll, six hand motions, does not alternate.

The simplest way to learn each one is to make the odd number roll of the denomination—as I mention—and then add a single tap with the opposite hand in the time of the hand motion used for the regular rolls.

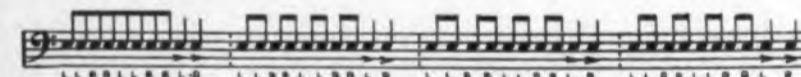
9th Rudiment

### THE TEN STROKE ROLL

FINGERING



As Played On The Record



As Applied To Music



To continue last month's discussion on historical drums: the next oldest American drum known was played by Captain Galleys at the great swamp fight of King Phillip's War on the 19th day of December, 1675. There is a drum of 1757 that was captured at the Battle of Bennington, Vermont, from the English Cavalry on August 16, 1777.

The oldest known American drum-maker was one Porter Blanchard of Concord, New Hampshire, who was working there in 1778. All other drums were no doubt made by hand by the individual drummers. Mr. Blanchard was succeeded by Eli Brown and Son of Windsor, Connecticut, who made many famous drums used by our military drummers of our colonies about 1800, also by the bands and regimental drummers.

### Drummers Who Have Gone Into the Service

Frank Kaulik, Pearl Harbor, Honolulu. The Japs smashed all his drums and our own W. F. Ludwig sent him a whole new outfit gratis. Good old Bill! Sergeant Phillip H. Genthner, Parris Island, South Carolina, Post Marine Band. Joe Hathaway, Fort Meade. Army.  
Damon P. "Tommy" Thomas, Manhattan Beach. Coast Guard.  
John Heney, William D. Shannon, John Howard, Norfolk, Virginia, Navy Yard Band.  
Don Knapp (son of teacher Roy Knapp, Chicago). Somewhere on the Pacific with our Navy.  
Ariel Cross. Drum specialist. Army.  
Bob Stuart, Army.  
Bob Keenan, Army.  
Ray Bauduc, 211th Coast Artillery, Army.  
Jules Bennet, Leonard Ferguson, with the Sea Bees, Camp Allen, Norfolk, Virginia.  
"Buzz" Meredith, Air Station, United States Navy, Norfolk, Virginia. Buzz is a brother of Burgess Meredith, movie star. A corking good drummer!  
Jimmie Polatty, Bob Porter, Jack Ryvicker make up the drum section with me at U. S. N. T. S., Bainbridge, Maryland.  
Charles Sleigh, William Bege, Newport, Rhode Island, United States Navy.  
Arnold Bode, Navy pre-flight school band, United States Navy.  
Buddy Rich, Marine Corps.  
Wm. F. Ludwig, Jr., Drum Corps Instructor at Great Lakes, Illinois. He reports that more drummers are needed. You may write him care of Band Office, Building 3, United States Naval Training Station, or see your local recruiting officer.

## VIOLIN DEPARTMENT

CONDUCTED BY Sol Babitz

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



SOL BABITZ

Dear Mr. Babitz:

Your article regarding bow pressure was excellent. Let's have more discussion of bowing problems.

How can I overcome a tendency to stiffen and "freeze" the bow arm when playing extended spiccato passages in public? In this I catch myself working closer to the frog with each measure, and numbers which go excellently in the "woodshed" are pretty bad from the stage. It is probably due to faulty instruction but even at home I have a tough time playing any of the perpetual motions, Reis, Novacek, Paganini and such, without pains in the right arm. Even the last page of Sarasate's "Habanera" bothers me.

Sincerely,

VIOLINIST, Local 5 (Detroit).

IF I tell you that you must learn to relax you will probably say that you have been told that before. Yet I can give no better general answer to your problem without seeing the actual details. There exists no one "best" way for everybody to play spiccato or any other bowing. No single book or article can help everybody to improve his technique. This is so because although many faults are due to an incorrect method of teaching or to misunderstanding, many other faults are due to a natural or unnatural condition of the nervous system or the mind. The cause of the former may be simply an innate inability to convey the proper message from the mind to the muscle; of the latter, incorrect messages due to "mental hazards" based on some fear. The cure of either depends on many factors in the field of psychology which I am not equipped to discuss.

This much I can say, however. The cause of "freezing" with the bow arm is not the same as the cause of the pains in your arm. The pains are probably due to incorrect playing while the other is more a mental problem and may be a form of compulsion neurosis. The continuous fast playing in the pieces mentioned makes you think of the importance of speed rather than of music. You feel that you must do something and you forget that the technique is secondary.

A famous virtuoso once made a record (I am told) of Paganini's "Perpetual Motion" which he played so fast that it did not sound like music, and the record was soon withdrawn from the catalogue. On the other hand Pablo Casals plays the "Flight of the Bumble Bee" so brilliantly and with such fine style and musicianship that one does not realize that he has altered the tempo and bowing to suit his own musical designs and abilities.

If you will make a recording of your own playing of one of the pieces mentioned, playing at various speeds, you may be pleasantly surprised to hear that the slower ones sound quite fast enough and perhaps in better style than the faster ones. This is so because you are not worried about technique in the slower ones and are instead giving your own characteristic style a chance to express itself.

Never forget that the audience came to hear you play music and not spiccato. If you deliver the former, the latter will take care of itself.

The following suggestions may, or may not, help you to improve your spiccato. I have found them effective in many cases:

1. Every bow has a place, somewhere near the middle, where it produces its best spiccato. Find this place by comparing various places, and mark it by placing a piece of adhesive on the wood.
2. Play at this place, never raising the bow from the string, using as little hair as possible (one-eighth inch or less), and keeping the hair flat on the string. The speed should be from six to twelve notes per second. Do not use your fingers or wrist to aid the movements of the forearm. They should be merely still, not stiff.
3. Gradually increase your speed without ever raising the hair from the string or consciously making the bow jump. You will notice (1) that even though the bow does not leave the string the effect of the short bow is like spiccato; (2) that after a few days you can make the bow jump effortlessly by moving the fingers and wrist slightly in cooperation with the forearm.

The purpose of this exercise is to teach one to play spiccato without forcing. Always keep this in mind while practicing.

## MUSICAL QUIZ

(Continued on Page Thirty-two)

1. The following composers are graduates of which American Schools of Music?
 

(a) Samuel Barber	(e) David Diamond
(b) Vittorio Giannini	(f) Bernard Herrmann
(c) Gian-Carlo Menotti	(g) Burrill Phillips
(d) Paul Nordoff	
2. Which operas require the appearance on the stage of the following animals (real or imitation)?
 

(a) horse	(d) bear
(b) donkey	(e) dove
(c) swan	
3. Of which composition is the following the opening phrase?
4. What instruments did these virtuosos of other days play?
 

(a) Karl Queisser (1800-1846)	(d) Richard Mühlfeld (1856-1907)
(b) Franz Weiss (1778-1830)	(e) John Thomas (1826-1913)
(c) Eugene Léon Vivier (1821-1900)	(f) Jean Baptiste Loelliet (1680-1730)
5. The deaths of which musicians were caused by the following?
 

(a) cholera, contracted from drinking unboiled water.
(b) an abscess resulting from a blow on the foot with the heavy baton of that day.
(c) delirium tremens.











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.

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
Eldorado: Shivers, Bob
Hot Springs: Sky Harbor Casino, Frank McCann, Manager.
Little Rock: Bass, Max Clark
Bryant, James B.
DuVal, Herbert
Oliver, Gene
Mountain Home: Robertson, T. E., Robertson Rodeo, Inc.
Texarkana: Grant, Arthur

CALIFORNIA
Bakersfield: Charlton, Ned
Cox, Richard
Benicia: Rodgers, Edw. T.
Covina: Broadwell Studios, Inc.
Galt: Sparks, James B., Operator, Spanish Ballroom.
Hollywood: Cohen, M. J.
Dempster, Ann
Hanson, Fred
Maggard, Jack
Morton, J. H.
Patterson, Trent
Robitachek, 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
Willshire Bowl
Manteca: Kaiser, Fred
Oakland: De Azevedo, Soares
Fauset, George
Oroville: Rodgers, Edw. T., Palm Grove Ballroom.
Folsom Springs: Hall, Donald H.
Sacramento: Cole, Joe
Lee, Bert
San Francisco: Bramy, Al
Kahn, Ralph
Rogers & Chase Co.
Tanner, Joe (Henery)
The Civic Light Opera
Committee of San Francisco, Francis C. Moore, chairman.

Stockton: Sharon, C.
Sparks, James B., Operator, Spanish Ballroom, residing in Stockton.
Vallejo: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Manager.
Yreka: Legg, Archie

COLORADO
Denver: Yohe, Al
Grand Junction: Burns, L. L. and Partners, Opera, Harlequin Ballroom.
Mantou: Helborn, Louis

CONNECTICUT
Hartford: Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Shayne, Tony
New Britain: Radio Station WNBC.
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: Hirllman, George A., Hirllman Florida Productions, Inc.
Hallandale: Singapore Sadie's
Jack onville: Sellers, Stan.
Miami: Alexander, Chester
Donaldson, Bill
Evans, Dorothy, Inc.
Miami Beach: Amron, Jack, Terrace Restaurant.
Davie, Willie, Owner, Rockland Palace.
Hume, Jack
Galatis, Pete, Mgr., International Restaurant.
Wit's End Club, R. R. Reid, Manager; Charles Levenson, Owner.
Orlando: Pechan, Gordon F.
Wells, Dr.
St. Petersburg: Barse, Jack
Sarasota: Louden, G. S., Manager.
Sarasota Cotton Club.
Tampa: Junior Woman's Club
Pegram, Sandra
West Palm Beach: North, James
Smith, Carl
Walker, Clarence, Principal of Industrial High School.

GEORGIA
Atlanta: Atlanta Woman's Club, Mrs. Howard Patilla, Pres.
Herren, Charles, Herren's Evergreen Farms Supper Club.
Augusta: Garden City Promoters
Minnick, Joe, Jr., Minnick Attractions.
Neely, J. W., Jr.
Savannah: Hotel DeSoto Bellmen's Club.
Valdosta: Wilkes, Lamar
Vidalia: Pal Amusements Co.

IDAHO
Lewiston: Rosenber, Mrs. R. M.

ILLINOIS
Chicago: Birk's Superb Beer Co. Club Plantation.
Ernest Bradley, Manager; Laws, Wakefield, Owner.
Davis, Wayne T.
Eden Building Corporation
411 Club, The.
Iley Kelly, Owner.
Fine, Jack, Owner, "Play Girls of 1938."
Fitzgerald, P. M., Manager, Grand Terrace Cafe.
Fox, Albert
Fox, Edward
Gentry, James J.
Gluckaman, E. M., Broadway on Parade.
Markee, Vince
Novask, Sarge
Quodbach, Al.
Rose, Sam
Slipchen, R. J., Amusement Co.
Sistare, Horace
Stanton, James B.
Stoner, Hyman T.
Taffan, Mathew, Platinum Blond Revue.
Taffan, Mathew, "Temptations of 1941."
Thomas, Otis
East St. Louis: Davis, C. M.
Evanston: Behl, Dan
Fox Lake: Meyer, Harold, Owner, Cedar Crest Pavilion
Freeport: Hille, Kenneth & Fred
March, Art
Galesburg: Clark, Horace G.
Kankakee: Havener, Mrs. Theresa, Prop., Dreamland.
LaGrange: Haeger, Robert
Klaan Club of LaGrange High School.
Viner, Joseph W.
Peoria: Eetar, Alfred
Polo: Clem. Howard A.
Quincy: Hammond, W.
Vincent, Charles E.
Springfield: Stewart, Leon H., Manager, Club Conro.
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.
Marion: Horne, W. S.
Idle Hour Recreation Club
Michigan: McDonough, Jack
Rose Hallroom
Wetty, Elwood
Rome City: Kintzel, Stanley
South Bend: DeLeury - Reeder Advertising Agency.
Vincennes: Vachet, Edward M.

IOWA
Audubon: American Legion Auxiliary
Hollenbeck, Mrs. Mary
Bryant: Voss, A. J., Mgr., Rainbow Gardens.
Cedar Rapids: Alberts, Joe, Mgr., Thornwood Park Ballroom.
Jurgensen, F. H.
Watson, N. C.
Des Moines: Hughes, R. E., Publisher, Iowa Unionist.
LeMan, Art
Young, Eugene R.
Eagle Grove: Orr, Jesse
Iowa City: Fowler, Steve.
Marion: 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: Art Johnny
Toneka: Breezy Terrace, Pete Grego, Manager.
Grego, Pete, Mgr., Breezy Terrace.
Mid-West Sportmen Association.
Wichita: Bedinger, John
Boone, Rudolph
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.
Middlesboro: Green, Jimmie
Paducah: Vickers, Jimmie, Booker's License 2611.

LOUISIANA
New Orleans: Hyland, Chauncey A.
Mitchell, A. T.
Shreveport: Adams, E. A.
Farrell, Holland
Houler, J. W.
Reever, Harry A.
Williams, Claude
Portland: Smith, John P.
Sanford: Parent Hall, E. L. Legere, Manager.

MARYLAND
Baltimore: Alber, John J.
Andre, Thomas
Continental Arms, Old Philadelphia Road.
Delta Sigma Fraternity
Demley, Emil E.
Earl Club, Earl Kahn, Prop.
Erod Holding Corporation, Lipsy, J. C.
Mason, Harold, Proprietor, Club Astoria.
New Broadway Hotel
Bethesda: Hodges, Edwin A.
Turners Station: Thomas, Dr. Joseph H., Edgewater Beach.

MAINE
Portland: Smith, John P.
Sanford: Parent Hall, E. L. Legere, Manager.

MASSACHUSETTS
Boston: Demeter Zachareff Concert Management.
Grace, Max L.
Jenkins, Gordon
Looses, William
Paladino, Rocky
Sullivan, J. Arnold, Booker's License 160.
Cambridge: Montgomery, A. Frank, Jr.
Ratstini, Eugene
Fitchburg: Fitchburg Sports Arena, Henry Bolduc, President.
Holyoke: Levy, Bernard W., Holyoke Theatre.
Lowell: Porter, R. W.
Nantasket: Sheppard, J. K.

NEW JERSEY
Arcola: Corriston, Eddie
White, Joseph
Ashbury Park: Richardson, Harry
White, William
Atlantic City: Atlantic City Art League
Jones, J. Paul
Larosa, Tony
Lockman, Harvey
Atlantic Highlands: Kaiser, Walter
Bloomfield: Brown, Grant
Camden: Towers Ballroom, Pearson
Lesay and Victor Potamkin, Managers.
Clifton: Silberstein, Joseph L., and Ettelson, Samuel.
Easton: 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, New Airport Highway.
Smith, Frank
Stewart, Mrs. Rosamond
Orange: Schlesinger, M. S.
Paterson: Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
Paterson: 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.
Wanaon: Maurice, Ralph, Operator, Ross-Fenton Farms.
West Collingswood Heights: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

MICHIGAN
Bath: Terrace, The, Park Lake
Battle Creek: Magel, Milton
Bay City: Alpha Omega Fraternity
Niedzielski, Harry
Walther, Dr. Howard
De Witt: Advance Theatrical Operation Corp., Jack Broder, President.
Ann Arbor Record Company
Berman, S. R.
Bologna, Sam.
Imperial Club.
Bommarito, Joe.
Cavanaugh, J. J., Receiver, Downtown Theatre.
Downtown Casino, The
Malloy, James
O'Malley, Jack
Paradise 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.
McMillan: 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.
Gaylord: Green, O. M.
Grand Rapids: Watton, Ray, and Rainbow Club.
Hibbing: Pitman, Earl
Luverne: Bennett, J. W.
Owatonna: Bendorf, Clarence R., Box 452.
Smith, Ora T.
Springfield: Green, O. M.
St. Cloud: Genz, Mike
St. Paul: Fox, S. M.
Winona: Czapiewski, Harry J., Owner, Manhattan Night Club.

MISSISSIPPI
Greenville: Pollard, Flenord
Jackson: Perry, T. G.

MISSOURI
Cape Girardeau: Gilkison, Lorene
Moonglow Club
Cedar City: Jubilee Village
Kansas City: Cox, Mrs. Evelyn
Fox, S. M.
Holm, Maynard G.
Lucille Paradise Nite Club, Sam D. and Lucille Webb, Managers.
Thudum, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Charles C.
Lebanon: Kay, Frank
Mexico: Gilbert, William
North Kansas City: Cook, Bert, Manager, Ballroom, Winnwood Beach.
Rolla: Shubert, J. S.
St. Joseph: Thomas, Clarence H.
St. Louis: Caruth, James, Cafe Society
Johnson, Jesse
Sikeston: Boyer, Hubert

MONTANA
Forsyth: Allison, J.

NEBRASKA
Columbus: Mojat, 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
Elko: Folsom, Mrs. Ruby, Chicken Shack.
New Hampshire: Newell, H. A., Newell's Casino.

NEW YORK
Albany: Bradt, John
Flood, Gordon A.
Kessler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
O'Meara, Jack, Booker's License 2316.
Hibbing: Embassy Associates
Binghamton: Bentley, Bert
Bonaventure: Carlson, D. L.
St. Bonaventure College
Brooklyn: Graymont A. C.
Hared Productions Corp.
Fuma, 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 Formicella, Proprietors.
Elleenville: Cohen, Mrs. A.
Elmira: Goodwin, Madalyn
Glens Falls: Tiffany, Harry, Manager, Twin Tree Inn.
Jamestown: Lindstrom & Meyer
Kiamasha Lake: Mayfair, The
Lackawanna: Chic's Tavern, Louis Cicarelli, 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.
Callicchio, Dominick
Campbell, Norman
Careata, A.
Chiassarini & Co.
Cotton Club
Currie, Robert W., formerly had Booker's License No. 2595.
Davison, Jules
Denton Boys
Diener & Doraskind, Inc.
Dodge, Wendell P.
Dyruft, 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.
Hirllman, George A., Hirllman Florida Productions, Inc.
Immerman, George
Jackson, Billy
Joseph, Wally
Joseph, Alfred

NEW YORK (continued)
Paterson: Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
Paterson: 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.
Wanaon: Maurice, Ralph, Operator, Ross-Fenton Farms.
West Collingswood Heights: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

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NEW MEXICO
Albuquerque: Maertz, Otis

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Joseph, Alfred

Kats, George, Theatrical Promoter.
Koch, Fred G.
Koren, Aaron
Leigh, Stockton
Leonard, John S.
Levy, Al and Nat, former owners of the Merry-Go-Round (Brooklyn).
Lyon, Allen (also known as Arthur Lee).
Makler, Harry, Manager, Polley Theatre (Brooklyn).
Masconi, Charles
Maybohm, Col. Fedor
Miller, James
Montello, R.
Moore, Al.
Murray, David
Pearl, Harry
Phi Rho Psi Fraternity
Regan, Jack
"Right This Way," Carl Reed, Manager.
Rogers, Harry, Owner, "Frisco Follies".
Rosenoor, Adolph and Sykes, Operators, Royal Tours of Mexico Agency.
Russell, Alfred
Shayner, Charles
Shayne, Tony, Promoter
Solomonoff, Henry
South Sea, Inc., Abner J. Rubien.
"SO" Shampoo Company
Spencer, Lou
Stein, Ben
Stein, Norman
Superior 25 Club, Inc.
Wade, Frank
Wee & Leventhal, Inc.
Weinstock, Joe
Wildner Operating Co.
Wisotaky, S.
Niagara Falls: Paness, Joseph, connected with Midway Park.
Port Kent: Klages, Henry C., Owner, The Mountain View House.
Rochester: Genesee Electric Products Co.
Gorin, Arthur
Lloyd, George
Pulsifer, E. H.
Valenti, Sam
Saratoga: Sullivan, Peter, Owner, Piping Rock Restaurant.
Schenectady: Gibbons, John F.
Magill, Andrew
Suffern: Armitage, Walter, President, County Theatre.
Syracuse: Feinglos, Norman
Horton, Don
Syracuse Musical Club
Tonawanda: Shuman, George, Operator, Hollywood Restaurant.
Troy: DeSina, Manuel
Tuckahoe: Birnbaum, Murray
Roden, Walter
Utica: Molinoux, Alex
Valhalla: Twin Palms Restaurant, John Mani, Proprietor.
White Plains: Hechiria Corporation
Reis, Les
Whitesboro: Guido, Lawrence
Yonkers: Colonial Manor Restaurant
Wm. Babner, Prop.

LONG ISLAND, N. Y.
Hicksville: Sevens, Manager, Hicksville Theatre.
Lindenhurst: Fox, Frank W.

NORTH CAROLINA
Asheville: Pitmon, Earl
Carolina Beach: Palais Royal Restaurant, Chris Economides, Owner.
Durham: Alston, L. W.
Ferrell, George
Mills, J. N.
Pratt, Fred
Fayetteville: Bethune, C. B.
The Town Pump, Inc.
High Point: Trumpeters' Club, The.
J. W. Bennett, President.
Kingsport: Courie, E. F.
Raleigh: Charles T. Norwood Post, American Legion.
Williamston: Grey, A. J.
Winston-Salem: Payne, Miss L.

NORTH DAKOTA
Bismarck: Coman, L. R., Coman's Court.

OHIO
Akron: Brady Lake Dance Pavilion.
Pullman Cafe, George Subrin, Owner and Manager.
Millard, Jack, Manager and Lessee, Merry-Go-Round.
Canton: Bender, Harvey
Holt, Jack
Chillicothe: Rutherford, C. E., Manager, Club Bavarian.
Scott, Richard
Cincinnati: Anderson, Albert, Booker's License 2956.
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Jones, John
Kolb, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Rainey, Leo
Reider, Sam
Williamson, Horace G., Manager, Williamson Entertainment Bureau.
Cleveland: Arns, Carl and Mary, Green Derby Cafe.
Barker, William R.
Tutstone, Velma
Weisenberg, Nate, Manager, Mayfair or Euclid Casino.

**Columbus:**  
Askins, Lane  
Askina, Mary  
Bell, Edward, Club Lincoln  
Bellinger, C. Robert

**Dayton:**  
Stapp, Phillip B.  
Victor Hugo Restaurant

**Delaware:**  
Bellinger, C. Robert

**Elyria:**  
Cornish, D. H.  
Elyria Hotel

**Findlay:**  
Bellinger, C. Robert

**Kent:**  
Sophomore Class of Kent  
State University, James  
Ryback, President.

**Marion:**  
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

**Springer:**  
Prince Hunley Lodge No.  
483, A. B. P. O. E.

**Toledo:**  
Cavender, E. S.  
Dutch Village, A. J. Hand,  
Operator.  
Frank, Steve and Mike,  
Owners and Managers,  
Frank Bros. Cafe.  
Huntley, Lucius

**Warren:**  
Windom, Chester  
Young, Lin.

**Youngstown:**  
Einhorn, Harry  
Lombard, Edward  
Reider, Sam  
Zanesville:  
Venner, Pierre

**OKLAHOMA**

**Ada:**  
Hamilton, Herman

**Tulsa:**  
Angel, Alfred  
Continental Terrace  
Goltry, Charles  
Horn, O. B.  
Mayfair Club,  
John Old, Manager.  
McHunt, Arthur  
Moana Company, The  
Randazzo, Jack  
Tate, W. J.

**OREGON**

**Ashland:**  
Halasa, Kermit, Operator,  
The Chateau.

**Hermiston:**  
Rosenberg, Mrs. R. M.

**PENNSYLVANIA**

**Alliquippa:**  
Cannon, Robert  
Young Republican Club  
Guinn, Otis

**Allentown:**  
Connors, Earl  
Sedley, Roy

**Bradford:**  
Fitzel, Francis A.

**Brownsville:**  
Hill, Clifford, President,  
Triangle Amusement.

**Bryn Mawr:**  
Foard, Mrs. H. J. M.

**Canonsburg:**  
Vlachos, Tom

**Clarion:**  
Birocco, J. E.  
Smith, Richard  
Kending, Albert A.

**Columbia:**  
Hardy, Ed

**Conneaut Lake:**  
McGuire, P., Manager, Oak-  
land Beach Hotel.  
Yaras, Max

**Drums:**  
Green Gables

**Elmhurst:**  
Watro, John, Manager,  
Showboat Grill.

**Emporium:**  
McNamey, W. S.

**Erie:**  
Oliver, Edward

**Fairmount Park:**  
Riverside Inn, Inc., Samuel  
Ottenberg, President.

**Harrisburg:**  
Reeves, William T.  
Waters, B. N.

**Kelley:**  
Condors, Joseph

**Lancaster:**  
Parker, A. R.  
Weinbrom, Joe

**Latrobe:**  
Yingling, Charles M.

**Lebanon:**  
Fishman, Harry K.

**Marshallton:**  
Willard, Weldon D.

**Mt. Carmel:**  
Mayfair Club, John Pogesky  
and John Ballent, Mgrs.

**New Castle:**  
Bondurant, Harry

**Philadelphia:**  
Arcadia, The International  
Restaurant.  
Berg, Phil, Theatrical Mgr.  
Bryant, G. Hodges  
Hubeck, Carl F.  
Engineers' Union,  
Local 835.  
Fabiani, Ray  
Garcia, Lou, formerly held  
Booker's License 2620.  
Glass, Davey  
Hirt, Iszy  
McShain, John  
Philadelphia Federation of  
Blind.  
Philadelphia Gardens, Inc.  
Rothe, Otto  
Street, Benny  
Wilner, Mr. and Mrs. Max

**Pittsburgh:**  
Anania, Flores  
Anania'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.

**Strasburg:**  
McClain, R. K.  
Spread Eagle Inn.  
Poinsetta, Walter

**Washington:**  
Athens, Peter, Mgr., Wash-  
ington 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.

**Wyoming:**  
Lunine, Samuel M.

**Yatesville:**  
Blanco, Joseph, Operator,  
Club Mayfair.

**York:**  
Weinbrom, Joe

**RHODE ISLAND**

**Norwood:**  
D'Antuono, Joe  
D'Antuono, Mike

**Providence:**  
Allen, George  
Belanger, Lucian  
Goldsmith, John, Promoter  
Kronson, Charles, Promoter  
Moore, Al

**Warwick:**  
D'Antuono, Joe  
D'Antuono, Mike

**SOUTH CAROLINA**

**Charleston:**  
Hamilton, E. A. and James

**Greenville:**  
Allen, E. W.  
Bryant, G. Hodges  
Fields, Charles B.  
Goodman, H. E., Manager,  
The Pines.  
Jackson, Rufus  
National Home Show

**Rock Hills:**  
Rolax, Kid  
Wright, Wilford

**Spartanburg:**  
Holcome, H. C.

**SOUTH DAKOTA**

**Bereford:**  
Muhlenkott, Mike

**Lebanon:**  
Schneider, Joseph M.

**Sioux Falls:**  
Magee, Floyd

**Tripp:**  
Maxwell, J. E.

**Yankton:**  
Kosta, Oscar, Manager,  
Red Rooster Club.

**TENNESSEE**

**Bristol:**  
Pinehurst Country Club,  
J. C. Rates, Manager.

**Chattanooga:**  
Doddy, Nathan  
Reeves, Harry A.

**Jackson:**  
Clark, Dave  
Johnson City:  
Watkins, W. M., Manager,  
The Lark Club.

**Memphis:**  
Atkinson, Elmer  
Hubert, 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 Amer-  
ica.  
Richards, O. K.  
Robinowitz, 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,  
V. B. Berwick, Manager.

**Texas:**  
Gant, Arthur

**Tyler:**  
Mayfair Ballroom  
Mayfair Club,  
Max Giffillan, Manager,  
Tyler Entertainment Co.

**Waco:**  
Williams, J. R.

**Wichita Falls:**  
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

**Roseton:**  
Harris, Stanley  
Morris, Robert F., Manager,  
Radio Artists' Service.  
Wilson, Sol, Manager,  
Royal Casino.

**Washington:**  
Tocoma:  
Dittbenner, Charles,  
King, Jan.

**Woodland:**  
Martin, Mrs. Edith

**WEST VIRGINIA**

**Bluefield:**  
Brooks, Lawson  
Florence, C. A.  
Thompson, Charles G.

**Charleston:**  
Brandon, William  
Corickson, Paul  
White, R. L.  
Capitol Booking Agency.  
White, Ernest B.

**Fairmont:**  
Carpenter, Samuel H.

**Parkersburg:**  
Club Nightingale, Mrs. Ida  
McGlumphy, Manager; Ed-  
win Miller, Proprietor.

**WISCONSIN**

**Alma Center:**  
Dvorak, Joseph, Operator,  
Ruth's Hall.

**Almond:**  
Bernatos, George,  
Two Lakes Pavilion.

**Appleton:**  
Konzelman, E.  
Miller, Earl

**Arcadia:**  
Schade, Cyril

**Baraboo:**  
Dunham, Paul L.

**Dakota:**  
Passarelli, Arthur  
Eagle River:  
Denoyer, A. J.

**Headford Junction:**  
Kilinski, Phil, Prop., Phil's  
Lake Nakomis Resort.

**Jump River:**  
Erickson, John, Manager,  
Community Hall.

**Keeshena:**  
American Legion Auxillary  
Long, Matilda

**La Crosse:**  
Mueller, Otto

**Madison:**  
White, Edw. R.

**Malone:**  
Kramer, Gale

**Merrill:**  
Battery "F",  
120th Field Artillery.  
Goetsch's Nite Club,  
Ben Goetsch, Owner.

**Milwaukee:**  
Cuble, Iva

**Mt. Calvary:**  
Sizack, Steve

**Neopit:**  
American Legion,  
Sam Dickenson, Vice-  
Commander.

**Orema:**  
Kelley, Ed, Kelley's Ball-  
room.

**Rhineland:**  
Kendall, Mr., Manager,  
Holly Wood Lodge.  
Khoury, Tony

**Rothschild:**  
Rhyner, Lawrence

**Sheboygan:**  
Bahr, August W.  
Sicilia, N., Proprietor,  
Club Flamingo.

**Siange:**  
Bue, Andy,  
Alias Andy Buege.

**Split Rock:**  
Rabitz, Joe, Manager,  
Split Rock Ballroom.

**Sturgeon Bay:**  
DeFeo, F. G.  
Laraheld, Mrs. George

**Tierston:**  
Miechiske, Ed., Manager,  
Tigeron Dells Resort.

**Tomah:**  
Cramm, E. L.

**Wausau:**  
Vogl, Charles

**Wautoma:**  
Passarelli, Arthur

**WYOMING**

**Casper:**  
Schmitt, A. E.

**Orin Junction:**  
Queen, W.,  
Queen's Dance Hall.

**DISTRICT OF COLUMBIA**

**Washington:**  
Berenguer, A. C.  
Burrroughs, H. F., Jr.  
Dykes, John (Jim), Prop.,  
Dykes' Stockade.  
Flagship, Inc.  
Frattono, James  
Furedy, E. S., Manager,  
Trans Lux Hour Glass.  
Hayden, Phil  
Hodges, Edwin A.  
Huie, Lim, Manager, Casino  
La Pares, formerly known as  
La Pares.  
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 So-  
cial Club.  
Chin Up Producers, Ltd.,  
Roly Young, Manager.  
Clarke, David  
Cockerill, 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:  
Domaine d'Esteral,  
Mr. Ouellete, Manager.

**Verdon:**  
Senecal, Leo

**MISCELLANEOUS**

**American Negro Ballet**  
Aulger, J. H., Aulger Bros.  
Stock Co.

**Bert Smith Revue**  
Bigley, Mel. O.  
Baugh, Mrs. Mary

**Blackie, Milton** (also known as  
Manuel Blanke and Tom  
Kent).

**Blanke, Manuel** (also known as  
Milton Blanke and Tom  
Kent).

**Blaufox, Paul**, Manager, Pee  
Bee Goo 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 Paris-  
ienne 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., Owner and  
Manager, "American Beau-  
ties on Parade".  
Fitzkee, Darlel  
Foley, W. R.  
Fox, Sam M.  
Freeman, Jack, Manager,  
Follies Gay Paree.  
Gardner, Ed., Owner, Uncle  
Ezra Smith's Barn Dance  
Frolics.  
Hancock, M. L., Promoter  
Hendershott, G. E.,  
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.

**UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS**

**BANDS ON THE UNFAIR LIST**

**Barrington Band**, Camden, N. J.

**Cincinnati Gas and Electric Band**, Cincinnati, Ohio.

**Convention City Band**, Kingstons, 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.

**Legion Band**, Beaver Dam, Wisconsin.

**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.

**Watertown City Band**, Floyd S. Borden, Director, Watertown, Wisconsin.

**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**, R. Ferguson, Mgr., Wilmington, N. C.

**Japanese Gardens**, Salina, Kan.

**Jefferson Gardens**, The, South Bend, Ind.

**Kerwin's Beach**, Jim Kerwin, owner, Modesto, Calif.

**Maryland Club Gardens**, E. C. Stamm, owner and prop., Washington, D. C.

**Midway Gardens**, Tony Rollo, manager, Mishawaka, Ind.

**Moxahala Park**, Tim Nolan, Manager, Zanesville, Ohio.

**Ocean Beach Park**, New London, Conn.

**Palm Gardens**, Five Corners, Totowa, N. J.

**Rite O Wa Gardens**, Mr. and Mrs. R. L. Fresh, proprie-  
tors, 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 Eve-  
ning Stars Orchestra,  
Plainfield, N. J.

**Bennie, Nick**, Orchestra,  
Poughkeepsie, N. Y.

**Berkes, Bela**, and His Royal  
Hungarian Gypsy Orches-  
tra, New York, N. Y.

**Boston Symphony Orchestra**, Boston, Mass.

**Kent, Tom** (also known as  
Manuel Blanke and Milton  
Blanke).

**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.  
McKee, Gall E., Promoter.  
McKinley, N. M.  
Monmouth County Firemen's  
Association.  
Monoff, Yvonne  
Mosher, Woody  
(Paul Woody)

**Nash, L. J.**

**Platinum Blond Revue**  
Plumley, L. D.  
Richards, Vaughn,  
Pine Ridge Follies.  
Robertson, T. E., Robertson  
Rodeo, Inc.  
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, Inter-  
national Water Follies.  
Sponsler, Les  
Stone, Louis, Promoter  
Taffan, Mathew  
Temptations of 1941  
Thompson, J. Nelson, Pro-  
moter.

**Todd, Jack**, Promoter,  
"Uncle Ezra Smith Barn  
Dance Frolic Co."  
Waltner, Marie, Promoter  
Welsh, Finn and Jack  
Schenck, Theatrical Pro-  
moters.  
White, Jack, Promoter of  
Style Shows.  
Wiley, Walter C., Promoter  
of the "Jitterbug Jam-  
boree".  
Williams, Frederick  
Wolfe, Dr. J. A.  
Woody, Paul  
(Woody Mosher).

**Yokel, Alex**,  
Theatrical Promoter,  
"Zorine and Her Nudists."

**THEATRES AND PICTURE HOUSES**

*Arranged alphabetically as to States and Canada*

**CALIFORNIA**

**Los Angeles:**  
Paramount Theatre

**MASSACHUSETTS**

**Holyoke:**  
Holyoke Theatre, Bernard  
W. Levy.

**MICHIGAN**

**Detroit:**  
Colonial Theatre,  
Raymond Schreiber, Own-  
er and Operator.  
Downtown Theatre.

**Grand Rapids:**  
Powers Theatre

**MISSOURI**

**Kansas City:**  
Main Street Theatre.

**NEW YORK**

**New York City:**  
Apollo Theatre (42nd St.)  
Jay Theatres, Inc.

**LONG ISLAND, N. Y.**

**Hicksville:**  
Hicksville Theatre.

**PENNSYLVANIA**

**Hazleton:**  
Capitol Theatre,  
Bud Irwin, Manager.

**Philadelphia:**  
Apollo Theatre  
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.

**Texas:**  
Marshall, Eugene,  
Municipal Auditorium.

**CALIFORNIA**

**Berkeley:**  
Angier, Maurice.

**Los Angeles:**  
Howard Orchestra Service,  
W. H. Howard, manager.

**Los Gatos:**  
Hayward, Charles, Direc-  
tor, Los Gatos High  
School Band and Orches-  
tra.

**Modesto:**  
Tendevous Club, Ed. Davis,  
owner.

**Orland:**  
Veterans' Memorial Hall.  
San Bernardino:  
Serria Park Ballroom, Clark  
Rogers and John R. Rob-  
inson, managers.

**San Francisco:**  
Mark Hopkins Hotel,  
St. Francis Hotel.

**San Jose:**  
Helvey, Kenneth.  
Triena, Phillip.

**Visalia:**  
Sierra Ballroom, Mr. Hen-  
dricks, owner.

**COLORADO**

**Hi-Hat Night Club**, Mike  
Sogantli, prop.-mgr.

**Grand Junction:**  
Airport Inn, Hap Harris,  
Operator.

**Grand Lake:**  
Pine Cone Inn, Goldie Ish,  
Proprietor and Manager.

**CONNECTICUT**

**Bristol:**  
LeBrun, Alfred J.

**Newington:**  
Red Quill Inn, Jack Rior-  
dan and Philip Silver-  
smith, managers.  
Doyle, Dan.

**Pomfret:**  
Pomfret School.

**Southampton:**  
Connecticut Inn, John Ian-  
nini, proprietor.

**South Norwalk:**  
Evans, Greek.

**FLORIDA**

**Key West:**  
Club Sugarloaf

**Palm Beach:**  
Boyle, Douglas.

**Miami:**  
Fenias, Otto.

**Sarasota:**  
Ringling Bros. Circus.

**Tampa:**  
Egypt Temple, A.A.O.M.S.  
**West Palm Beach:**  
Palm Tavern, The, Al Van De, operator.

**ILLINOIS**

**Champaign:**  
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.

**Mattson:**  
U. S. Grant Hotel

**North Chicago:**  
Dewey, James, Promoter of Expositions.

**Peaton:**  
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.

**Woodstock:**  
Tri Angle Club

**INDIANA**

**Bicknell:**  
Knox County Fair Assn.

**Evansville:**  
Adams, Frank  
Fox, Ben

**Gary:**  
Young Women's Christian Association.

**Indianapolis:**  
Marrot Hotel  
Riviera Club  
Turf Bar.

**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. F. Ballroom

**IOWA**

**Cedar Rapids:**  
Jurgensen, F. H.

**Chelsoa:**  
Z. C. B. J. Hall

**Des Moines:**  
Reed, Hartley, Manager.  
Avon Lake  
Ritz Night Club, Al Rosenberg, Manager.  
Young, Eugene R.

**Dubuque:**  
Julien Dubuque Hotel

**Osweino:**  
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.  
Trion 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 Usen, 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:**  
Frolics, The,  
Lawrence Rissi, Owner and Manager.

**Waltham:**  
Eaton, Frank,  
Booking Agent.

**Westfield:**  
White Horse Inn.

**MICHIGAN**

**Bay City:**  
Niedzwinski, Harry

**Crystal Falls:**  
Crystal Falls Public Schools

**Detroit:**  
Collins, Charles T.

**Escambs:**  
American Legion, Cleveland Post No. 82, and club rooms.

**Essexville:**  
LaLonde Ballroom.  
Iron Mountain:  
Kettler Building  
Iron River:  
Jack O'Lantern Club,  
James Silverthorn, Owner

**Isabella:**  
Nepper's Inn, John Nepper, Proprietor.

**Ishpeming:**  
Casino Bar & Night Club,  
Raiph Doto, Proprietor.  
Thomas, W. Raymond

**Lansing:**  
Lansing Central High School Auditorium.  
Wilsa, L. E.

**Marquette:**  
Gravaet High School Band.  
Johnston, Martin M.  
Palestra and the Women's Club.  
Presque Isle Band Shell School Board of Education

**Negaunee:**  
Hotel Bar.  
Napoleon Vizna, Prop.

**Niles:**  
Four Flags Hotel, The  
Powell's Cafe

**Saginaw:**  
Phi Sigma Phi Fraternity  
Wamples Lake:  
Nisties Resort

**MINNESOTA**

**Faribault:**  
Kelley Inn,  
Kelley Davis, Owner.

**Londale:**  
Hermann Hall.

**Minneapolis:**  
Borchardt, Charles  
New Ulm:  
Becker, Jess, Proprietor,  
Nightingale Night Club.

**Witoka:**  
Witoka Hall

**MISSISSIPPI**

**Meridian:**  
D. D. D. Sorority  
Trio Sorority

**MISSOURI**

**St. Joseph:**  
Boosters Club, The,  
Chamber of Commerce,  
Junior Chamber of Commerce,  
Turf Bar,  
Fiesta Bar, Fred Mettlymeyer, Manager.

**MONTANA**

**Arlee:**  
Arlee High School Gymnasium.

**Billings:**  
Tavern Beer Hall,  
Ray Hamilton, Manager.

**Missoula:**  
Post Creek Pavilion, John & Chas. Dihan, Props.

**NEBRASKA**

**Emerald:**  
Sunset Party House, H. E. Nourse and J. L. Stroud, Managers.

**Fairbury:**  
Bonham

**Lincoln:**  
Avalon Dance Hall,  
C. W. Hoke, Manager.  
Garden Dance Hall,  
Lyle Jewett, Manager.

**Omaha:**  
United Orchestras,  
Booking Agency.

**NEW JERSEY**

**Atlantic City:**  
Dude Ranch  
Heilig's Restaurant  
Imhof, Frank  
Knickerbocker Hotel  
Morton Hotel  
Radio Station WFPG

**Budd Lake:**  
Club Fordham,  
Morris Reidy, Proprietor,  
The Wigwam, John Plotek, Manager.

**Florham Park:**  
Canary Cottage,  
Jack Bloom, Manager.

**Hoboken:**  
Union Club.

**Mountainside:**  
Chi-Am Chateau,  
George Chong, President.

**Newark:**  
Blue Bird Dance Hall  
Club Miami  
Liberty Hall

**Stelton:**  
Linwood Grove  
Wildwood:  
Bernard's 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. B. Lodge, Prop.

**Buffalo:**  
German-American Musicians' Association.  
McVan's, Mrs. Lillian McVan, Proprietor.  
Miller, Robert  
Nelson, Art

**Canton:**  
St. Lawrence University,  
Dr. Willard H. Jencks, President.

**Greenfield Park:**  
Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Managers.

**Mamaroneck:**  
Lawrence's Inn

**Mount Vernon:**  
Emil Hubsch Post No. 596,  
V. F. W.

**Newburgh:**  
Roxy Restaurant,  
Dominick Ferraro, Prop.

**New Rochelle:**  
Alps Bar and Grill

**New York City:**  
Albin, Jack  
Blythe, Arthur,  
Booking Agent.  
Harria, Bud  
Jermon, John J., Theatrical Promoter.  
New York Coliseum  
Palais Royale Cabaret  
Royal Tours of Mexico Agency,  
Sonkin, James

**Ohio:**  
Cabin Restaurant,  
Young Ladies' Sodality of the Church of the Transfiguration.

**Oneonta:**  
Goodyear Lake Pavilion,  
Earl Walsh, Proprietor.

**Owego:**  
Woodland Palace,  
Joe Cinotti, Proprietor.

**Potdam:**  
Clarkson College of Technology,  
Potdam State Normal School.

**Purling:**  
Clover Club

**Rochester:**  
Medwin, Barney

**Rosendale:**  
Williams Lake Hotel,  
Walter Williams, Mgr.

**Rye:**  
Coveleigh Club

**Sodus Point:**  
Joe's Place, Lillian C. Blumenthal, Manager.

**Windsor Beach:**  
Windsor Dance Hall

**NORTH CAROLINA**

**Carolina Beach:**  
Carolina Club and Management.

**Charlotte:**  
Associated Orchestra Corporation, Al A. Travers, Proprietor.

**Greensboro:**  
Greensboro Country Club.

**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,  
Mlnor, Manager.  
Cincinnati Country Club,  
Miller, Manager.  
Elks' Club No. 5  
Hartwell Club  
Kenwood Country Club,  
Thompson, Manager.  
Lawndale Country Club,  
Hutch Ross, Owner.  
Maketewah Country Club,  
Worburton, Manager.  
Queen City Club,  
Clemen, Manager.  
Spat and Slipper Club  
Western Hills Country Club,  
Waxman, Manager.

**Columbus:**  
Veterans of Foreign Wars and all its Auxiliaries.

**Ironton:**  
Kitty Ray Club,  
Dustin E. Corn, Manager.

**Leavittsburg:**  
Canoe City Dance Hall

**Lima:**  
Masonic Lodge Hall and Masonic bodies affiliated therewith.

**Logan:**  
Eagle Hall

**Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.**

**Steubenville:**  
St. Stanislaus New Polish Hall.

**Summit County:**  
Blue Willow Night Club,  
H. W. McCleary, 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.

**Berwyn:**  
Snyder, C. L.

**Bethlehem:**  
Reagan, Thomas

**Boyetown:**  
Hartman, Robert R.

**Brownsville:**  
Hill, Clifford, President,  
Triangle Amusement Co.

**Chester:**  
Reading, Albert A.

**Frankville:**  
Casa Loma Hall  
Rev. Father Gartska  
St. Ann's Church

**Gardville:**  
Gardville Hose Co.

**Geensburg:**  
Westmoreland County Democratic Committee

**Greentown:**  
Island View Inn, Joe Bond and Ralph Iori, Props., Lake Wallenpaupack.

**Hambur:**  
Schlenker's Ballroom

**Hannover:**  
Cross Keys Hotel,  
Mr. Shutz, Manager.

**Hazleton:**  
Smith, Stuart Andy

**Irwile:**  
Jacktown Hotel, The  
Kulpmont:  
Liberty Hall

**Lehighton:**  
Reiss, A. Henry  
Mt. Carmel:  
Mother of Consolation Hall,  
Rev. Skibinski, Pastor.

**Naticoke:**  
St. Mary's Dance Hall

**New Brighton:**  
Clearview Inn.  
New Kensington:  
Slovak Sokol Camp.

**O'Leary:**  
Belles Lettres Club

**Phadelphia:**  
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:**  
Wojcik's Cafe

**Reading:**  
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 Bocianski Post, The  
Savoy,  
Sover, 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:**  
Eristol Casino,  
Wm. Viens, 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**

**Forth Worth:**  
Plantation Club

**Harrison:**  
Municipal Auditorium

**Houston:**  
Merritt, Morris John

**Texarkana:**  
Marshall, Eugene

**Wichita Falls:**  
Kemp Hotel

**Niles:**  
Malone, Eddie, Operator,  
Klub Trocadero.

**UTAH**

**Salt Lake City:**  
Cromar, Jack, alias Little Jack Horner.

**VIRGINIA**

**Alexandria:**  
Boulanger Farms,  
R. K. Richards, Manager.  
Nightingale Nite Club

**Hopewell:**  
Hopewell Cottillion Club

**Richmond:**  
Capitol City Elks' Social and Beneficial Club Ballroom.  
Julian's Ballroom  
SkateLand Arena

**Virginia Beach:**  
Gardner Hotel  
Links Club

**WASHINGTON**

**Woodland:**  
Martin, Mrs. Edith, Woodland Amusement Park.

**WEST VIRGINIA**

**Dunbar:**  
West Virginia Free Fair

**Cant Town:**  
Grant Town Park & Hall,  
George Kuperanik.

**Huntington:**  
Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances.

**Richwood:**  
Smith, Stuart Andy

**WISCONSIN**

**Batavia:**  
Batavia Firemen's Hall

**Gleanon:**  
Gleason Pavilion, Henry R. Ratzburg, Operator.

**Kenosha:**  
Emerald Tavern  
Shangri-La Nite Club  
Spitzman's Cafe

**Hortonville:**  
Hortonville Com. Hall or Opera House

**Lancaster:**  
Roller Rink

**Logansville:**  
Soltwedel's Hall, Paul Soltwedel, Proprietor.

**Luxemburg:**  
Wiery's Hall,  
Chas. Wiery, Operator.

**Manawa:**  
Community Hall, Mrs. D. Drew, Manager.  
Tessen, Arthur H., Tessen Dance Hall.

**Manitowoc:**  
LaFiesta Night Club

**Menominee:**  
Dunn County Free Fair

**Milwaukee:**  
Caldwell, James  
Mount Mary College

**New London:**  
Veterans of Foreign Wars

**North Freedom:**  
Quiggle's Hall

**Random Lake:**  
Random Lake Auditorium

**Shiocton:**  
Hazens's Pavilion,  
Henry Hazen, Proprietor.

**Spread Eagle:**  
Spread Eagle Club,  
Dominic Spera, Owner.

**Steoughton:**  
Club Barber

**Superior:**  
Williett, John

**Waukesha:**  
Clover Club

**Wautoma:**  
Passarelli, Arthur  
Wisconsin Veteran's Home:  
Grand Army Home for Veterans.

**WYOMING**

**Casper:**  
Whinnery, C. I., Booking Agent.

**DISTRICT OF COLUMBIA**

**Washington:**  
Ambassador Hotel  
Columbian Musicians' Guild,  
W. M. Lynch, Manager.  
Hi-Hat Club  
Kavakos Cafe,  
Wm. Kavakos, Manager.  
Kipnis, Benjamin, Booker

**CANADA**

**ONTARIO**

**London:**  
Palm Grove

**Markdale:**  
Mercer, Hugh W.

**Medell:**  
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, Hill, Robert W. (Bill), Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners, Hoxie Circus, Jack Jazzmania 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., Ringling Bros. Circus, 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

**Holyoke:**  
Ives Theatre

**Lowell:**  
Capitol Theatre

**Roxbury:**  
Liberty Theatre

**MICHIGAN**

**Midland:**  
Frollo Theatre

**Niles:**  
Riviera Theatre

**MISSOURI**

**St. Louis:**  
Fox Theatre  
Loew's State Theatre  
Mission Theatre  
St. Louis Theatre

**NEW JERSEY**

**Bogota:**  
Queen Ann Theatre

**Jersey City:**  
Palace Theatre

**Lyndhurst:**  
Ritz Theatre

**Netcong:**  
Essex Theatre

**Paterson:**  
Capitol Theatre  
Plaza Theatre  
State Theatre

**NEW YORK**

**Beacon:**  
Beacon Theatre

**Bronx:**  
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

**Lucust 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:**  
Soozer Theatre  
University Theatre  
Varsity Theatre

**Picher:**  
Winter Garden Theatre

**OREGON**

**Portland:**  
Studio Theatre

**PENNSYLVANIA**

**Reading:**  
Berman, Low, United Chain Theatres, Inc.

**York:**  
York Theatre

**RHODE ISLAND**

**Pawtucket:**  
Strand Theatre

**Providence:**  
Bomes Liberty Theatre

**TENNESSEE**

**Memphis:**  
Malco Theatre  
Suzore Theatre,  
869 Jackson Ave.  
Suzore Theatre,  
279 North Main St.

**TEXAS**

**Brownsville:**  
Capitol Theatre  
Dittman Theatre  
Dreamland Theatre  
Queen Theatre

**Edinburg:**  
Valley Theatre

**La Feria:**  
Bijou Theatre

**Mission:**  
Mission Theatre

**Pharr:**  
Texas Theatre

**Raymondville:**  
Ramon Theatre

**San Benito:**  
Palace Theatre  
Rivoli Theatre

**CANADA**

**ONTARIO**

**St. Thomas:**  
Granada Theatre

**SASKATCHEWAN**

**Regina:**  
Grand Theatre

**Saskatoon:**  
Capitol Theatre  
Daylight Theatre

**FIFE AND DRUM CORPS**

**Perth Amboy Post 46, American Legion Fife, Drum and Bugle Corps, Perth Amboy, N. J.**

