

# INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLII

NEWARK, N. J., SEPTEMBER, 1943

NO. 3

## THE REAL STORY

### Communications Between President of New York Philharmonic Society and President Petrillo.

The following letters are being published for the information of the members of the Federation: letter received from Mr. Marshall Field, president of the New York Philharmonic-Symphony Society, my reply thereto, and reply from Mr. Field, which are self-explanatory.

I am publishing these communications due to the wide-spread publicity when Marshall Field's letter was released to the press by Mr. Field himself. The members will be interested in reading Mr. Field's letter if they have read any of the press reports of same, as his letter is in no way as was reported in some of the press. The true facts are as follows:

THE PHILHARMONIC-SYMPHONY SOCIETY OF NEW YORK  
Steinway Building  
113 WEST FIFTY-SEVENTH STREET

August 6, 1943.

Mr. James C. Petrillo, President,  
American Federation of Musicians,  
570 Lexington Avenue,  
New York City.

My dear Mr. Petrillo:

I am writing to you in reply to your telephone talk with our Associate Manager, Mr. Bruno Zirato, and in reply also to the letter received by Mr. Zirato dated July 25th from Mr. William Feinberg, secretary of Local 802, A. F. of M., all relative to the A. F. of M.'s proposed sponsorship of free symphonic concerts. It is my understanding that you desire to employ the members of the New York Philharmonic Orchestra and to give concerts using the name of the orchestra promptly after the close of the present New York Stadium season and before the opening of the New York Philharmonic-Symphony Society's regular season in October of this year. The Society has no control over performances by the individual members of its orchestra before the commencement of the regular season and, accordingly, we must assume that any request you have directed to us is limited to a request for permission to use the name of the Society's orchestra.

Your request comes at a time when it is difficult to call our Board or Executive Committee together. I do not know whether it will be possible to procure a quorum until after Labor Day. I, myself, have not the authority to give you the permission you have asked for. I do not feel, however, that I should even attempt to call a meeting of the Society's Board until I have a confirmation from you of certain conditions which I am sure would be prerequisites in any event to the granting of the permission you have asked for. Those conditions are:

1. That the performances sponsored by you, and the employment of the orchestra's musicians, involve the Society itself in absolutely no cost or expense, direct or indirect.
2. That the cities in which performances will be given shall be approved by the Society in order that they be not cities in which the orchestra may perform on tour during its regular season and in order therefore that free public performances be not offered in competition with the Society's regular performances at which admission is charged.
3. That all programs given in the name of the Philharmonic Orchestra be subject to our approval.
4. That the conductors who shall conduct the orchestra shall be subject to our approval.
5. That none of the performances to be given under your sponsorship shall be either broadcast, locally or over a network, or in any way recorded.

I have spoken informally to a number of members of our Board and I believe that if these conditions are complied with, you will receive the Society's cooperation to your project. They have expressed the hope, in which I join, that if the Society cooperates, you will see the importance for the same ends to which your proposed performances are aimed, to lift the ban which you have placed upon recordings by our orchestra. Your efforts are directed toward bringing symphonic music to persons who might otherwise not have the opportunity to hear it. The recording of the great symphonic orchestras of this country under their famous conductors is also a means of bringing that symphonic music to persons who might not otherwise hear it. In fact, such recordings bring symphonic music to smaller towns and rural communities than even your free performance plan will reach.

Aside from that, however, I am frank to admit that the Society desires, in fact requires, the royalties from its recordings in order to insure the continuance of the orchestra which you are proposing to borrow. The other great symphonic orchestras of this country are similarly situated. Their very existence is threatened by the loss of recording royalties. I am not now referring to your



DIMITRI MITROPOULOS  
Conductor of the Minneapolis Symphony Orchestra

ban on recording so far as it affects popular bands and popular music. I have personal views on that subject but they are not concerned with the subject matter of your request or of this letter. My plea to you, and I am sure it will be the plea of the management of every symphonic orchestra in America, is that you will immediately lift your ban on the recording of symphonic music and by so doing contribute to the availability of symphonic music throughout this country in a manner that not even your proposed concerts can accomplish. In addition, we have the word of Army and Navy officers, as well as civilian officials in Washington, that the continuance of recording is necessary for the maintenance of military and civilian morale, one of the primary purposes stated by you for your own concerts.

I wish to close by expressing to you my personal approval of your plans and my personal desire to cooperate with you to the fullest extent possible, and I look forward to a prompt response from you.

I plan to release copies of this letter to the

(Continued on Page Three)

## AMERICAN FEDERATION OF MUSICIANS' DAY

September 9th Designated by Executive Board in Third War Loan Drive.

The following communications have been sent to all Locals of the American Federation of Musicians:

President's Office  
AMERICAN FEDERATION OF MUSICIANS  
NEW YORK, N. Y.

August 27, 1943.

To All Locals of the American Federation of Musicians.  
Gentlemen:

In cooperation with the United States Treasury Department, the International

## Dimitri Mitropoulos

By CECIL JOHNS

(Sixth in a series of articles on the conductors of our great symphony orchestras.)

"A virtuoso among conductors" . . . "an early Renaissance humanist" . . . "an internationalist" . . . "a monk" . . . "a motion picture fan" . . . "an arresting personality"—these are but some of the phrases used to describe the dynamic conductor of the Minneapolis Symphony Orchestra, Dimitri Mitropoulos. With all this many-sidedness, he yet stands stark and powerful both as a personality and as a conductor. Born in Athens, on March 1, 1896, Mitropoulos was first intended for the church in line with a family tradition which had led two of his uncles to be monks, his grandfather a priest and his grand-uncle an archbishop. The young child acceded, willingly enough, to this aim, but with a single reservation: he had a passionate devotion to music. So he took up the study of the piano, entered the Conservatory of Athens at the age of fourteen, and, six years later, graduated. Through these years it had become clear to him that his two loves were irreconcilable, since the Greek Orthodox Church, of which he was an adherent, banned the use of musical instruments at all services. "They would not permit me to have even a little harmonium", he recalls, with overtones of pained wonder.

Just when he had once and for all renounced the cloth, his country became embroiled in a war with Bulgaria, and he entered the Service as drummer in an army band. This brief interlude perhaps has something to do with his present carriage of military erectness.

In preparing to devote his life to music Mitropoulos passed through several phases—as have many other of our famous maestros—in the process of discovering his musical forte. As a pianist he had already mastered the scores of "Faust" and "Rigoletto" at the age of ten. As a composer he had finished, by the time he was twenty-three, an opera, "Beatrice", based on a French text of Maeterlinck. Camille Saint-Saëns, who saw its production by the Athens Conservatory, was so impressed by it that he arranged for its composer to study with Paul Gilson in Brussels and Busoni in Berlin.

### The Roads Converge

When, however, on completing his studies, he was appointed assistant conductor at the Berlin Staatsoper, Mitropoulos knew he had found his true career. Henceforth, because "I knew that I could do only one thing, if I were to do it well" he gave up his piano playing and even his composition. In 1924, he returned to his home city to take over the directorship of the symphony orchestra of the Athens Conservatory, and, in 1930, was again called to Germany to conduct a series of concerts by the Berlin Philharmonic Orchestra. Here he gave such an excellent account of himself that word of him spread throughout Europe. His debut as guest conductor of the *Orchestra Symphonique de Paris*, on February 14, 1932, served further to augment his fame. A few weeks later he was heard in England and then made a tour of Italy and the Soviet Union.

Word of the "promising young Greek" had by this time come to the ears of alert musicians in America and one of these, Serge Koussevitzky, realizing that here was material of which our country might well avail itself, invited him, in 1936, to serve as guest conductor of the Boston Symphony Orchestra, an invitation accepted with alacrity. A series of concerts which still, after seven years, is the talk of the town, was the result. Olin Downes' comment summarizes the event: "He is more than a kindling virtuoso. He showed a microscopic knowledge of four strongly contrasted scores, and his temperament is that of an impetuous musician. Mitropoulos addressed himself with complete comprehension and with blazing dramatic emotion."

So marked was his success that he was invited again for the following season,

(Continued on Page Ten)

Executive Board has declared September 9, 1943, to be "AMERICAN FEDERATION OF MUSICIANS' DAY" in connection with the Third War Loan Drive. On this day, the American Federation of Musicians, as well as all of its locals, will do all in its power to raise as great a part of the Fifteen Billion Dollars as will be humanly possible.

The commemoration of this day in honor of the American Federation of Musicians presents a challenge to all of the Locals of the Federation, to go out and put over this bond drive with a bang. We, in the profession, know that the American Federation of Musicians stands second to none in both its patriotism and in its cooperation with the Federal Government.

(Continued on Page Two)

## International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.

Subscription Price - Thirty Cents a Year

Published Monthly by LEO CLUESMANN,  
39 Division Street, Newark (2), N. J.

Vol. XLII

No. 3



### CHARTER SURRENDERED

481—Bemidji, Minnesota.

### CONDITIONAL MEMBERSHIP ISSUED

1672—Charles B. Rich.  
1673—Donald Rich.  
1674—Robert Shanks.  
1675—Ulysses Steeprock.  
1676—Ted Erdel (Ted Perry).  
1677—Gladwin Edward Harding.  
1678—Clifford Mallory.  
1679—Norma H. Werner (Norma Warner).  
1680—Melvin Davis Allen (renewal).  
1681—Sam Hicks (renewal).  
1682—James Marvin Mauzey (renewal).  
1683—Arthur L. Small (renewal).  
1684—Louis Ricciardi (Dick Merrick).  
1685—Freeman Johnson.  
1686—Elizabeth C. Warner.  
1687—David B. Smith (Smokie Smith).  
1688—Lang Howe.  
1689—Betty Alford.  
1690—Rose M. Alford.  
1691—Marlaue Barbara Adams (Kitty Adams).

### CONDITIONAL TRANSFER ISSUED

429—Stewart Dumas.

### DEFAULTERS

Rev. H. B. Rittenhouse, Frederick, Md., is in default of payment in the sum of \$216.00 due members of the A. F. of M.

American Aircraft Workers, Philadelphia, Pa., is in default of payment to members of the A. F. of M.

Ray C. Alvis, Washington, D. C., is in default of payment in the sum of \$190.00 due members of the A. F. of M.

Wilmer & Vincent's Colonial Theatre, Charles Bierbauer, Manager, Allentown, Pa., is in default of payment in the sum of \$393.75 due members of the A. F. of M.

### THE DEATH ROLL

Allentown, Pa., Local 561—Howard E. Schlouch.  
Anderson, Ind., Local 32—Otis Hendrix.  
Burlington, Iowa, Local 646—Arthur F. Griesel.  
Binghamton, N. Y., Local 380—Edward Cornelius.  
Boston, Mass., Local 9—Alfred R. Dalby, William Howard, Bernard Grishaver, John Saul.  
Baltimore, Md., Local 40—H. Harry Harms.  
Beaver Falls, Pa., Local 82—Charles L. Shanor.  
Chicago, Ill., Local 208—George Edmond Dulf.  
Chicago, Ill., Local 10—Joseph Uderman, Mischa Livschutz, Shiri Freeman, Otto A. F. Schmidt, David Hirsch.  
Cleveland, Ohio, Local 4—Richard L. Free, Wm. E. Barnes, Frank H. Grimm.  
Cincinnati, Ohio, Local 1—Melville Webster.  
Dallas, Texas, Local 147—William A. "Andy" Foster.  
Dayton, Ohio, Local 101—Louis Seitz, Sam Bitonti.  
Indianapolis, Ind., Local 3—Rocco Lobraico.  
Kansas City, Mo., Local 34—William Henry Martin.  
Long Beach, Calif., Local 353—Francis Hill Gillum.  
Los Angeles, Calif., Local 47—Frank Gillum, William J. Howe.  
Newark, N. J., Local 16—George M. Haas.  
New York, N. Y., Local 802—Edward Cornelius, Alfred R. Dalby, John P. Fuertinger, Joseph Grabstein, William Howard, Victor Launer, Jack Le Bowitz, Louis Lubin (Loigsalts), Charles Mentis.

James McGinley, Herman Melzer, John S. Montague, Charles W. Siebert.  
Norfolk, Va., Local 125—Edw. (Teddy) Greenland, Antonio Ciccone.  
Philadelphia, Pa., Local 77—Alfred Lorenz, Rocco Stanco, Edward Vozzella.  
Providence, R. I., Local 198—Domenico Mancini.  
Pittsburgh, Pa., Local 60—Frank B. Richardson, John P. Murphy, Sr.  
Salt Lake City, Utah, Local 104—H. Pat Klenke.  
Spokane, Wash., Local 105—Charles Reemer.  
Syracuse, N. Y., Local 78—Peter P. Klein.  
San Francisco, Calif., Local 6—Jay Brower, Sr., Adolph Finklestein, Edgar A. Vinal, Leo DeMers, John H. Valerga, Sr., Carl Zoberbler.  
Sacramento, Calif., Local 12—Steve Ciccarelli.  
Springfield, Ill., Local 19—James Cappella.  
Toronto, Ont., Canada, Local 149—Harry Clarke, Robert J. Dixon.  
York, Pa., Local 472—Wm. E. Snyder.

### AMERICAN FEDERATION OF MUSICIANS' DAY

(Continued from Page One)

To start the drive off, the International Executive Board has authorized the purchase by the Federation of \$100,000 worth of the Third War Loan Bonds. The Federation has already purchased \$250,000 worth of bonds from the beginning of the First War Loan Drive to the end of the Second Drive. With the additional \$100,000 to be spent in this Drive, this will make a total of \$350,000. In addition to this, we have also purchased \$227,000 worth of Canadian bonds.

As a suggestion, it might be well for all of your band leaders playing on September 9th to advertise this bond drive from the bandstand as well as solicit the purchase of bonds by their patrons. Every effort also should be made by all of our local unions and members to commemorate this day by the purchase of their quota of these war bonds.

I have been assured that the local Treasury officials will make contact with you in order to assist in the participation of this drive. I am sure that the Federation can depend on you for your prompt and sincere cooperation with them.

Fraternally yours,

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

### TREASURY DEPARTMENT WASHINGTON

War Finance Division

September 2, 1943.

Dear Local Secretary:

Please accept the thanks of the United States Treasury Department for the cooperation that you are extending in behalf of the Third War Loan which begins September 9th. We have just learned here in Washington of the proclamation of Mr. Petrillo and the Executive Board setting aside September 9th as American Federation of Musicians' Day. I am sure this activity on the part of the unions will contribute materially to the success of the War Loan Drive.

In a letter to you Mr. Petrillo has advised that some Treasury Agency in your jurisdiction will cooperate with you in whatever projects you decide upon.

Please do not hesitate to call upon our people as often as necessary.

"Back The Attack—With War Bonds".

VINCENT F. CALLAHAN,  
Director of Press, Radio and Advertising,  
War Finance Division.

### FOR MEMBERS IN SERVICE

If this copy of the INTERNATIONAL MUSICIAN is addressed to a member who is now serving in the Armed Forces of our country, please forward it to him. Also, if his station is a relatively permanent one, please notify the local secretary of his present military address. The INTERNATIONAL MUSICIAN will then be sent directly to the member from our office.

In order to make certain that the Journal reaches the members overseas, local secretaries should endeavor to ascertain the correct addresses. For overseas mailing these usually consist of the member's name, his number, and the name of the post office near his point of embarkation.

Great Stars

Great Methods

### WOODY HERMAN MODERN CLARINET STUDIES



A great star of radio, stage and screen offers a book of modern clarinet studies that is an indispensable aid to clarinetists in the development of a high standard of musicianship, and provides an excellent technical foundation for playing any style of music.

Price 1.00

### DUKE ELLINGTON PIANO METHOD FOR BLUES

Learn to play the Blues the Ellington way. The Duke reveals his celebrated technique, using his own compositions as a basis for analysis. This informative and entertaining book contains such original compositions as: Mobile Bay, On Becoming A Square, C Jam Blues, etc.



Price 1.00

At your dealer, or direct from

### ROBBINS MUSIC CORPORATION

799 Seventh Avenue • New York 19, N. Y.

### CHANGE OF OFFICERS

Local 190, Winnipeg, Man., Canada—Secretary, L. Martin, 10 Imperial Ave., St. Vital, Winnipeg, Man., Canada.

Local 241, Butte, Mont.—Secretary, Wm. C. Hamilton, 41½ North Main St.

Local 329, Sterling, Ill.—Secretary, Clifford D. Carpenter, 207 Ninth Ave.

Local 342, Charlotte, N. C.—Secretary, E. B. Morse, 701 North College St.

Local 395, Port Angeles, Calif.—President George Puckett, 530 West 14th St.; Secretary, Calvin Foster, 715 East 3rd St.

Local 459, Virginia, Minn.—Secretary, Gordie Talaska, P. O. Box 124, Hopper Post Office, Virginia, Minn.

Local 465, Mt. Vernon, Ill.—President, Rowland Fenton; Secretary, Lester Fenton, 300 South Fourth St.

Local 681, Centralia, Ill.—Address the President, Barney Steiner, Sandoval, Ill.

Local 684, Grafton, W. Va.—Secretary, A. J. Sorbello, 111 Luzadder St.

Local 806, West Palm Beach, Fla.—President, V. A. Moran, 406 Comeau Bldg.

### CHANGES IN ADDRESSES OF OFFICERS

Local 110, Hutchinson, Kans.—Secretary, Charles Wolfersberger, 16th and Lorraine St.

Local 204, New Brunswick, N. J.—President, Oscar Walen, 98 Richardson St.

Local 536, St. Cloud, Minn.—Secretary, Dan B. Freedman, 332 Riverside Dr., N. E.

Local 581, Ventura, Calif.—Secretary, Herb V. Gaertner, 310 South Evergreen Drive.

Local 633, St. Thomas, Ont., Canada—Secretary, Milton Axford, 33 Horton St.

Local 806, West Palm Beach, Fla.—Secretary, E. H. Hulst, 406 Comeau Bldg.

### IF YOU DON'T RECEIVE YOUR JOURNAL

Complaints to the effect that members do not receive their copies of the INTERNATIONAL MUSICIAN continue to come into the Secretary's office. More often than not, this is the fault of the members themselves for the reason that they fail to notify their local secretaries promptly when they move. Local secretaries cannot possibly keep their mailing lists up to date unless the members cooperate by notifying them immediately of any change of address. The INTERNATIONAL MUSICIAN is sent by second class mail, and it cannot be forwarded. Instead, we are forced

### SOARING...

HIGH ABOVE ALL others...



### VIBRATOR REEDS

with SOUND WAVE MOUTHPIECES

A good reed is a necessity to a good mouthpiece. That's why VIBRATOR REED is a favorite among sax and clarinet players.

Ask Your Dealer  
H. CHIRON CO., Inc.  
1650 Broadway, New York City

### OBOE PLAYERS

I Will Gauge or Regauge Your Oboe Cane to Any Desired Thickness.

WRITE NOW FOR ANY OBOE CANE SERVICE

J. RUTH

3145 North Lawndale Ave., Chicago 18, Illinois

to pay three cents to return the copy to the Newark office. There are some cases in which local secretaries fail to cooperate in this matter, but they are in the minority. We request the cooperation of all members in this matter.

LEO CLUESMANN, Secretary,  
American Federation of Musicians

# THE REAL STORY

(Continued from Page One)

press so that they may have our official response to your public statements.

Very truly yours,  
MARSHALL FIELD,  
President.

President's Office  
AMERICAN FEDERATION OF MUSICIANS  
New York, N. Y.

August 18, 1943.

Mr. Marshall Field, President,  
The Philharmonic-Symphony Society  
of New York  
Steinway Building, 113 West 57th Street,  
New York City, New York.

My dear Mr. Field:

Please pardon the delay in answering your communication of August 6th, I was out of the city and have just returned.

First, let me say that the request made by the American Federation of Musicians and Local No. 892 of the American Federation of Musicians is to use the name of the New York Philharmonic Orchestra.

Then, let me say that the idea of giving concerts was not an idea of the American Federation of Musicians, it was an idea of President Roosevelt, with whom I had a meeting last December at the White House. We are complying with the request of the President and are spending \$250,000, which, as you know, in these times is a lot of money for an organization such as ours.

I certainly agree with the five conditions set forth in your letter of August 6th. If we were to use the name of the New York Philharmonic Orchestra at all, it would be under the stipulations made by you. I believe they are very fair and they will be lived up to.

The question of lifting the ban on recordings is aside from the question of giving the proposed concerts. If you desire at any time to meet with our International Executive Board and discuss the recording matter, I will be very happy to make an appointment for you to appear before them.

You may rest assured that the American Federation of Musicians will at no time do anything to hurt the orchestral associations of this country for we know the difficulties under which they are working.

In your communication you state that you "have the word of Army and Navy officers, as well as civilian officials in Washington, that the continuance of recording is necessary for the maintenance of military and civilian morale." For your information, the American Federation of Musicians is making records and transcriptions for the Government of the United States free of charge any time they request same. We have even gone so far recently as to offer to permit our members to make records for juke boxes, provided the servicemen do not have to put a nickel in the juke boxes to hear the records or dance to them.

To show you how well our boys in service are supplied with records, I am enclosing copies of replies from the War Department and the Navy Department in Washington to my recent offer to them.

Hoping the relationship between your organization and ours will continue to remain as it has always been in the past, and again assuring you of our cooperation in all matters pertaining to your organization, I remain,

Very truly yours,

JAMES C. PETRILLO,  
President.

President's Office  
AMERICAN FEDERATION OF MUSICIANS  
New York, N. Y.

July 6, 1943.

Mr. Frank A. Knox,  
Secretary of Navy,  
Washington, D. C.

Dear Sir:

The American Federation of Musicians is desirous of enlarging its contribution to the war effort. As you well know, despite the discontinuance of commercial recordings by the American Federation of Musicians since last August 1, 1942, there has been no interference with the continuous flow of recorded music made gratuitously by members of the American Federation of Musicians at the behest of and in cooperation with several departments of the Federal Government. This, of course, was in line with our pre-stated policy that nothing we do should in any way interfere with the successful prosecution of the war.

However, a great deal of this recorded music is and has been used over radio stations for both local and foreign propaganda purposes. Thousands of our members are donating their services daily in the camps, canteens and service centers.

We, therefore, propose to you a plan which will continue these donated services and in addition thereto, furnish the services of any or all of the Federation's 138,000 members, gratuitously, for the purpose of making records which in turn will be shipped both locally and to the far flung camps of the world for the enjoyment of the armed forces of the United Nations, and to enable the use of those records in juke boxes or other similar mechanical devices which may be assigned to or may be located now in or adjacent to army camps, service centers, etc., coupled with the one reservation and condition, that the records so made will not be used in any way directly or indirectly, commercially or for profit and that such juke boxes or other similar mechanical devices may be used by the armed forces of the United Nations free of charge. We do object to the use of these recordings in juke boxes if the soldiers have to deposit a nickel to hear same.

We realize that this plan will require the cooperation of recording companies and juke box manufacturers and operators, but feel sure that because of its patriotic character, the plan should and will receive their whole-hearted cooperation.

Sincerely yours,

JAMES C. PETRILLO,  
President.

NAVY DEPARTMENT  
Bureau of Naval Personnel  
Washington, D. C., 25

Pers-2231-MT  
P 10-4

July 17, 1943.

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

Dear Mr. Petrillo:

Your letter of 6 July, 1943, addressed to the Secretary of the Navy, concerning a proposal for furnishing the professional services of members of the American Federation of Musicians for the purpose of making phonograph records for the recreation and enter-

tainment of naval personnel, has been referred to this Bureau.

It is recognized that the supply of phonograph records available on the existing commercial market is necessarily limited by shortage of critical materials involved in the manufacture of such records. However, Naval personnel are acquiring phonograph records in sufficient quantity to meet their recreational and entertainment needs. Any plan duplicating present facilities, in view of current shortage of materials, would not appear to be essential to the all-out prosecution of the war effort.

Please be assured that your offer of the services of members of the American Federation of Musicians in the interest of naval personnel is nonetheless fully appreciated.

Sincerely yours,

R. A. KOCH,  
Captain, U. S. N. (Ret.),  
Special Assistant,  
Chief of Bureau.

A letter similar to the one to Secretary of the Navy Knox, was sent to Secretary of War Stimson, and the following is the reply of the War Department:

WAR DEPARTMENT  
The Adjutant General's Office  
Washington

In Reply Refer to:  
AG 080 Amer. Fed. of  
Us. (6 Jul 43) OB-C

9 August 1943

Mr. James C. Petrillo, President,  
American Federation of Musicians  
of the United States and Canada,  
1450 Broadway,  
New York, New York.

Dear Sir:

Further reference is made to your letter of 6 July, 1943, concerning recordings by members of the American Federation of Musicians.

Your plan to extend the present arrangements between the American Federation of Musicians and the War Department has been referred to the several agencies interested in the purchase and use of records for the entertainment of Army personnel. The Department cannot comment with propriety on so much of your plan as deals with the actual recording and manufacture of records. With respect to the acceptance of records it is regretted that it is impossible for the War De-

## BUFFET BASS CLARINET

PERFECT CONDITION,  
DOUBLE OCTAVE KEY \$275.00

### LOCKIE MUSIC EXCHANGE

1521 North Vine St., Hollywood 28, Calif.  
1036 South Broadway, Los Angeles, Calif.

partment to accept gifts, the use of which is conditioned upon specific restrictions.

The present arrangement between the Federation and the War Department with respect to various contributions of services by musicians and rates of pay when the services are not contributed gratuitously have been and are most satisfactory. It is desired that these arrangements remain unchanged and the rejection of the present proposal should in no way be taken as an indication that the Department is not fully appreciative of the helpful attitude of the members of the Federation.

Very truly yours,

J. A. ULIO,  
Major General,  
The Adjutant General.

TWO FIFTY PARK AVENUE  
New York  
Dist. 17

August 23, 1943.

Mr. James C. Petrillo,  
570 Lexington Avenue,  
New York, N. Y.

Dear Mr. Petrillo:

Thank you for your letter of August 18th. I assume there is nothing more that you want me to do at this time, and that when you are ready to proceed you will communicate with the office of the Philharmonic-Symphony Society.

Thank you also for your invitation to appear before the International Executive Committee in respect to our concern about the income we have been receiving and hope to receive from records. At some convenient date I should like very much to get together with two or three other orchestras, who are also concerned, and appear at a meeting of the Board if this can be arranged.

Yours very truly,

MARSHALL FIELD.

**3 GREAT "MICRO" REEDS**

**CANE plus PLASTIC equals MICRO "PLASTICOAT"**

The longer-lasting . . . more satisfaction-giving reed, that is winning over new friends daily. Buy a handy package of three from your Dealer and be convinced. Made in 5 strengths, priced as follows:

Eb Clarinet	\$.60 each
Bb Clarinet	.60 each
Alto Clarinet	.75 each
Bass Clarinet	.90 each
Soprano Sax	.75 each
Alto Sax	.75 each
C Melody Sax	.90 each
Tenor Sax	.90 each
Baritone Sax	1.00 each

Like "SHASTOCK" MUTES and all "MICRO" Products, MICRO "PLASTICOAT" Reeds are guaranteed to give complete satisfaction.

Send for Free "MICRO" Catalog.

## MICRO MUSICAL PRODUCTS CORP.

10 WEST 19TH STREET

DEPT. No. 2

NEW YORK 11, N. Y.

## WANTED

### USED MUSICAL INSTRUMENTS

We Are Paying Interesting Prices For Used

HECKEL BASSOONS  
LOREZ OBOS and ENGLISH HORNS  
DEAGAN CATHEDRAL CHIMES  
KRUSPE and SCHMIDT FRENCH HORNS  
PRESTO RECORDERS  
AND OTHER ARTIST GRADE MUSICAL INSTRUMENTS

Tell us what you have, telling us the maker's name, model number and present condition of the instrument. You will hear from us promptly.

THE FRED. GRETSCH MFG. CO.

Musical Instrument Makers Since 1883  
80 BROADWAY - BROOKLYN, N. Y.

## PIANISTS, LOOK!

Our Monthly Break Bulletins have original arrangements for building extra choruses of hit songs with novel breaks, bass figures, boogie woogie, riding the melody, etc. Send a dime for sample copy.

AXEL CHRISTENSEN STUDIOS

754 Kimball Hall Building Chicago 4, Ill.

## WANTED!

### SAXOPHONISTS & CLARINETISTS!

Who think it's worth a Buck (\$1.00) to give their old mouthpieces a new life. The Key process makes them sound better for the sound is new—the tone truer. Sure your reed plays better. Try our service for a Buck (\$1.00). Send your Mouthpiece and a Buck (\$1.00) to

THE KEY MUSICAL SUPPLIES

P. O. Box 43, Uptown Hoboken, N. J.

## THE LEWERENZ MOUTHPIECES

For Clarinet, still made from the fine, hard mouthpiece rubber; special resonance chamber, scientific facing, easy free blowing, brilliant tone. Refacing. Hand-finished reeds. Prices and list free. W.M. LEWERENZ, 3016 Texas Ave., St. Louis 18, Mo.

BUY BONDS EVERY PAY-DAY

## Where Are The War-Songs?



People who say this war isn't producing good music don't know what they are talking about. There have been more songs written in six months of this war than in *all* of World War Number One.

"But they're not as good . . .", they say.

- How do they know? What yardstick do they use? There are many of them and . . . as with all songs . . . some will be good and a few will be great. It isn't time, yet, for us to know.

But this we *do* know. American music and American musicians are having a profound effect on the war effort . . . both on the military front and at home.

The songs the soldiers sing are not the only war-songs. The music that rings through our factories . . . that enlivens the tired worker . . . increases production so vigorously as to become beautiful, even to unmusical efficiency experts.

Those are war-songs, too.

Company after company, today, buys music as routinely as coal . . . and expects to continue the policy after the war. Music is, more than ever, a part of the American scene . . . and more than ever, stabilizing the lives, markets and, of course, the incomes of the men and women who produce it.

The future of American music is bright. In 1917, ASCAP had 168 writer-members. Today we have 1542. Motion pictures, radio and other outlets have provided incentive and opportunity. Co-operative methods of licensing have provided the reward.

It's no time to worry about war-songs . . . or American music. The people of this country want music today more than ever before in our history and, as always, American writers will produce it, and American musicians play it.

**AMERICAN SOCIETY of COMPOSERS, AUTHORS and PUBLISHERS**

30 ROCKEFELLER PLAZA

NEW YORK CITY

---

*"Buy American War Bonds - - - Play American Music"*

# Symphony Orchestras

**B**EFORE the doors of the 1943-44 season swing back, it is well to glance at the preceding season, both for inspiration and instruction. It was a season to be proud of, showing as it did a decided increase over the previous season in the performances of works by American-born composers. One hundred and forty such performances were given, well over 10 per cent of the total. The symphony orchestras of Los Angeles, St. Louis, Indianapolis, Cincinnati, San Francisco, New York, Cleveland, Pittsburgh, Washington, Boston, Philadelphia and Chicago presented programs in their regular subscription series consisting of at least 17 per cent of American works. Boston, in its first year as a part of the American Federation of Musicians, performed in all eighty-six compositions by Americans.

Here is a record which orchestras in the ensuing season may well emulate, not from any narrow chauvinistic policy but rather for the broadening of the concert-goer's conception of what the American composer can and does express of his country and countrymen. The "see-America-first" addict, limited to arm-chair tours, may yet widen his knowledge of what this country of his has to offer. Following symphonic byways of American music he will find as full cause for wonder as in any panoramic view of the Grand Canyon or trip up Mt. Everest.

## SEASON TO COME

### Boston

ON October 9th, the regular concert series of the Boston Symphony Orchestra will be resumed, with Dr. Serge Koussevitzky conducting. Alexander Bralowsky will be piano soloist at a concert toward the end of the month.

### Cleveland

THE second symphony of Bohuslav Martinu, "of a gay, pastoral nature", written during the past summer, is to receive its first performance by the Cleveland Orchestra under the direction of its new conductor, Erich Leinsdorf. Starting October 10th, Mutual will carry the Cleveland Symphony Orchestra broadcasts, rescheduling its Sunday evening set-up to accommodate the symphony.

### Indianapolis

FABIEN SEVITZKY, in order to do full justice to the greatly expanded program of the Indianapolis Symphony Orchestra, which will open its 1943-44 season on November 6th under his direction, has resigned from his position as director of the orchestra department of the Jordan Conservatory of Music. Guest conductor for two of the season's concerts will be Howard Barlow, associate conductor of the New York Philharmonic Symphony Orchestra.

### Grand Rapids

SEVEN concerts have been scheduled by the Grand Rapids Symphony Orchestra during the season of 1943-44. Nicolai Malko will open the season. Later Edward Werner of Detroit will conduct three performances.

### Duluth

CELEBRATING its tenth anniversary during the present season the Duluth Symphony Orchestra has just completed a successful drive for the orchestra's maintenance fund of \$15,000. The season will comprise six regular subscription concerts, three popular Sunday afternoon concerts, two children's concerts, a Community Fund concert and possibly one or two out-of-town engagements. The orchestra's conductor is Tauno Hannikainen who took over the baton Paul Lemay relinquished to join the Army Air Corps.

### Youngstown, Ohio

THE Youngstown Symphony Orchestra will begin its series of subscription concerts for the 1943-44 season on October 21st, when Margaret Speaks and Conrad Thibault will be soloists. The orchestra will be conducted by Michael Ficocelli until the return of his brother, Carmine, who is now in the Armed Forces. At that time they will again alternate as conductor and concertmeister.

Six subscription concerts will be presented this winter, the dates arranged so as to make it more convenient for war workers. Joseph Szigetl will be heard on November 13th, the Columbia All-Star Opera Quartette, composed of Nino Martini, Helen Olheim, Igor Gorin and Josephine Tuminia, on December 11th.

### Los Angeles

CHICAGO-BORN Alfred Wallenstein will open the season of the Los Angeles Symphony Orchestra next month as its regular conductor.

## N. B. C.

IN its first season under the sponsorship of General Motors, the N. B. C. Symphony Orchestra, in the words of its manager, Samuel Chotzinoff, "is looking forward to a year of unprecedented musical achievement." The listening public sees in the Symphony of the Air each week one of those "better things of life" which it is possible to enjoy even in wartime.

## SEASON PAST

### Washington, D. C.

NEARLY 100,000 more persons attended this summer's "Sunset Symphonies" by the National Symphony Orchestra than attended last year, making this the most successful of the seven years of Water Gate Concerts.

The management is now going ahead with the planning of the winter schedule,

confident that Washingtonians want their symphony enough to supply the funds.

## New York

WITH the strains of "Auld Lang Syne" played by the Philharmonic-Symphony Orchestra under the direction of Alexander Smallens and sung by the audience sounding through the Lewisohn Stadium, the twenty-sixth season of these concerts came to an end on August 11th. The program which included a rarely-played Mozart concertante for violin and viola kept to the high standard of the season's performances.

The National Orchestral Association, a training orchestra conducted by Leon Barzin, played at the final concerts of the League of Composers' series in New York last month. Soloists were Rodolfo Cornejo, pianist, Carol Brice, contralto, and Frances Magnes, violinist. The aim of the series has been to present "new wartime music by and for the citizens of the Greater City, uniting groups of different racial and cultural backgrounds as a symbol of democracy in art."

## Chautauqua

THE final two concerts of the Chautauqua Symphony Orchestra, on August 15th and 22nd, were directed by Dr. Vladimir Golschmann.

## Philadelphia

THE seven-week outdoor summer concert season of Robin Hood Dell, ending August 6th, was the most successful in the 14-year history of that series. The total attendance was 195,000 as against last year's 191,000.

## Salt Lake City

THE Utah Symphony Orchestra, with a summer season of concerts extending well into September was conducted in several of its programs by James Sample, one of which included able interpretations

of Dvorak's Carnival Overture, Tchaikovsky's "Marche Slav" and Moussorgsky's "The Night on Bald Mountain", played with due awareness of its macabre character. An outstanding selection on the program was Grofe's descriptive "Grand Canyon Suite". Patrice Munsel, singing arias and operetta selections, pleased particularly the hundreds of men of the Armed Forces who were present.

## POPER MUSICAL SLIDE RULE

HARMONY & ARRANGING AT A GLANCE  
Answers All Questions on Chords, Scales, Keys, Transposition & Instrumentation.  
COMPLETE WITH INSTRUCTIONS \$1.00  
At Your Dealer or  
CLEF MUSIC CO., 152 W. 42 ST., NEW YORK, N. Y.

## • SAMPLE •

**HOT CHORUS** sent free upon request. Modern styling, latest phrasing and technique written in a playable manner. Send postage, self-addressed envelope. For Alto, Trumpet, Tenor, Trombone, Violin, Vibes, Accordion, Clarinet, Guitar, Bass and PIANO.  
Book of 250 HOT LICKS, \$1.00. A guaranteed method of writing your own chorus. This book a "Veritable Encyclopedia" of the best RADIO LICKS.  
WIN NEHER - - Laureldale, Pa.



## CLARKE'S METHOD FOR TROMBONE

Teaches how to play Trombone correctly  
Furnishes a definite Plan for Systematic Practice  
Sent **POSTPAID** for \$2.50  
Pub. by ERNEST CLARKE  
18 East 199th St., NEW YORK

## BAND MUSIC SPECIALIST

Send for New Band Bulletin Listing All Current Hits  
GEORGE F. BRIEGEL, Inc.  
RKO Building, Radio City, New York City

**MACCAFERRI REEDS**  
TAKE OVER IN HOLLYWOOD

Whenever and wherever you hear music, you can bet your bottom dollar that Maccaferri Reeds do their part.

BENNY GOODMAN IN "STAGE DOOR CANTEEN"

WOODY HERMAN IN "WINTER TIME"

FREDDY MARTIN IN "STAGE DOOR CANTEEN"

DUKE ELLINGTON AND JOHNNY HODGES IN "CABIN IN THE SKY"

The fact that these fine musicians use and recommend Maccaferri Reeds is an honor to us, a tribute to a fine product, a service to you. Among Maccaferri's different brands of reeds there is surely your favorite, the one with which you will play your best.

Take it from the Goodmans, the Martins, the Hermans, the Ellingtons, the Hodges', that Maccaferri Reeds are good.

See your dealer today and call for **MACCAFERRI REEDS**

**FRENCH AMERICAN REEDS MFG. CO.**  
1636 BROADWAY NEW YORK

## Oklahoma City

THE Oklahoma State Symphony Orchestra has solved the problem of wholesome mass entertainment for the multitudes of soldiers, sailors, Marines, WACS and defense workers that have swooped into the city in engulfing waves this Summer and Autumn from the forty training camps and defense plants within the town's 100-mile radius. Of the 6,000 attending the concert on August 7th, for instance, 2,000 were service men and women. Fredell Lack, young American violinist, was soloist.

Captain V. C. Griffin, USN, commanding officer of the Naval Air Technical Training Center at Norman, wrote to Mrs. Roland Wright, president of the Oklahoma State Symphony Society: "I wish to take this opportunity to congratulate the Oklahoma State Symphony Society for its fine patriotic spirit in sponsoring free symphony concerts for the armed forces in downtown Civic Center in Oklahoma City on Saturday nights, to provide a very necessary additional entertainment of a worthwhile nature for the thousands of military personnel who spend week-end liberty in Oklahoma City."

## Toronto

THE guest conductor of the Promenade Symphony concert on August 19th was Victor Kolar, interpreting works by Grieg, MacDowell, Verdi, Gretchaninoff, Malotte, Strauss, Rossini, Gould, Reddick, Verdi, Wagner and Massenet. Mobley Lushanya, soprano, sang arias from Verdi and Wagner.

Erno Rapee who has covered 12,000 miles in guest appearances this summer



ERNO RAPEE

with various orchestras, will conduct the Toronto Prom Concerts on September 23rd and 30th.

## USO-Camp Symphony

LASZLO HALASZ, conductor of the American Symphony Orchestra which gave 225 concerts in a 12,000-mile tour covering camps, forts, bases and air-fields, has compiled a list of "sure-fire" compositions, ones that invariably call forth loud praise from the men in service. These are Mozart's Overture to "The Marriage of Figaro", Bizet's "Habanera", from "Carmen", Johann Strauss's "Tales of Vienna Woods", Brahms' "Hungarian Dances", Nos. 1, 5 and 6, Bizet's "Four Preludes" from "Carmen", Weinberger's Polka and Fugue from "Schwanda", and songs from the operettas of Lehar, Herbert, Friml and Romberg.

## Mexico City

THE Symphony Orchestra of Mexico, conducted by Carlos Chavez, which on September 15th ended its sixteenth season, was one of crowded concert halls and receptive audiences. Says Ricardo Ortega, manager of the orchestra, "We feel now that this public is much more receptive and understanding than the one of old. Attention is even more definitely concentrated—absolute silence, not a single noise, not a cough, not even between the parts of a work. You can be absolutely sure that they hear the whole work and that they do not prevent other people from hearing." He explains also that a new type of listener now appears at the hall. "Now they come to the concerts wearing their best Sunday clothes. Many earn good salaries—linotypists, railroad men, electricians. However, a greater part are not so well off. Occasionally, there are people who are bare-footed, notwithstanding a very neat and clean white shirt—for which we feel really flattered."

## News Nuggets

Desiré Defauw, new conductor of the Chicago Symphony Orchestra, has re-



"GENTLE AS A LAMB"



"All of my machines, like the one shown above, were built for gentle handling of delicate cane. My cutters are so sharp they form the reed without crushing or compressing the fibres which are so important to fine tone quality.

"Because my machines are gentle as a lamb in handling the cane, every reed is uniformly good. Many players, like yourself, have told me that every Maier Reed they buy responds perfectly. That makes me feel good, because, having played professionally myself, I can imagine how nice it must be to rid yourself of reed worries—not to mention the expense in trying to find a few play-

able reeds out of a batch made by old-fashioned methods.

"My machines are running at capacity now, trying to meet the demand for Maier Signature Reeds, and you know it's impossible to get materials to build more machines like mine while the war is on. So please be patient if your dealer happens to be out of Maier Reeds temporarily. Just ask him to set some aside for you when the new supply comes in."



Roy Maier

Roy Maier REEDS

EVERY REED A FAVORITE

CLARINET 20¢ ALTO SAX 30¢ TENOR SAX 40¢



Distributed through music stores exclusively by

H. & A. Selmer INC. ELKHART, INDIANA  
NEW YORK BRANCH: 251 FOURTH AVENUE

ceived the honorary degree of Doctor of Music from the University of Montreal.

More than 20,000 persons turned out to hear a George Gershwin concert at the Lewisohn Stadium on the sixth anniversary of his death last month. It seems that the public has made up its mind regarding the validity of this composer's works.

Arturo Toscanini is in receipt of a telegram from Dmitri Shostakovich, commending him on his "superb performance" of the Russian's Seventh Symphony. The composer had just listened to a recording of Mr. Toscanini's broadcast performance of the symphony given in New York on July 19, 1942. The Moscow News critic who listened with Shostakovich, wrote, "We were struck by the superb finish of every phrase and thought, by the splendid orchestral and solo performance of the musicians. . . . In the animated discussion that followed Shostakovich was particularly lavish in his praise of Toscanini's interpretation of the first movement, which gave powerful effect to the mighty crescendo and the rhythmic beat of the war theme. 'I would recommend all conductors of the symphony to take special note of what Toscanini does in that passage,' he said."

On Cuban Liberation Day, October 10th, Ernesto Lecuona, Cuban composer and

WANTED! USED  
MUSICAL INSTRUMENTS

Highest SPOT CASH Prices Paid!

Saxophones, Clarinets, Accordions, Drums, Trumpets, Etc.

Send or Bring In Immediately

BUEGELEISEN & JACOBSON • 5 Union Square, New York 3, N. Y.

ALgonquin 4-4061

Near Fourteenth Street

his orchestra, will appear at Carnegie Hall, New York, in a "Good Neighbor Concert". The premiere of Mr. Lecuona's latest composition, "Rapsodia Negra", will be a feature of the concert. Ernestina Lecuona, pianist, and Estelle Borje, singer, will be soloists.

The free symphony concerts sponsored by the American Federation of Musicians,

which will be given in the nation's smaller cities, are being arranged as this issue goes to press. Twenty-three orchestras will take part in this great movement to stimulate civilian morale.

BUY BONDS EVERY PAY-DAY

# Top-Flight Bands

SEVERAL up-and-coming top-flight bands are the envy of less fortunate ensembles in that they are able to get—and keep—musicians of the highest calibre. Lionel Hampton has given an explanation of how he does this, one which we think well worth passing on to leaders everywhere: "It's because I keep a free band", he says. "I give every man the opportunity of free expression of his musical self. They tell me, from time to time, that they enjoy working with me because they can play in my band. I refuse to strap them in a musical strait-jacket."

This will bear some serious thinking by all who want to keep their bands among the best.

### Manhattan Medley

GLENN GRAY will conclude his current stay at the Pennsylvania Hotel on October 2nd.

JOHNNY LONG continues at the Hotel New Yorker, where he is a definite click.

BOB ALLEN will complete an eight-week stay at the Roosevelt Hotel on September 16th.

VAUGHN MONROE will fill a long engagement on the Paramount stage during September.

CHARLIE BARNET will open on September 23rd at the Park Central Hotel.

HAL McINTYRE will open September 24th at the Hurricane for a six-week stay.

JIMMIE LUNCEFORD, many years ago, when he was just starting out, made an oral agreement to play at New York's Renaissance Casino every Labor Day. The years total many, but Jimmie has kept his word, shuttling across country from California to keep the date this year. Despite the seeming difficulties of road travel the Lunceford band is solidly booked until early 1944.

TED FIO RITO will have a six-week date at Roseland Ballroom beginning September 21st. The spot has added a new attraction, offering a special Composer's Night every Wednesday which features the hit songs of an American composer.

### Atlantic Antics

SONNY KENDIS will finish his current stay at the Copley-Plaza, Boston, on October 13th, after which he will return to New York for a date at the Waldorf.

EDDIE ROGERS will continue his current session at the Del Rio Club, Washington, until October 5th.

### Buckeye Bands

GRACIE BARRIE will finish a week at the Palace Theatre, Cleveland, on September 16th.

WOODY HERMAN will have the week ending September 30th at the Palace Theatre, Cleveland.

### Chicago Chit-Chat

LES BROWN, in a quick return date at the Panther Room of the Hotel Sherman, opened September 10th for a four-week stay.

JERRY WALD has signed on the dotted line to open October 6th at the Hotel Sherman.

CAB CALLOWAY will tee off at the Sherman on December 31st.

### Southward Swing

BUDDY FRANKLIN checked out on September 6th after a date at Elitch Gardens, Denver.

SONNY DUNHAM will continue at Tunetown Ballroom, St. Louis, until October 4th.



# Iceland England Ireland India



Guadalcanal Bataan Attu China Australia



Algeria Midway Wake Dakar Greenland Sicily

## \$25 AFTER-THE-WAR PURCHASE BOND

# Free!

### TO EVERY MAN NOW PLAYING A MARTIN BAND INSTRUMENT IN THE ARMED FORCES



No strings attached. All you have to do is send us your name, home and service address, serial number of the instrument you're playing whether it's your own or one issued to you, and tell us where to mail the Bond (probably to your home). Then, when our part in winning the Victory is over and we can turn from war to civilian production, you can use this \$25 Bond as part payment for a new Martin, and you can take our word, it will be the finest, most highly perfected instrument ever made.

This is our way of sending sincere greetings and best wishes to musicians in the service of their country and to show our appreciation for the loyalty and enthusiasm of the thousands of men playing Martins in

various service units all over the world. It will be interesting, too, to know where these Martins are being played . . . under what conditions . . . and who is playing them.

When you write, tell us what you can about yourself, and, if possible, send a picture in uniform. We plan to publish a wartime Martin Bandwagon featuring pictures and news of musicians who have gone to war. You no doubt have many admirers of your playing, and friends, who are anxious to know where you are, what you're doing, etc., and in turn, you unquestionably are interested in finding out where some of your friends are, too.

Don't delay—Write today. Serial number of the Martin you're now playing, name, address, some facts about yourself, and a picture in uniform. We'll send the Bond!

## MARTIN BAND INSTRUMENT COMPANY

Elkhart

Indiana



# United States and territories



**COUNT BASIE** headed the show for the week ending September 2nd at the Orpheum Theatre, Wichita, Kansas.

**BILLY WRIGHT** has been swinging out for service men and women and their dates at a military street dance every Saturday evening following the Oklahoma State Symphony Society's Starlight Concerts at Civic Center Plaza, Oklahoma City, Oklahoma. Commanding officers of all military training centers in the area have been lavish in their praise of this type of entertainment.

**Far-West Fanfare**

**CHUCK FOSTER** had the week ending September 9th at the Riverside Theatre, Milwaukee.

**GEORGE OLSEN** finished a four-week date at the Schroeder Hotel, Milwaukee, on September 6th.

**SNOOKUM RUSSELL** ended a stay at King's Ballroom, Lincoln, Nebraska, on September 3rd.

**California Capers**

**JIMMY DORSEY** checked out of the Hollywood Palladium on September 6th, and for the following three weeks is having threatre dates at the Orpheum Theatre, Los Angeles; the Golden Gate Theatre, San Francisco, and the T and D Theatre, Oakland.

**CHARLIE SPIVAK** followed the Dorsey music-makers at the Hollywood Palladium on September 7th for his first location job on the Coast.

**FREDDIE FISHER** will continue at Hollywood's Radio Room until September 25th.

**LOUIS JORDAN** will fill the bill until October 1st at the Swing Club, Hollywood.

**STAN KENTON** spent the two weeks ending September 16th at Jantzen Beach.

**MITCH AYRES** will finish a four-week stay at the Aragon Ballroom, Ocean Park, on September 28th.

**STAN KENTON** will play at the Auditorium, Sacramento, on September 18th.

**It's Getting About That—**

**JACK TEAGARDEN**, who already has one son holding down a trombone chair in his orchestra, has announced that another will join soon on trumpet and that his sister will take over the vocals.

**DUKE ELLINGTON**, hard at work creating additional material for his proposed musical, "Aesop's Fables", got another inspiration from "Fable Americana" and is writing music for such things as the saga of Paul Bunyan and Johnny Appleseed. He was recently lauded by Dr. Leopold Stokowski, who asserted that "Duke Ellington, in my opinion, is one of America's outstanding artists."



**PAUL ASH**

**PAUL ASH** continues to be a sure-fire success as leader of the Roxy Theatre's regular orchestra.

**Guy Lombardo and His Royal Canadians**

If there ever was a saga of the popular dance band, Guy Lombardo's orchestra is that saga. Guy was born in London, Ontario, the son of a talented violinist. He studied the violin at an early age, and, at twelve, he and his brother, Carmen, then eleven, organized the Lombardo Orchestra, which juvenile ensemble played concerts for the local Mothers' Clubs and

was paid off with all the ice cream and cookies it could eat.

In 1923, Guy and the members of his orchestra crossed the border into the United States, to introduce their smooth, melodious music to the Mid-West United States. It was not easy to convince a public which was then interested in the "hot jazz" of a post-war era that "sweet music" had a definite appeal. However, the conviction that they were right kept the boys going. Success which started in Cleveland, Detroit and other Mid-West cities spread to New York. In 1929, Lombardo and his orchestra opened at the Roosevelt Grill, where, unbelievable as it may sound, the band is still playing.



**GUY LOMBARDO**

A genial, likeable leader, Lombardo has gained a reputation with fans, music publishers and competitive leaders. Moreover he has a knack, amounting to positive genius, for picking hit tunes. Though he is generally regarded as a suave, sophisticated music-maker, he gives sentiment its due. A case in point is the playing of "Rose Marie" every November 22nd, his little sister's birthday. Seventeen years ago, when the Royal Canadians were filling their first professional engagement in Cleveland, their parents, tuning in on the program at their London, Ontario, home, heard this song and named the infant after it. Similarly, Guy has never forgotten a certain Chicago night-club owner who had faith in his orchestra, when it was obscure and unknown. When this manager had financial difficulties recently, Lombardo voluntarily brought his now-famous Royal Canadians to the club and crowds flocked to the spot.

Lombardo's band includes fourteen men, all of whom have been with him many years. Three of them are his own brothers. Carmen Lombardo, the second oldest of the Lombardo clan, is Guy's right-hand man. His first love was the flute, but today his proficiency is best shown on the saxophone and on the vocals with the Lombardo band. Carmen has written many big song hits such as "Boo Hoo", "Sweethearts on Parade", and "Coquette". Lebert Lombardo, third of the family, plays trumpet in the band, although his original instrument was the drum. Victor Lombardo, youngest of the brothers, plays alto sax and clarinet. Then, until recently when she gave up the work to be married, there was Rose Marie Lombardo, the baby they named over the air seventeen years ago, fifth member of the Lombardo clan and the first feminine vocalist to appear with the band.

There are few handleaders who concentrate as intensively on a hobby as does Guy Lombardo. And his hobby is—boats! Two years ago he joined speed-boat racing circles, where he has already made quite a reputation for himself. Last Memorial Day he entered the race for the John Fite Memorial Trophy at Ocean City, New Jersey, won the forty-six-mile contest piloting the eighteen-foot hydroplane, *Tempo IV*, one of his four boats, hitting a speed of 90 miles per hour.

**ELMER "JIMMY" STREY**

Elmer "Jimmy" Strey, a member of Local 8, Milwaukee, Wisconsin, was killed in action, the Navy announced recently. Brother Strey, a boatswain's mate, served at Solomon's Island, Maryland, before going to sea.

Prior to entering service, Brother Strey played string bass with several dance orchestras of Local 8 and was well known among local musicians.

**AMERICA'S MOST POPULAR**

**"Betcha" PLASTIC REEDS**

PERFECTED BY STEVE BROADBENT

Each year the demand for "Betcha" reeds increases. Here are the reasons. "Betcha" lasts longer. "Betcha" is very accurate in pitch. "Betcha" won't get soggy, or dry out. "Betcha" helps develop better embouchure. It's America's most popular reed, because there's no other reed like it.

	SOFT . . . MEDIUM . . . HARD	EACH
Bb Clarinet . . . . .		.60
Bass Clarinet . . . . .		.90
Alto Saxophone . . . . .		.75
Tenor Saxophone . . . . .		.90

\* Patented precision reeds are cut into the reed vamps for controlled vibration, thereby producing brilliancy with tone quality.

**FOR SALE AT ALL MUSIC STORES**  
WM. B. BRATZ CO., INC., 251 FOURTH AVE., NEW YORK CITY

**Widest River, Tightest Union**

By RALPH CLAYBOURNE

Pilots steamboating on the Mississippi (they had their hey-day in the middle of the nineteenth century) had positions of great responsibility and danger. The training was arduous, the work exacting. However, so lucrative was the position, \$250.00 a month even in those days of scant pay, that many with power to do so—ship-owners, underwriters and such—began to offer these positions to sons, nephews and friends, managing meanwhile to have a "steersman" (with far less pay) do the actual work. With this glutting of the market, salaries began to fall. The pilots decided something had to be done. The history of the formation of the pilots' union—organized in a day when unions were actually considered illegal—is told amusingly by Mark Twain who was himself an organizer and pilot-member, in his "Life on the Mississippi", in a chapter which, for lack of space, we can unfortunately only briefly summarize.

A dozen or so of the most enterprising of the pilots, after various difficulties, obtained from the legislature a special charter for the "Pilots' Benevolent Association", and, in the words of Mark Twain, "elected their officers, completed their organization, contributed capital, put 'association' wages up to \$250.00 at once—and then retired to their homes, for they were promptly discharged from employment." In spite of these seemingly adverse circumstances, the organization began to gain in membership, probably because of such items in the by-laws as the \$25.00 per month pension for idle members and the same amount for widows of deceased members.

For months, however, the association charter was the laughing-stock of the whole river, especially the clause requiring members to pay ten per cent of their wages each month. Those jocular ones were also derisively grateful to the association members for leaving the field clear for them. Wages were rising, and all was well—so long as one kept out of the association.

However, if the organization members were discontented, they did not show it. With the coming of winter, trade on the Mississippi doubled and trebled. Pilots were needed so badly that captains finally swallowed their pride and hunted up the erstwhile ridiculed association men. However, each of these flatly refused to return unless the co-pilot (there were two to a boat) was also an association man. Followed a wholesale release of non-association men, save on those ships that already

had two such pilots. But even the triumph of these latter was short-lived, and for the following reason. But let Mark Twain tell it in his own words:

"It was a rigid rule of the association that its members should never, under any circumstances whatever, give information about the channel to any 'outsider'. (Since the channel of the river changes from day to day such data was indispensable.—Editor's Note.) By this time about half the boats had none but association pilots, and the other half had none but outsiders. At the first glance one would suppose that when it came to forbidding information about the river these two parties could play equally at that game; but this was not so. At every good-sized town from one end of the river to the other, there was a 'wharf-boat' to land at, instead of a wharf or a pier. Freight was stored in it for transportation; waiting passengers slept in its cabins. Upon each of these wharf-boats the association's officers placed a strong box, fastened with a peculiar lock which was used in no other service but one, the United States mail service. It was the letter-bag lock, a sacred governmental thing. By dint of much beseeching the Government had been persuaded to allow the association to use this lock. Every association man carried a key which would open these boxes. That key, or rather a peculiar way of holding it in the hand when its owner was asked for river information by a stranger . . . was the association man's sign and diploma of membership; and if the stranger did not respond by producing a similar key, and holding it in a certain manner duly prescribed, his question was politely ignored.

"From the association's secretary each member received a package of . . . blanks which were filled out, day by day, as the voyage progressed, and deposited in the several wharf-boat boxes. For instance, as soon as the first crossing out from St. Louis was completed, the items would be entered upon the blank, under the appropriate headings, thus:

"St. Louis. Nine and a half (feet). Stern on courthouse, head on dead cottonwood above woodyard, until you raise the first reef, then pull up square." Then under head of remarks: "Go just outside the wrecks; this is important. New snag just where you straighten down; go above it."

"The pilot who deposited that blank in the Cairo box (after adding to it the de-

(Continued on Page Seventeen)

Service

Than if they name prize s unfortu any on ing up stimula works i channe

Privi La Poi followi where

"Ju TEANA I've l I was it. I celve A. F.

Tha gettin you w

Bud grade) was p Park when ber, 1 portar the se memb for th your

Arn every to Mil Berli an A overs: Rell: turne eral l in r Emel mone your: and the f do."

"S earth rath when outfi troop play with sary thou all-s A g can

F sold Fiel oper Palr 23rc dire golt of t S

we wa in r ferri ma tha year

Per cor the a n to fie ne to be inf as

so ee ta h Sh m u d (- h t b t w t



**Service-Men, All!**

Thanks no end for the suggestions, even if they did rather run to inquiries for names of sure-fire publishers for that prize song of World War II. However, unfortunately, it is not our policy to name any one publisher. Our purpose in bringing up the subject at all was merely to stimulate our readers to compose such works and submit them through whatever channels are at their disposal.

Private Harry R. Kraft of Local 421, La Porte, Indiana, has just written the following letter from the Pacific area where he is stationed.

"Just received the May issue of INTERNATIONAL MUSICIAN. It's the first one I've had since I've been in the Army. I was surprised, and very glad to get it. Here's hoping I'll continue to receive them over here. The best to A. F. of M."

Thank you, Harry. We're glad you are getting the home paper. Here's wishing you well!

Buddy Clarke, Lieutenant (junior grade), writes to tell us that his band was playing at Coconut Grove of the Park Central Hotel in New York City when they enlisted en masse in September, 1942, adding, "We are doing an important job and we are mighty proud of the service we are in." All the boys are members of Local 802. Thanks, Buddy, for the picture of the band and copy of your station's song.

Army shows are still the talk of towns everywhere from Clippergap, California, to Millinocket, Maine. Last month Irving Berlin was back at Camp Upton preparing an Army Unit to play at various camps overseas. Of course the Army Emergency Relief is pleased with the \$2,000,000 turned into its coffers but, as Major General Irving J. Phillipson said to Mr. Berlin right at the start, "You see, Army Emergency Relief really has a lot of money, but we could use a show such as yours, not so much for Army morale as for civilian morale. It will dramatize and graphically depict for the benefit of the folks back home what our boys can do."

"Stars and Gripes", presenting the more earthy aspects of soldier life, got top-rating at the Newark Stage Door Canteen where it was given early in August. The outfit fills a crying need in supplying troop entertainment, since the show can play in embarkation ports and hospitals without going through the red tape necessary for civilian entertainers. Looks as though this show will give rise to similar all-soldier shows throughout the country. A group of talented soldiers in any camp can start the ball rolling.

For instance "On the Beam", an all-soldier musical played by men from Baer Field and Camp Scott, Fort Wayne, opened a five-performance run at the Palace in Fort Wayne, Indiana, on August 23rd. Pfc. Howard Rooney wrote and directed the show, proceeds of which are going toward the recreational activities of the two posts.

Someone has put forward the idea, and we think it a sound one, that after the war the appetite for stage shows aroused in service men by the plentiful diet proffered during camp life will create a demand for a larger supply in post-war days than has been granted in the past ten years.

**Square Peg, Square Hole**

Through the intercession of President Petrillo the Army is now giving special consideration to all musicians as soon as they report to camp after induction. When a musician arrives at camp he is assigned to a special detail. Washington is notified and if there are camps elsewhere that need them they are transferred at once to that place and used as entertainers between regular USO-Camp Show bookings. A pool of these inductees is being assembled for offshore units also.

**Trouping for the Troops**

Enough chickens, rabbits and such like are being pulled from hats, caps and soldiers' blouses to cook up stews for several regiments, since Orson Welles has taken to what he calls "numbo-jumbo and hanky-panky" in his Mercury Wonder Show for service men under a big top in mid-Hollywood. His versatility includes, as well as the usual examples of legerdemain, mental telepathy, hypnotism (even on roosters) and sawing ladies in half. In the disappearing act, Joseph Cotton not only gets out of a trunk securely tied with a dozen heavy ropes but gets back in again, this time with Rita Hayworth. Miss Hayworth lends herself, also, to a thought-transferring act in which she writes down on a slate what a soldier in

the audience is supposed to be thinking about her. When she turns the slate over to Welles, however, he erases it hastily and chases the soldier off the stage, amid howls from the audience.

Glenn Miller at this writing is seeking permission from the War Department to take his Army Air Force Command orchestra overseas. If he gets his orders to ship out, he will be the third top-flight leader now with units overseas. The others are Artie Shaw in the Pacific area with his outfit, and Claude Thornhill at Pearl Harbor.

**Thrush and Stork**

Rose Marie Lombardo, recently songstress in the band of her famous brothers, has left it to become the bride of Lieut. Henry Becker of the army amphibian command. The band's new singer is Kay Penton. When Vaughn Monroe's band opens at the Paramount this month, his new songstress will be Phyllis Lynne. His former singer, Marilyn Duke, left to join the WACS.

Band leader Bob Chester is the proud father of a baby girl, born August 1st. A bouncing boy was born last month to Hal and Mrs. McIntyre, at the bandleader's home in Cromwell, Connecticut. Bea Wain has a right to be superstitious about wallpaper. Two years ago she and her husband, Andre Baruch, papered one room of their New York apartment with a nursery design of colored elephants with monkeys riding on their backs, and displaying a sign reading, "Africa Bus". Now Andre is in North Africa, a captain in the Signal Corps.

**Symphonic Sortie**

Thirty symphonic musicians have recently formed the Fort Dix String Symphony under the baton of the noted violinist, Pvt. Nicholas Harsanyi. Pfc. Ossy Renardi, of Vienna, who has played at Carnegie Hall, is the orchestra's concertmaster. Other members of the orchestra are Pfc. Leo Cherniavsky, former first violinist of the Berlin Symphony; Pvt. Martin Lake, first cellist, formerly with the New York Philharmonic, and the St. Louis Symphony, and Pvt. Sandor Salza of Budapest, formerly first violinist of the Budapest Opera House and a member of the Roth String Quartet.

The Boston Symphony Orchestra has added to its repertoire a composition which employs a milk bottle as a musical instrument. A clean bottle is filled with water and is tapped with a lead pencil. As simple as that. We wonder if Spike Jones has thought of this one.

**Member of the Month**

Private First Class Richard J. Harris, of Local 802, tells us, in a letter recently received, that he would like nothing better than to play a slip horn solo for the "Fuehrer", "The Last March".

Harris "hit the jackpot" July 4, 1940, when he was playing a solo for a school dance in Birmingham. It wasn't anything



Pfc. RICHARD J. HARRIS

unusual to the ears of the local people but it was to orchestra leader, Erskine Hawkins, who was present. Harris was given an interview and a week's tryout. When the bandleader handed him his uniform he knew that success was at last his.

He has played in battle dances against Glenn Miller, Charlie Barnett, and many other outstanding dance bands at the Savoy Ballroom, New York. During his career with Erskine Hawkins' orchestra, he toured Mexico, Canada, and the United States.

He enlisted in the Army Air Forces August 13, 1942, and is now stationed at Blackland Army Flying School, Waco, Texas.

Thank you, Pfc. Harris, for sending us the picture and data. Let's hear from others of you Servicemen, too, with suggestions as to possible subjects of discussion.

—So long, now,  
THE FOLKS BACK HOME.



The P-40 CURTISS WARHAWK Photo Courtesy Curtiss-Wright Corporation

**THE P-40...**

**Unlucky number for the Axis!**

Scrambling upstairs to make dead ducks of enemy bombers . . . or tearing the air apart after Zeros and Messerschmitts—from its famous China Flying Tiger days right down to tomorrow's communicate, the Curtiss Warhawk has been hot . . . and it's getting hotter all the time. Here at Buescher we're proud to be making parts that have helped to make a tough fighter even tougher.

**IN THE AIRWAYS TODAY . . .  
ON THE AIRWAVES TOMORROW**

Like America's fighting planes, Bueschers have always been great performers. And when the war's over, the greatest Bueschers ever can be yours—made vastly better by war-learned skills and techniques of manufacture. In the meantime, let us help you make your present Buescher do its best. See your Buescher dealer, or write us direct about our complete repair service.

**BUESCHER**  
True Tone  
ELKHART, INDIANA  
**BUESCHER MUSIC BUILDS MORALE**

**MADE BY MASTERS • PLAYED BY ARTISTS**

**NEW YORK BRANCH:**  
17 West 51st Street

Full Line  
**BOEHM FLUTES**  
and PICCOLOS

EXPERT REPAIRING  
Tel. WI 2-3582

**WM. S. HAYNES Co.**  
Makers of HIGH GRADE  
**Boehm Flutes and Piccolos**  
108 Massachusetts Ave.  
**BOSTON, MASS.**

These marks identify genuine Haynes products

Established 1888

**GRAND OPERA HEADLINES**

Organization in New York City of the City Center of Music and Drama, Inc., a privately sponsored non-profit corporation that will provide opera, concerts, plays and ballets at popular prices in a city-owned structure, was made known recently by Mayor Fiorello H. LaGuardia.

From Union City, New Jersey, the news that the Hudson Grand Opera Association will resume activities in October and present an opera a month through its second season is most heartening, for this ambitious little organization, by its example of ingenious local publicity coupled with a high artistic standard, has demonstrated the intense community interest and support that can be aroused by such a home-grown project.

Instead of spreading its activities over the entire season at the Academy of Music in a series of single performances, as has been the policy for the last four years, the Philadelphia Opera Company plans to give a two-week season at the Erlanger Theatre from November 29th to December 11th, in order to make it possible to present more than one performance of each opera during the season.

The seventh annual Southern California tour of the San Francisco Opera Company, headed by Gaetano Merola, will begin on November 1st, with five operas scheduled for the Shrine Auditorium in Los Angeles and one at the Civic Auditorium in Pasadena.

**ACCORDION—Brand New**

EXCELSIOR, \$1,100  
IN EXCHANGE FOR ANY LATE MODEL CAR  
—SLIGHTLY USED, IN GOOD CONDITION  
**GUY PUCA**  
44 Court Street Brooklyn, New York

**ORCHESTRATIONS**

DANCE, VOCAL AND CONCERT ORCH.  
By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Prof. to Union Members. Write for free Catalog of Orch., Bands, Books and Special Free Offer.  
**GLADSTONE HALL MUSIC CO.**  
1480 Broadway, Times Sq., New York, N. Y.

**If You're Important to The Music Industry**

**TUNE-DEX**  
Is Important to You!

**DEAGAN MARIMBAS**  
Today, more than ever before, the world's finest.  
**J. C. DEAGAN, INC., CHICAGO**

# Concert Bands

CONCERT BANDS, perhaps of all musical media, carry their message most directly to the hearts of the common people whom, as Lincoln said, "God must have loved since he made so many of them." Thus, one of the most heartening signs of the times is the constant rise in standard of the band music performed. Nor is this one-time "high-brow" music being foisted on the public with an "it's-good-for-you, my child" inference. On the contrary, the public in no mistakable terms is demanding it. Even without a decibel-gage of applause or an adding machine estimate of box office receipts, our conductors and managers find verbal comment and press criticism sufficient evidence that listeners, by no means vague as to what they want, count that concert lost that does not include its Wagner, Tchaikovsky, Bach and Brahms work. For instance, in the course of two concerts played by Thaviu and his band and by Colonel Armin F. Hand and his American Legion Band at Grant Park, Chicago, last month, works by Schumann, Moussorgsky, Wagner and Respighi were played. Edwin Franko Goldman, conductor of the Goldman Band, remarked in a speech given at the final concert of this summer, "We have been able to expand the range of our programs. When we began, we would not have dared to play Bach, or Shostakovich or other

composers whom we now present. The public's taste has broadened."

In the past season, indeed, Bach was the most frequently performed composer on the programs of the Goldman Band. Other composers, in the order of the number of their performances, were Tchaikovsky, Wagner, Sousa, Goldman, Handel, Verdi, Holst, Beethoven, Moussorgsky and Johann Strauss.

### Goldman Band

THE Goldman Band closed its twenty-sixth season of open-air concerts on August 15th before an audience of 30,000 on the Mall in Central Park. The band's conductor, Edwin Franko Goldman, on behalf of the members of the band, was presented with a plaque by George Garton, supervisor of music of the New York Public Schools, a bas-relief of Dr. Goldman made by the sculptor, Joseph Nicolosi.

"It is a wonderful thing", said Dr. Garton in his presentation speech, "to have these concerts at a time like this, when so much of the world is being ravaged by war. This community owes a great debt to Dr. Goldman for his splendid service to it in giving these free concerts." Incidentally in the whole twenty-six seasons Dr. Goldman has not missed a single one of the 1,517 concerts.

The attendance this year was greater than that of any previous season. The works of forty American composers were played.

### Marine Women's Band

A MARINE CORPS WOMEN'S RESERVE BAND is in the making—the first of its kind in the history of the Corps—and women band instrumentalists who have no dependents are asked to report to the nearest Marine recruiting office.

Cadet Rosemary Krier of Skokie, Illinois, is acting bugler for the highly selected group of women who will be privileged to wear their bars upon completion of their intensive study program at the U. S. Marine Corps Women's Reserve Training School for officers.

### Local 802 Sponsorship

LOCAL 802, one of the sponsors of Municipal Band Concerts given in various parks and playgrounds in New York throughout the summer, had well over a dozen concerts to its credit in August. Various of the leaders of the band were Gerardo Iasilli, Louis Kroll, George Drumm, Amedeo Passeri, David Mordecial, Frederic D. Wood, Robert Zeller, Harry Meyer and Franz Kaltenborn.

At the concert on August 17th, two of conductor Amedeo Passeri's own works, "Characteristic Waltz" and "American Drive", were played. Maestro Passeri, who came to this country at the age of seventeen, made his debut as conductor at the Woodland Garden in Chicago, where he became known as the "Youngest Conductor in the World". Since then, his concert band and orchestra have played at some of the leading amusement parks, expositions and summer resorts of this country.

### Series For Servicemen

A SERIES of Sunday afternoon open-air concerts has been presented for servicemen by William Nappi's Concert Band in Woodrow Wilson Park, Birmingham, Alabama. The band, the Park and Recreation Board, the Chamber of Commerce, sponsors, and Joseph H. Loveman, who took the lead in making the concerts possible, have all shared in the praise for the project.

### Brockton on the Band Map

THROUGH the efforts of A. Leon Curtis, secretary of Local 138, the city of Brockton, Massachusetts, has appropriated \$1,000 for Sunday band concerts. These are being held in the playgrounds and parks and are attended by thousands of music lovers. The concerts are being presented by two bands, the Cosmopolitan Band, led by M. Clifton Edson, and The American Legion Band, directed by John Dowd.



### LIP COMFORT! That's the big Added Feature

"The most 'comfortable' mouthpiece I ever used"—musicians say of this new Luellen semi-cushion-rim Classic Plastic, with medium cup. Rich mottled brown, harmonizes beautifully with all instrument finishes. At your dealers or mailed postpaid upon receipt of \$1.25 price.



### Use this War-timely Cornet, Trombone Mute with the New Sub-Tone

This regulation Army helmet liner, made of solid fiber, makes the finest cornet mutes, large enough for medium bell trombone. Has extra deep resonant tone. Finished in washable white, can be painted any color. Practically indestructible. Price \$2.50 at dealers or postpaid.



## HE PICKS A REED FOR WEAR AND TEAR HE ALWAYS PLAYS A MARTIN FRÈRES



# Martin Frères Cane Reeds

"THE FINEST MONEY CAN BUY"

If there's any Scotch in a musician's blood it comes to the surface while he's picking a reed. He wants all he can possibly get for his money—good tone—fine cane—uniform grading. That's why Martin Frères Cane Reeds are preferred by all musicians who are satisfied with nothing less than the market's best reed. Try one. Ask your dealer or write direct to us.

**BUEGELEISEN & JACOBSON**  
5 Union Square • New York City



BUY WAR BONDS and STAMPS...

### DIMITRI MITROPOULOS

(Continued from Page One)

when the Minneapolis Symphony Orchestra which had just lost its conductor, Eugene Ormandy, to the Philadelphia Orchestra requested his appearance as guest conductor. Here his triumph was complete. An orchestra had found its permanent conductor!

Since then many successes with other orchestras in the capacity of guest conductor have been his. His appearance with the New York Philharmonic when the "subscribers became so enthusiastic they did everything but steal the goalposts" is a case in point. However, his main efforts have been centered on developing and furthering the musical aims of the Minneapolis Symphony Orchestra. To this end he forgoes practically all social engagements and, with priest-like consecration, devotes himself, in his dormitory room at the University of Minnesota, to his music studies. Sometimes on a Sunday, in need of relaxation, he visits one motion picture house after another. Aside from this and occasional mountain-climbing his amusements are practically non-existent. His diet, too, is rigorously regulated—vegetables, fruits, soups—in order to allow him a maximum of health and energy. In the summer of 1943 he declined offers to appear as guest conductor at Ravinia Park, Robin Hood Dell and other summer stadiums, and gave his services for three months as a member of the Mobile Blood Bank Unit.

Out of this austerity has emerged an individual who is not only dynamic and powerful but contemplative and profound. Intense intellectuality is apparent in many of his statements. Of conducting he says, "You can be a dictator or a president of a republic, and you can get good results both ways. I treat my musicians like colleagues. I make them understand always that my job is to learn my scores and to take care of everybody and nothing more, that we have one big task. I get my authority through being an example. I hope, of complete devotion to my work." Then, speaking of composition, "I don't believe in making Russian music, in making German music. I don't think Beethoven thought of German music. Music is almost universal. Frenchmen, Italians, Germans never tried to take national themes. They composed as they did because they had French, Italian and German mentalities. Rachmaninoff composed Russian music because it was in his blood. So why not compose here with an American mentality?" But his remark—"The conductor himself is nothing. It is the infinite amount of culture back of him that is the conductor"—is the clearest pointing to his own achievements. For in his conducting we find the fiery zeal of the devotee, the cool, contemplative depths of the recluse, the fineness of the scholar and the breadth of the sophisticate, all merged to make a unique musical personality.

### A SHORT CUT METHOD!

## Learn to COMPOSE and ARRANGE

this simple home-study way

TODAY'S MUSIC LEADERS

KNOW HARMONY

Become a MUSIC LEADER— Earn Good Money

A mastery of our Home Study Course will put you in position to obtain the outstanding positions in orchestras, bands, schools, churches, on radio programs—wherever music is used—at incomes that attract. Write today for catalog. Illustrated lessons will be sent from any course that interests you. Check coupon.

### UNIVERSITY EXTENSION CONSERVATORY

Dept. A-358, 1525 East 53rd Street, Chicago, Ill.

- |   |  |
|---|--|
| <input type="checkbox"/> Piano, Teacher's Normal Course | <input type="checkbox"/> Harmony         |
| <input type="checkbox"/> Piano, Student's Course        | <input type="checkbox"/> Voice           |
| <input type="checkbox"/> Public School Mus.—Beginner's  | <input type="checkbox"/> Clarinet        |
| <input type="checkbox"/> Public School Mus.—Advanced    | <input type="checkbox"/> Violin          |
| <input type="checkbox"/> Advanced Composition           | <input type="checkbox"/> Guitar          |
| <input type="checkbox"/> Ear Training and Sight Singing | <input type="checkbox"/> Mandolin        |
| <input type="checkbox"/> Choral Conducting              | <input type="checkbox"/> Cornet—Trumpet  |
| <input type="checkbox"/> Dance Band Arranging           | <input type="checkbox"/> Advanced Cornet |
| <input type="checkbox"/> Piano Accordion                | <input type="checkbox"/> Saxophone       |
| <input type="checkbox"/> History of Music               |  |

Name \_\_\_\_\_  
Street No. \_\_\_\_\_ State \_\_\_\_\_  
City \_\_\_\_\_  
Have you studied Harmony? \_\_\_\_\_  
Would you like to earn the Degree of Bachelor of Music? \_\_\_\_\_ Age \_\_\_\_\_



## Deru Reeds

... Once tried, no other reed will do...

● Select DERU REEDS! They merit quality performances at all times. Suitable individual strengths... from No. 1 Soft to No. 5 Hard... for sax and clarinet.

Ask Your Dealer!  
F. DERU CO., 1650 Broadway, New York City

## HERE, THERE AND EVERYWHERE

### Milwaukee Picnic

ON Monday, August 2nd, Local 8, Milwaukee, Wisconsin, held its annual picnic at Pleasant Valley Park. Although there was a shower in the morning, the sun appeared and dried the grounds by noontime. At one o'clock Bill Koch's picnic band, dressed like cowboys, started to play and the picnic got under way.

John Zweifel, our honorary member who lives in Chicago and who is playing with the "Under the Stars" orchestra again this season, arrived with two members of Local 10, Chicago, Illinois. When Ernie Strudell was ready to start the games for children and the band was called to march with them around the park, Bill Koch drafted John Zweifel to play bass drum. John's vim and vigor in hitting the drum showed that his many years with symphony orchestras had not ruined his technique on the bass drum.

Before the games were completed, the rain drove everybody into the dance hall. Here the band entertained for a while, and President Dahlstrand introduced Attorney Rubin, who, after paying tribute to President Dahlstrand, made a short address. He spoke of the future of today's servicemen, particularly stressing their need for postwar employment and dwelling on the part that unionism can play in securing it for them.

Members who are employed during the day arrived later and all enjoyed dancing to the music of George Peterson's band, which brought the picnic to a merry close.

### Music—A "Psychic Alarm Clock"

RECENTLY a concert was given at Russ Auditorium in San Diego, California. All the artists on the program were members of Local 325 and contributed their services free. The concert was to provide funds to defray medical expenses for eight-year-old Dorleen Dawn Peabody. Thereby hangs a most interesting story.

Dorleen, a happy, healthy youngster, had loved music since babyhood and already at eight had had two years of violin instruction to her credit. Suddenly she became ill. Complications developed and before long it was discovered that she suffered from encephalitis, a rare disease which in her case caused virtual paralysis. For six weeks she lay unconscious of her surroundings and, though her eyes opened now and then, she seemingly saw nothing. Various means were employed to recall her to consciousness, but to no avail. Finally her music teacher, Robert Krantz, a member of Local 325, suggested to the Peabodys that he be permitted to play at her bedside the little tunes she loved so well.

He began with "Twinkle, Twinkle, Little Star", playing it just as he had taught her to play it. For a few minutes she lay immobile, then suddenly stirred, moved her head slightly, seemed to sense from which direction the music came. This was the first indication that her mind was groping toward reality.

With their hopes now fully aroused, the parents watched as Brother Krantz played the "Merry Widow Waltz", and saw her raise her right arm as if she were bowing her instrument. Thus began a treatment which lasted until Dorleen could even hum to the violin's music. Soon she was chuckling as Krantz played, "Pop Goes the Weasel".

The explanation of this cure is simple. Just before she became ill, Dorleen's mind was occupied with rehearsals for a concert in which she would play a violin

solo. No one can doubt that every piece of music she loved had built up a special meaning for her. Notes that had fallen on her ears as she brought them forth with her own bow or listened to her teacher playing them, had beaten little trails to her brain that were hard to efface. Once the coma had been broken and a train of memories started, the rest came easy.

We congratulate Brother Krantz on his wisdom in realizing this power of music to awake sleeping faculties and on his skill in bringing the little girl back to living, joyous actuality.

### Saying It With Music

IT was her first wedding anniversary, and Margaret Cannavo was lonely and worried, since her husband was serving in the combat area overseas and she had received word from the Red Cross asking her to stay home to receive a message. Then, at 9:00 o'clock, the doorbell rang and in walked five musicians carrying a bass viol, a cello, a violin, a saxophone and a mandolin.

"Your husband sent us", said the leader, "to play songs you like."

Then they played the program Ben Cannavo had requested in a letter sent from the war zone to Frank Liuzzi, president of Local 77, Philadelphia, over a month before, tunes the couple had often listened to together, tunes that were linked with their courtship and married life: "Liebestraum", "Tales From the Vienna Woods", "I Love You Truly" and the wedding march from "Lohengrin". Mrs. Cannavo, near to tears, kept repeating, "I don't know what to say. Wasn't it wonderful of him to think of this?"

When the orchestra had finished playing, they handed Mrs. Cannavo the \$20.00 which Ben Cannavo had sent them as salary, and told her to buy an anniversary present with it.

### Toscanini Shares His Library

Italian prisoners of war in American internment camps have received a wealth of reading matter through the generosity of Arturo Toscanini, conductor of the N. B. C. Symphony Orchestra and enemy of the Fascism for which they fought. He has given much of his personal library to war prisons in this country.

Many of the volumes are copies of books that Hitler burnt and Mussolini banned. American and British authors predominate in the list.

Maestro Toscanini also is distributing many musical scores to the enemy prison camps. At many of the internment centers, instruments are available to the prisoners and the scores have filled a definite need.

### WILLIAM H. MARTIN

William H. (Bill) Martin, vice-president of Local 34, Kansas City, Missouri, and former president of Local 50, St. Joseph, Missouri, died on August 18th in Kansas City.

Brother Martin was known throughout the Federation to a host of friends, having played drums in vaudeville theatres, Arthur Pryor's Band and the Kansas City Philharmonic Orchestra for many years. His passing leaves a distinct void in Local 34 and among his many friends.

### HARRY C. LANGE

Harry C. Lange, a former executive of Local 2, St. Louis, Missouri, and leader of a dance band at Forest Park Highlands, major amusement park in the St. Louis vicinity, was killed early in August by an automobile while crossing the road in front of the park.

Brother Lange, who was 57, at one time organized and was general manager of eight dance bands operating in the mid-west. He bought his first trumpet with money earned by carrying lunches for fellow-workers in a shoe factory.

### BERNARD GRISHAVER

Bernard Grishaver, a member of the board of directors of Local 9, Boston, Massachusetts, and a representative of his local at the national conventions in Denver, Detroit, Louisville, Indianapolis, Kansas City and Dallas, died on August 2nd at the age of 61. Of great executive ability, he was also a frequent delegate to the Central Labor Union and to the

## BIGGEST REPEATER IN REED HISTORY!



### RICO REEDS

Preferred—

### THE ORIGINAL SYSTEM OF STYLE CUTS

In the Rico system of style cuts, all cane is chosen by exacting standards, thoroughly tested for individual qualities and properties of tone, texture of hardness and moisture resistance. Style letters A, B, V and D designate each style cut—directly opposite to the others.

Try a Rico Clarinet or Saxophone Reed and discover why it's RICO REEDS—Preferred—for all you want from a truly fine reed.

### NEUTRALIZED

## PLASTICOVER REEDS

### Hollywood's Newest Sensation

It's a scientific achievement—a real Rico cane reed practically vacuum-packed in liquid plastics—that embodies:

- ★ PERFECT INTONATION
- ★ TONAL BEAUTY
- ★ NEUTRALIZING ACTION
- ★ LONGER LIFE

Rico's "Susculloid" method of processing Plasticover Reeds scientifically applies a patented formula of liquid plastics that forms a protective coating. This allows just the proper amount of moisture penetration—highly important to "long



life" reeds—as they must contain a certain percentage of moisture to neutralize against destructive warping.

Try a Rico PLASTICOVER Reed or lose the biggest Performance Thrill of your life.

If Your Dealer  
Cannot Supply  
You—Write Us  
For Further  
Information

### RICO PRODUCTS, LTD.

407 E. PICO BLVD. • LOS ANGELES, CALIF.

semi-annual New England Conferences of the American Federation of Musicians.

Brother Grishaver was instrumental in bringing about the success of the big band concerts in Mechanics Hall for the benefit of the Musicians' Relief Fund. These concerts, played annually by a band of 400 pieces, not only had been conducted by the best of Boston's famous leaders, but also by such internationally known leaders as John Philip Sousa, Frederick N. Innes, Arthur Pryor and Edwin Franko Goldman.

Well known as a trombone player, Brother Grishaver for years played in the band concerts of the Metropolitan District Commission and those of Boston. He also played thousands of dance engagements in Boston and throughout New England.

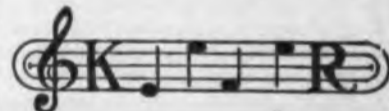
### HENRY (Pat) KLENKE

Henry (Pat) Klenke, former president of Local 104, Salt Lake City, Utah, and a member of that local since 1901, died on July 4th in his seventy-fourth year. He was a delegate to the National Convention in 1915 at San Francisco, California, and to the 1924 Convention at Colorado Springs, Colorado, where he was very active in waging a fight against traveling musicians entering a jurisdiction without paying the local dues and taxes.

A strong supporter of labor since 1895, Brother Klenke was president of the Salt Lake Federation of Labor for many years.

He was a drummer in the famous Held Band, prominent in the intermountain country from 1885 to 1932.

BUY BONDS EVERY PAY-DAY



## REPAIRING REPLATING RE-PADDING

ALMOST A CENTURY  
OF EXPERIENCE

BRUA C. KEEFER MFG. CO.  
WILLIAMSPORT, PA.

If You're Important to the  
'Cocktail' Entertainment Field  
**TUNE-DEX**  
Is Important to You!



**MOUTHPIECES**  
Trumpet, Cornet, Trombone, Horn, Baritone,  
price \$4.00; sent C. O. D. Six days' free trial.  
If you are not satisfied after that period, you  
receive your money back. For those who  
want some reproduction of the cup, mail a  
lead impression. WANTED, C. G. Conn 12B  
Seiner, French Besson Trumpet, immediate  
sales.

FRANK CORRADO  
1011 Simpson St., Bronx, New York, N. Y.



### Holton ELECTRIC OIL

The same secret formulas  
and processes discovered  
by Frank Holton in 1896  
are faithfully used in  
Holton oil today.

It cleans, lubricates  
and lasts longer.

AT DEALERS EVERYWHERE

### The Professional's Favorite

The World's Most Popular Pick  
The World's Fastest Selling Pick

### THE NICK LUCAS PICK

FOR GUITAR AND BANJO

Price, 10¢ each 3 for 25¢ Dca. 00¢

Mfd. by

NICOMEDE MUSIC CO., Altoona, Pa.

# International Musician

Entered at the Post Office at Newark, N. J., as Second Class Matter.  
 "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 10, 1918."

ADVERTISING RATES:  
 Apply to LEO CLUESMANN, Secretary,  
 39 Division Street, Newark 2, N. J.

Subscription Price 30 Cents a Year

Published by LEO CLUESMANN, 39 Division St., Newark 2, N. J.

## INTERNATIONAL OFFICERS

### American Federation of Musicians

PRESIDENT

JAMES C. PETRILLO, 573 Lexington Avenue, New York 22, N. Y.  
 175 West Washington Street, Chicago, Illinois

VICE-PRESIDENT

C. L. BAGLEY, 900 Continental Building, 408 South Spring Street,  
 Los Angeles 13, California

SECRETARY

LEO CLUESMANN, 39 Division Street, Newark 2, N. J.

FINANCIAL SECRETARY-TREASURER

THOMAS F. GAMBLE, Box B, Astor Station, Boston 23, Mass.

HONORARY PRESIDENT AND GENERAL ADVISOR

JOSEPH N. WEBER, 621 Alta Drive, Beverly Hills, California

EXECUTIVE COMMITTEE

CHAUNCEY A. WEAVER...325 Insurance Exchange, Des Moines 9, Iowa  
 OSCAR F. HILD...206 Atlas Bank Building, Cincinnati 2, Ohio  
 J. W. PARKS...416 Southland Building, Dallas 1, Texas  
 H. D. KENIN...908 Public Service Building, Portland 4, Oregon  
 WALTER M. MURDOCH...22 Royal York Rd., No., Toronto, Ont., Can.



*The liberty of discussion is the  
 great safeguard of all other liberties.*

—MACAULAY.

## A Tool Turns Inward

MAN is nothing without tools; each new one, rightly used, brings out his personality just so much more.

So he builds houses, fashions shoes, plays instruments, and finds himself more the man. Now and then, however, tools turn a cutting edge back on him. Gunpowder, poison gases, the sulph drugs, might, any one of them, given the proper circumstances, spell mankind's doom. That this has not been the case is due alone to the fact that each new accession of power has seemingly augmented by so much man's mass responsibility, his scrupulousness. Not overly, to be sure! Not so much as to end wars and stop pillage, but enough to keep man on the narrow road of progress. It is as though he were born with the awareness, in his dim subconscious, of where the precipice begins and to what depths it descends.

A half century ago Edison reproduced the voice of his child on the first recording. At that time folk prophesied that this instrument would be valuable in legal matters, to record last wills and testaments, and to preserve the voices of loved ones, as photographs do their image. The name, "phonograph", gave no indication of the instrument's destiny, which was to be one devoted almost solely to musical recordings. For, unlike the early days when dialogues, soliloquies and recitations usurped a large proportion of the discs, now practically the whole realm of sound reproducing is taken up with music. The recording industry could not exist divorced from this Art.

The phonograph, like the radio, which also would be unthinkable in a music-less world, is thus an extension of the musician, an amplifying tool making his playing more generally perceptible, more widely audible. Lately, however, this tool has turned on its wielder, and in a curious manner. By over-amplifying the playing of some few musicians it has been the means of drowning out that of millions of others. Bands, *via* discs, have crowded brother bands out of dance halls where they formerly played. Also, dance halls and hotels that have been blacklisted through unfairness to living music, have fallen back on recordings. Thus, the phonograph has taken over territory barred to musicians, has become concert, encore and return engagement all in one, without requiring a cent in pay. Throat-cutting tactics, to be sure!

However, it is incorrect to label the phonograph in itself insidious. Only when coupled with other machines does it, Frankenstein-wise, turn on its maker. An amplifier augments its powers a thousand-fold. For instance, when Ringling Brothers' band asked for a weekly increase of \$2.50, it was peremptorily dismissed, and the same melodies it had formerly performed were played *via* amplified recordings. A juke-box, moreover, enables the phonograph to earn a salary (for the juke-box manufacturer); electrical transcriptions (made for radio alone) enable it to distract large audiences from live music. As a case in point, in 201 stations in the United States we have not a single live musician on the payroll, and certainly not one of these 201 stations could live without the American Federation of Musicians. Thus, in mechanical combination with other machines, it is able to trample down the very men who give it being.

Since there is no way to direct an attack alone on the

phonograph combinations, the musician has been forced to impose silence on all recordings. In the ensuing pause, those who feel the need for recorded music yet who know that, without its musician-wielder the tool is dead, may be induced to join in a search for a way to preserve the machine's originator, the lowly musician.

## Poor Little Profiteers!

IF we told you that there are stores (or at least dispensing centers), 230 of them, scattered throughout the United States, which get 95 per cent of their commodities free (they have to pay a nominal fee for the cartons), and yet sell them at a most substantial price, you would not believe us. Yet this is exactly the case. The dispensing centers are radio stations; the commodity is music; the cartons are the discs themselves which are electrical transcriptions rented from transcription companies or ordinary phonograph records bought (cheaply) or borrowed. In the words of James Lawrence Fly, Chairman of the Federal Communications Commission, "230 non-network stations rely on recorded music for between 80 and 100 per cent of their musical time". The musicians that provide the music for the entertainment go absolutely uncompensated for these hours of radio listening.

If it were any other commodity manufactured by man for man, this situation would be unthinkable. Free consignments of flour or sugar would bring forth indignant protests of the government, especially if such were sold at a hefty price to an unsuspecting public; sale of rings or necklaces at 100 per cent profit would speedily come to the attention of rival salesmen, if not of the police; window cleaning done free would bring down the ire of the window cleaners' union, and interior decorating offered gratis by an expert would be similarly protested by other decorators. Yet, when the product is music, far harder to achieve than a spotless pane or a pleasing color scheme, do the government and press step in to demand fair treatment? On the contrary they fling reproaches at the musician for so much as harboring the idea of recompense. He is further maligned in view of the fact that such an attitude may put these stations out of business—"little stations" they are quaveringly called, "dependent on recorded music to hold their audiences" . . . "stations in out-of-the-way places", the inference being, we suppose, that, being little and obscure, they must also be harmless. Yes, just little, bashful, retiring, 100 per cent profiteering stations!

The straight facts are that these stations are necessary neither to people's enjoyment nor to their enlightenment. A flick of the dial will bring listeners in regions however remote to the larger networks which dispense news and music both more lavishly and more discriminately. We may be prejudiced in our attitude, or maybe just callous to a cry shouted so much more desperately on our side of the fence, but we do not perceive the necessity of their remaining in existence at all, at least on unpaid-for produce filched from folk far harder driven by fate than they.

Let the pancake-turners, the office workers, the agents, the managers in these 230 stations themselves follow the suggestion they have so often made to musicians—go into work more directly connected with the war effort. After all, it is not as though they had spent—as have musicians—the best years of their lives in practicing an instrument and laid out a sum of money far exceeding that paid for a college education to master their craft. Then, too, the hall they relinquish might conceivably become the meeting place for square-dances again, with a live orchestra to play for them. At the very least, listeners will have the satisfaction of knowing, on flicking the dial, that they are not backing a policy of getting something for nothing from those to whom such a policy is spelling slow but sure death.

## Cause For Alarm

THAT some labor leaders are looking to the future was indicated in the statement of Dell E. Nickerson, executive secretary of the Oregon State Federation of Labor, when he told the Forty-first Annual Convention of that organization that the increase in governmental control of labor "is an alarming situation".

"Governmental interference", said Mr. Nickerson, "even when apparently intended to protect the rights or interests of one element of industry, may be the beginning of a program which eventually will establish controls that can destroy voluntary relations between labor and management. . . ."

"Control of affairs has been passing gradually into the hands of the government. Almost imperceptibly, and at times with labor's consent or at labor's request, the rights of labor or employers have been subjected to government orders."

The handling of the recording ban by the War Labor Board is a case in point. It will be a sorry day for musicians if every move of the Federation is held up because of government restrictions.

Mr. Nickerson sounds a timely warning. Labor can deal with an employer. But if labor will look around the world to nations where government has become supreme and where private enterprise has been destroyed, it will see that unions have been destroyed, bargaining power is unheard of, and the workman is a slave.

## Verboten!

AXIS governments specialize in prying tactics, in passing laws of interference wherein the annoyance to the individual far outweighs the benefit to the state. For instance, since the Nazi occupation in Norway, it is forbidden in that country:

1. To advertise all books and all music written by certain Norwegian authors and composers.
2. To advertise all sports, games and even folk dances.
3. To advertise for persons who are willing to stand in line in front of food stores.
4. To use such expressions in apartment advertisements as "Norwegians only", or to express difficulties such as "families with children who are without a roof over their heads".
5. To mention in obituaries that death was due to war action of any kind, either inside or outside Norway.

Let us hope this insatiable appetite for meddling will not be communicated to our own nation to the extent of regulating, WLB-wise, each musician's activities in the pursuance of his profession, laying down laws as to whether he is to play "in the flesh", before a microphone, or before a recording apparatus. It is after all the musician's skill that is being considered, the skill he has taken years to develop, and it should be his say how he chooses to use it.

## Rightest. Tightest

IN studying the case of the "tightest" union—see page eight of this issue—it is interesting to note certain characteristics which it had in common with all unions:

1. It was called forth by dire necessity ("green hands", given positions not through ability but through influence, were increasing accidents on the river, decreasing respect for pilots, and, by glutting the market, reducing wages).
2. It suffered great hardships at the outset, but realized these were a necessary part of the process of attaining its aims. (Summary dismissal was the result of the mere announcement that one had joined the union.)
3. It gained ground through each member seeing that his brother members profited. Each realized that the fact of his own survival rested on that of his fellow member. (Each pilot insisted that his co-pilot be also a union member.)
4. It gained complete control through being able to endow its members with advantages not allowed to those outside the union.

## The Way Back

THERE has recently come to hand a pamphlet published by the Office of Civilian Defense called "Recreation in War Time", stressing the need for relaxation through entertainment in these times of struggle. As a complete relaxer, music stands first on the list, as attests its inclusion in practically every form of government-instituted or sponsored entertainment. Not a defense plant but has its music (if it be only the whistle-while-you-work contingent); not a camp or a ship but has its band; not a group of soldiers that, on marching, does not become an impromptu choral society.

Of late has appeared a new war-time use of music. It has been proved beyond the shadow of a doubt that music hastens the recovery of men wounded or shell-shocked. Wherever possible, overseas and at home, music has become as regular a part of the curative schedule as blood transfusions and anesthesia. Melodies are chosen that will establish in the soldier, enmeshed in the horror of his recent encounters and the despair of his present condition, a link between his past life—home, family, friends—and his future life of peace and happiness. And only music can do this. Words that might have recalled him, the "We're waiting for you, son", and the "Remember, we're behind you!" have been blacked out by strident commands and hoarse shouts. Images—of his mother standing in the doorway, of his kid sister running toward him with flowers—have been usurped by visions of the onrushing enemy and the crashing tank. But nothing, through all the hell of warfare, has blurred out the melody he heard that night when he first met Sally, and nothing has occurred to conflict with the quartet music he used to listen to of a Sunday evening. Music—luckily for all of us—cannot serve destructive ends. It cannot be linked with slaughter and spoliation. It cannot answer the purposes of terror. Hence, through music, his reminder and faithful guide, the soldier finds a way back to gentle, peaceful times.

In the present issue, a most interesting example of music's curative powers is presented. A child falls victim to encephalitis and for six weeks lies in a deep slumber from which no one can awaken her. Every possible stimulus is tried, but to no avail. Her mother's voice, her dolls, familiar surroundings, entreaties, promises, are all employed in an effort to bring her back to consciousness. Yet she hardly flickers her eyelids. Finally her music teacher suggests music, those tunes which the child has grown so fond of. The results—far surpassing her parents' fondest hopes—are described in "Here, There and Everywhere".

# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## WAR-TIME TELEGRAM

Mary, our waitress, was humming that day; Mary was carefree, and cheerful, and gay. We knew her heart was with Jimmy, her boy, Navy lad serving in transport convoy. Furlough this trip-end was coming to Jim. Home any day, how she hungered for him. Then came the news of a battle at sea; Losses were heavy—they sometimes must be dragged! No word from Jimmy and how the days dragged! Gone was her sparkle, and heavy feet lagged. Girl with a telegram entered one noon: Mary turned pale, she was ready to swoon. Red, laughed, and cried, and we joined in her joy: "Landed safe, Mom; am I homesick, Oh, boy!" Trivial tale, neither epic nor fearful—Pray that we hear many others as cheerful.

—WARREN ESTEY.

**MUSIC** builds morale. It inspires our fighting men on battlefields abroad and in training camps at home. It spurs soldiers on the production front to new goals. It refreshes all of us, old and young alike, as we move forward in our wartime tasks to inevitable victory.—Franklin Delano Roosevelt.



Chauncey Weaver

Music is a war non-essential.—Paul V. McNutt. We were pre-meditatedly looking for a concrete illustration of the familiar phrase, "from the sublime to the ridiculous", we would look no farther than the antithetical declarations made by two distinguished Americans and quoted above.

The one sees music as an eternal inspiration; the other as a superfluity, easily dispensed with, without loss. The writer once had the honor of addressing a Labor Day celebration, from the same platform with the Honorable McNutt.

From the membership of Local No. 192, American Federation of Musicians, Elkhart, Indiana, a magnificent band of music had a program part contributing to the enthusiasm of the occasion, and receiving the unstinted applause of a great crowd. Is it possible that Mr. McNutt was bored? Supposing by some world-wide, international fiat, every band instrument—every horn, every reed, every drum—should be suddenly silenced in all the far-flung fields of carnage, and compelled to remain mute for the duration? What pen could describe, what tongue declare, the measure of the sagging morale which would immediately ensue?

Tradition tells us that the morning stars sang together at Creation's dawn. Call it metaphorical conclusion if you will—the truth thereof, in some form or other, has echoed down the centuries. It was no less a distinguished gentleman than the great Thomas Carlyle who wrote, "There's nothing like music to give movement to marching feet."

What is the surest means of causing the windows to be raised, doors opened, and occupants of shop and factory and store to rush to the sidewalk line-up? It is the band which goes marching by!

When Francis Scott Key glimpsed the flag above the battle smoke the morning after Fort McHenry his joyous fervor found expression in "The Star-Spangled Banner". That spirit has never died away. Nothing will more quickly bring an American audience to its feet.

When the band played "Hail, Columbia" our forefather soldiers cheered.

Few veterans of the Grand Army of the Republic remain, but some of those still with us could tell Mr. McNutt of what the singing of "Rally 'Round the Flag", "Tenting on the Old Camp Ground" and "Just Before the Battle, Mother", by Chaplain McCabe, later Bishop McCabe, meant to the inmates of Libby prison.

John Philip Sousa has passed from among us, but his soul goes marching on as his "Stars and Stripes Forever" is being played in some part of the world every passing day.

And as we call the roll of music which has quickened the American heart-beat, and accelerated the pace of our marching American men—moving them forward along the highway leading to victorious achievement—let us not forget the "Battle Hymn of the Republic", one of the greatest marching songs ever written, a war creation of which the Chicago Tribune recently declared, "It rings with the power of marching feet and has more drive than the French 'Marseillaise'."

Mr. McNutt is in an insignificant minority in the position which, according to press dispatches, he has taken. We discuss his dictum only because he occupies a commanding position on the home front.

Thank God, there is a fine military band in every army camp in the United States. But a few days ago we read of the wonderful impression caused by the United States Army Band of ninety-six pieces which thrilled the natives and cheered the Allied forces on the sandy terrain of North Africa.

"Unessential" means "unnecessary" or "of minor importance".

Tell that to the phlegmatic, to the dull, to the wooden Indian type. Tell it not to those with brains to think, with hearts to beat, with souls to feel, to those who know the inner urge of desire to respond to their country's call in the darkest hour which ever threatened the extinction of civilization itself.

The American Federation of Musicians feels deeply upon this subject. Out of a total membership of 132,000, there are upwards of 30,000 wearing the uniform of the soldier today, and from present indications their number will be increased. More than that, Secretary Henry Morgenthau has expressed his keen appreciation of the promptness and liberality with which they have poured their limited financial resources into federal funds needed for prosecution of the war.

In the "Merchant of Venice", Act V, Scene 1, we are told—

*The man that hath not music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus.  
Let no such man be trusted.*

The beloved New England poet, Oliver Wendell Holmes, was once asked, "What is Fame?" And he replied, "It is to write a song which millions of people love to sing!"

Let the bands play as the boys march off to war. Let the bands play as the boys come marching home. Let the bands play when universal peace is declared and the Flag of Victory shall symbolize once more the last and most enduring hope of man.

We recently saw an impressive picture of the "Ignace Paderewski" transport, just ready for launching upon its journey to another part of the world. Why was this transport thus named? There are two reasons: First, Paderewski was a Polish patriot in whom there was no totalitarian guile. Second, he was a musician, known as a master in his profession, and admired throughout the world. May this transport reach all intended harbors in safety!

"What shall the harvest be?" is an old-time query having widely expanded significance these days.

The Canton, Ohio, Local No. 111 Bulletin reports a state of affairs which is a real challenge to human ingenuity. Here is the story:

We are sorry to say that all plans for the Annual Picnic have been cancelled. The committee had a fine place engaged and were able to get plenty of food, but, at the last minute, the beer situation became very bad. Within the past week, the beer dispensary have not been able to supply the cafes, and they will not guarantee any beer for our picnic. What would a musicians' picnic be without beer? So, we have no choice but to cancel the picnic.

We have been pondering the situation ever since the Bulletin arrived, but never having had many fluidical problems to solve, our perplexity showed no abatement until we read a report that synthetic beefsteak had appeared and was giving much food satisfaction. At once the idea flashed, "Why not synthetic beer?" Surely, in the great and versatile commonwealth of Ohio, somewhere, a genius may be found—seemingly hitherto born like a flower to blush unseen—harboring inward the creative germ, capable of solving the synthetic secret which will cause the amber potion to flow and sparkle and refresh and exhilarate and make those Cantonian picnics come to life again, with their incidental music, fun and frolic as of yore.

*Perhaps we'll find within the term "synthetic",  
The secret of refreshing when we're dry;  
Yet with no thought of claiming gifts prophetic,  
'Twill never do a bit of harm to try.*

Pictures of "September Morn" would not create a bit of stir in these modernistic times. Sartorial abbreviation, not only in morning, but at noon and night, has far out-distanced the September

## DESIGNED FOR THE PROGRESSIVE MUSICIAN

Recently Added to the Modern Contemporary Composers Series

**MARCH** (From "The Love of the Three Oranges")  
By S. PROKOFIEF (Arranged by Robert Cray)  
Full Band.....\$3.50 Symphonic Band.....\$5.50

**EL CONDOR PASA (Inca Dance)**  
By DANIEL BOBLES (Arranged by Paul Yoder)  
Full Band.....\$3.50 Symphonic Band.....\$5.50

**GENERAL MARSHALL MARCH**  
By MAJOR HOWARD C. BRONSON  
(Arranged by the Composer)  
Full Band.....\$ .75 Symphonic Band.....\$1.35  
Conductors' Scores and Extra Parts Available

**DANZA LUCUMI**—By ERNESTO LECUONA

**MEADOWLANDS**  
(Favorite Red Army March)—By L. KNIPPER

**Orchestra YIENNESE PORCELAIN**

(Waltz Intermezzo)—By JOHN BASS  
All Arrangements by Felix Guenther

Published for SMALL, FULL and GRAND ORCHESTRAS with Piano and Extra Parts

JUST PUBLISHED

**THREE POINT UNISON BAND METHOD**

By HARTLEY M. SHELLANS

From Elementary to Intermediate Grades

POINT 1. Practical, Step-by-Step Instruction

POINT 2. Modern Musical Approach

POINT 3. Individual Development Through Group Study

The Most Comprehensive and All-Inclusive Band Method Ever Published  
TEACHER'S MANUAL.....\$1.00 • EACH INSTRUMENT.....75c

For Your FREE Band and Orchestra Thematica, Write Dept. IM

**Edward B. Marks Music Corporation**

R. C. A. Building - Radio City - New York

spectacle of those days which are no more.

This appears to be a year when the chigger seems to be digging in for the express purpose of securing recognition as the star pest of the current period. We were quite startled recently to note that some highfalutin naturalist had classified the chigger as a member of the trombicular family. We hastened to our favorite dictionary to see if there was any relationship between this outfit and the trombone family. We felt relieved to learn that no sort of kinship existed. It had occurred to us that a trombone player has to hold his instrument in one hand and maintain an oscillatory movement with the other; and that if a chigger, hibernating in the bell of the horn, had found its way into the cuticle of the performer, it might be exceedingly exasperating to be compelled to await for sixteen measures' rest, in order to dig a fingernail into the itching epidermis where the chigger had cozily ensconced itself. Nature undoubtedly designed the trombiculae clan for some particular purpose; but the problem will hardly find solution until peace is declared in concluding war with other pestilential elements. However, the poets are already giving the matter some attention, as evidenced by the following lines which have just appeared in circulation:

*Here's to the chigger  
That is no bigger  
Than the end of the point of a pin;  
But the lump that he raises,  
Really burns like blue blazes,  
And that's where the rub begins!*

*Statistics look a trifle bad,  
But sure as you were born,  
The final yield will not be sad—  
Iowa raises corn!*

Vice-President Ed. S. Moore, Local No. 6, in San Francisco Musical News, takes a timely crack at those critics "who suggest that we should be patriotic, that we should contribute to the war effort, that we should go to the shipyard, which explains their ignorance of the true facts." Whereupon, Ed. opens the books, and reveals the following:

Our efforts in behalf of the war are comparable to any, and surpass many. We have invested in War Bonds to the amount of \$100,000. We have given in free music and clearances of such, easily to the value of \$1,000,000. We have been active in Bond drives, have carried free music to the hospitals by the score to cheer the wounded, sick and blind who have returned from the scenes of battle; there are hundreds of musicians in the shipyards risking life and limb, besides about 700 of our young men in the armed forces of the United States who are out fighting and dying while these rabble rousers are out sowing disunity among the people. I mean to say also that we have sent music to the military reservations to entertain soldiers by the hundreds of thousands, and mind you, these men have many of them gone overseas, and we know some of them will not return, and they too fight for democracy, while Mr. Hate sings his Hymn of Hate.

It would be interesting to examine the records of some of these voluble admonishers in matters patriotic, to see whether their own houses are made of glass. We think the revelation would oft-times be quite startling. The top line in big black letters on the first page of the San

## 312 DRUM STUDIES

By SIMON STERNBURG

Member of Boston Symphony Orchestra

of Modern American and Continental Dance Rhythms, Tango, Rumba, Conga, Beguine, Oriental Dance Rhythms and Symphonic Excerpts for Tympani.

For: Snare Drum, Bass Drum and Tympani, Cuban and Oriental Instruments, Maracas (Shakers) Bongos (Tom-Toms), Claves (Rosewood Sticks), Guiro (Gourd) and Chinese Temple Blocks. No Pictures! No Conversational

88 PAGES OF SOLID DRUMMING

Price, \$2.00

ALFRED MUSIC CO., Inc.

145 West 57th St., New York

## Learn "HOT" PLAYING

Quick course to players of all instruments—make your own arrangements of "HOT" breaks, choruses, obligatos, embellishments, figurations, blue notes, neighboring notes, etc. Professionals and students find this course INVALUABLE FOR PUTTING VARIETY INTO THEIR SOLOS.

**Modern Dance Arranging**

Duets, trios, quartets and ensembles—special choruses—modulating to other keys—suspensions—anticipations—organ points—color effects—swinging backgrounds. Write today.

Elmer B. Fuchs 335 EAST 19TH ST. BROOKLYN 28, N. Y.

If You're Important to The Music Industry

## TUNE-DEX

Is Important to You!

Francisco paper from which we quote is, "Keep Buying War Bonds and Stamps Every Pay Day."

More good fuel for the current controversial fire. Senator James J. Davis of Pennsylvania declares, "If industrial leaders generally realized the psychology of music, its influence and its effect on the workers, the music period would have its place in every day's activities. For the real secret of success in any business is contented, satisfied, willing workers, and music regularly brought into the daily life is the greatest and most effective influence in creating such helpers." —Industrial Gospel Truth.

"Highpockets" of the Cincinnati Zoo, one of the species known as Giraffe camel apodatis, with a neck sixteen feet long, is reported to have six feet of sore throat. When he gargles his sore throat medicine it must sound like the cataract at Niagara Falls.

Upon reading the Detroit Keynote, Local No. 5 official organ, we notice that Secretary George V. Clancy is receiving SOS calls from various parts of the country for symphony men. Detroit is known

to be a locale for an exceptionally large number of musicians capable of filling important positions. And this brings to mind the great enjoyment of music-lovers, especially in the Middle West, in the days when the Detroit Symphony Orchestra was in full swing. We miss it and hope the day is not far distant in which rehabilitation will come and opportunity open for the reappearance of this notable organization.

With the passing of the WPA, W. A. Barrington-Sargent, eighty-three-year-old Boston bandmaster and composer, terminates nine years of service as local director of the musical end of that organization. We will never forget the first time we heard this gentleman without, however, knowing who he was. Hearing that Hi Henry's Minstrels were scheduled to appear at Cherry Creek, Chautauqua County, New York, in our early teens, we hitched up the old gray mare, and secured permission to attend. Hi Henry was a noted cornet soloist in those days, and we recall the astonishment with which we heard him play "Home, Sweet Home", with variations, out in front of the old skating rink before the show began. To us it was an interesting illustration of how human pathways criss-cross to learn nearly fifty years afterward that Barrington-Sargent played in the Hi Henry band that day. How remarkably often are coincidents interwoven into the warp and woof of human existence. Notwithstanding his ripened years we shall not be surprised that our long-time valued friend has been tendered another band-leading job.

Announcement is made of the passing of Bernard Grishaver of Local No. 9, Boston, at the age of sixty-one. For sixteen years he was a member of the Local Board of Directors. He was national convention delegate at Denver, Detroit, Louisville, Indianapolis, Kansas City and Dallas. He was a fine trombone player, played in leading organizations, and took a deep interest in the promotion of enterprises with the object of bettering the condition of musicians generally. His death occurred on August 2. Henry Woelber, paying tribute in the *Boston Traveler*, says:

Bernard Grishaver was very active in deeds of charity, in seeing that a less fortunate musician obtained a uniform or received a basket at Christmas time. His kindly disposition and his deep understanding of human nature endeared him to us all, and were the foremost traits of a beautiful character.

The New York State Conference of the A. F. of M., to which reference was made last month but date of which at that time had not been determined, will meet on Saturday and Sunday, September 19th and 20th, at Saratoga Springs, with headquarters at the Hotel Adelphi. Those interested have doubtless received announcement of the date, but we will help pass the news along as an emphasis of good-will.

A letter received from Vice-President C. L. Bagley contains the following epistolary aside: "Understand you are having very hot weather in Iowa." The story is a gross exaggeration. We are having ideal corn weather. By the way, have those unfortunate Californians who perished with the heat a few weeks ago been followed by additional victims? And what about dear Ann Sheridan who was overcome by the heat while starring in heavenly Hollywood a few days ago?

From a Detroit paper we glean the following "Hot Horn" story:

Here, we think, is the success story of the war. As anybody who knows anything about soldiers can tell you, there is no G. I. less popular than the guy who wakes them up in the morning.

Bugler Clarence Zylman brooded about that. When he was shipped overseas, he still brooded. One morning, though, when he blew first call, what do you think he got? Applause! His secret: He blew the Call in swing time, became the A. E. F.'s first boogie-woogie bugle boy. As a reward for virtue, Hepcat Zylman has been sent on a tour of camps. His job: teaching other buglers how to swing it.

Zylman is a member of Local No. 252, of Muskegon, Michigan, and is very popular among those who know him. One never knows what altitudes of fame may be reached when least expected.

Thus far we have been spared during the current war period those ancient jokes about the Swiss navy.

An "open city" is no particular civic phenomenon. There are plenty of cities which have the name of being "wide open."

Income tax paying involves pre-payment wonderment whether you will have the money, and then apprehension as to your ability to guess the amount you are going to take in during the remainder of the period. The threatened penalization for making a bad guess should be preceded by violent mental prognostication exercises.

## » » TRADE « «

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

### Army-Navy "E" For Conn

C. G. Conn, Ltd., in a presentation ceremony held at its plant in Elkhart, Indiana, on July 30th, received the Army-Navy "E" award for "outstanding production of war material". Rear Admiral A. M. Charlton, Inspector of Naval Material of the Chicago District, representing the U. S. Navy, presented the "E" flag, which was accepted by C. D. Greenleaf, president of the Conn Company. Colonel Martin Ray, Fifth Service Command, Indianapolis, representing the U. S. Army, made the token presentation of "E" lapel pins to the Conn employees.

The award was particularly gratifying to the Conn Company since few such plants have been faced with the conversion problem which it had overcome. Concentrating its war manufacture in two of the most critical fields—aircraft and ships—the task of converting the plant to the manufacture of precision marine and aerial navigation instruments was a very great one. It involved installation of much new equipment, additions to and complete rearrangement of the plant, a tremendous amount of engineering and tool designing, location of new sources of supplies and extensive job-training for employees.

The Conn Company, the largest peace time manufacturer of band instruments, started to plan war production before the smoke had cleared away from the burning ships at Pearl Harbor. The story of its conversion would be an inspiring account of the resourcefulness of American industry.

### Post-War Distribution

"The fact that retailers have had to struggle so hard to remain in existence during the war will make them stronger and more successful when the war is over." This is the essence of an article by Fred A. Holtz, president of the Martin Band Instrument Company, Elkhart, Indiana, and of the National Association of Band Instrument Manufacturers, recently appearing in *Musical Merchandise*.

He goes on to say that when the war is over, it will not be a simple matter for band instrument manufacturers to get back into pre-war production. By order of the Copper Recovery Corporation, all raw material inventories for band instrument manufacture were sold, many at a price entailing considerable loss. Despite this handicap, and the fact that former personnel has been scattered, band instrument manufacturers hope, by exerting every effort, to restore distribution to its former channels.

### Tune-Dex Classics

Tune-Dex is celebrating its first anniversary by issuing a classical file featuring the melodic theme or substantial excerpt of symphonies, operatic arias, church hymns, western, southern and folk songs and national anthems. Such vital information as composer, author, lyrics, copyright owners, publishers and other statistics necessary to a better knowledge of the composition will also be included on the three by five file cards.

During its first and largely experimental year, Tune-Dex concentrated on popular music, but frequent inquiries in the past three months from music dealers, teachers and artists have prompted its president, George Goodwin, to open a classic file. One of its outstanding features is that it can be used in conjunction with catalogues regularly issued by publishers in order to obtain a better understanding of compositions.

Its compactness, enabling thousands of pieces of music to be filed in a minimum of space, will prove invaluable to libraries throughout the nation that have a modest financial budget. It will also enable many department stores, hitherto unable to stock music because of limited space, to allow their patrons to order directly from the Tune-Dex file. In addition teachers will profit from the system which will give them the opportunity to study a musical composition prior to suggesting it for their pupils.

To reach all concerned with classical music, George Goodwin has effected extensive plans to get in contact with concert artists, teachers, students, music dealers, department stores and music merchandising organizations. Members of the Federation who desire additional information regarding Tune-Dex should write to Mr. Goodwin stating that they saw this article in the current issue of the *INTERNATIONAL MUSICIAN*.

### Ceiling Prices on Used Instruments

Used musical instruments, except pianos, are included in Maximum Price Regulation 429, issued by the Office of Price Administration and effective since September 1st, placing ceiling prices on fifteen kinds of used consumers' durable goods. The regulation applies not only to specified articles but also to these same commodities when rebuilt, reconditioned or renovated.

Readers who desire a copy of the new regulation should write to the Office of Price Administration, Washington, D. C., or any local office, asking for Maximum Price Regulation 4299

### Peter De Rose

Peter De Rose, composer, lyricist and musician, began his musical education at the age of twelve under the tutelage of an older sister. Within a year he had



PETER DE ROSE

progressed so far that he was composing simple melodies. When he finished school, he chose the job of stockboy in a music publishing house because of his great love for music.

"When You're Gone I Won't Forget", his first published song, was an immediate hit and was followed by many other successes, of which "Deep Purple", "Royal Blue", "American Waltz", "The Starlit Hour", "Moonlight Mood" and "Lilacs in the Rain" are among the best known. He also has to his credit "Wagon Wheels", "When Your Hair Has Turned to Silver", "Muddy Waters" and "Never a Day Goes By". Most of the foregoing were published by Robbins, Miller and Feist.

### Welcome to Marks

Recently we have had the pleasure of adding to our list of regular advertisers many of the more prominent music publishers. The most recent is the Edward B. Marks Music Corporation.

### PUBLISHERS' REVIEW

**Marks' Current Releases**  
With "Paper Doll" gaining in popularity day by day, Edward B. Marks is currently releasing a new band arrangement of Johnny Black's song. Harry Henneman, ace arranger, has provided the new offering which is suitable for large as well as small combinations. Mr. Henneman has been exceptionally active during the past few months.

Dr. Felix Guenther, noted musicologist and music editor for Edward B. Marks Music Corporation, has announced the publication of Tchaikovsky's "Little Suite, Op. 39", as arranged for band by Robert Cray. The composition, newest addition to an extensive list of great works by the masters, is arranged for full and symphonic band.

### United Nations' Song

Leo Feist, Inc., has acquired from Am-Rus Music Corporation the publication rights for the entire Western Hemisphere of the song "United Nations on the March" by the famous modern Russian composer, Dmitri Shostakovich. Words and arrangement are by Harold J. Rome.

A tribute to United Nations collaboration, it is being given a big production use in the forthcoming motion picture musical, "Thousands Cheer".

### Recent Releases

- Do You Know.....Reis-Taylor Company
- Fortune for a Penny.....Shapiro, Bernstein, Incorporated
- If That's the Way You Want It, Baby.....Irving Berlin, Inc.
- Late Tonight.....Robbins Music Corporation
- No, No, No.....World Music Company
- On the Sands of Time.....Paul-Pioneer Music Corporation
- Paper Doll.....E. B. Marks Music Corporation
- Pistol Packing' Mama.....Edwin H. Morru
- There's No Two Ways About Love.....Mills Music, Inc.
- There's a Man in My Life.....Advance Music Company
- Thank You, Lucky Stars.....Remick Music Corporation
- With Me Head in the Clouds.....U. S. Army
- You'll Never Know.....Bregman-Vassal-Jewett

## PERMA-CANE

THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

First Choice at NBC—CBS—Mutual Of Chicago

IN a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. *Money-Back Guarantee.*

Used and Endorsed by the Reed Sections of NEIL BONCHU, WOODY HERMAN, JOE REICHMAN and Other Bands.

PRICES IN U. S. A.:

Clarinet, 50c - Alto Sax, 65c  
Tenor Sax, 75c  
(Slightly Higher in Canada)

Sold by All Leading Dealers or Write to Dept. 1M5

## PERMA-CANE

218 SOUTH WABASH AVENUE  
CHICAGO, ILLINOIS  
IN CANADA:  
WHALEY ROYCE & CO.  
TORONTO, ONTARIO

## DRUMMER'S

Instruction Books!

Improve your playing with these 4 books

**SWING DRUMMING:**  
The most complete book on dance drumming. It tells you how, when and why. Contains 108 photos—over 600 rhythm beats and solos. 96 pages only \$1.50

**DRUM INSTRUCTOR:**  
It's complete from A to Z. Written by Wm. F. Ludwig. It's the result of 20 years' effort—cramped into 72 exciting pages; only \$1.50

**DRUM SOLOS:**  
Contains 45 standard and original drum solos, 10 assorted duets, 11 standard and fancy March beats—26 standard N. A. R. D. rudiments. Only \$1.00

**BATON TWIRLING:**  
This book is complete; it tells everything you need to know to become an expert twirler—contains over 175 illustrations that show you how; only \$1.00

Get your copies today—your music dealer has it!

## WFL DRUM CO.

1728 North Damen Avenue, Chicago, Ill.

## WANTED

Used Band Instruments  
All Makes  
Any Condition

Sousaphones, Baritones, Alto Saxophones, Tenor Saxophones, French Horns, Tympani, etc.

### LOCKIE MUSIC EXCHANGE

1521 North Vine St., Hollywood 28, Calif.  
1026 North Broadway, Los Angeles, Calif.

# Keyboard Critique

By Harrison Wall Johnson

(The present department will deal with the history, pedagogy, and technique of the piano. Edited by the eminent pianist, Harrison Wall Johnson, it will seek to clear up many controversial points regarding pianistic problems.—EDITOR'S NOTE.)



Harrison W. Johnson

theethoven Hammerklavier sonata and is still ready and able to take on the Brahms-Paganini Variations as a fillip.

WHEN one looks back over a long stretch of concert-going, a period that extends through four decades, the fact that interpretation in the music one has heard must prove the final hall-mark of the greatest art is apparent in every remembered performance of the first consideration. What made Busoni, Paderewski, Rosenthal, D'Albert, Sauer, Hofmann, and last but a million-miles-from-least, Rachmaninoff, so musically world-shaking as keyboard Titans? Their individual sense of the balance, the tonal beauty, the dynamic shades and masses, the structural awareness, the imaginative sense that only great men possess in full measure and succeed in projecting in public performances. Technique, yes; that is the mechanical angle of the picture and must be taken for granted but not exploited as an end. Nowadays when music-school students can play a concerto by Brahms, Liszt or Rachmaninoff with the expected and accepted speed and power, we are no longer concerned with the technical exigencies and are not startled by them unless some youngster like George Bolet, to mention only one of the outstanding youthful virtuosi, plays with equal power and discrimination the four scherzi of Chopin or the Beethoven Hammerklavier sonata and is still ready and able to take on the Brahms-Paganini Variations as a fillip.

### Creation via Interpretation

The technique of Horowitz is able to startle us when he plays the Brahms second Piano Concerto in a manner as unlike Brahms as can be conceived and yet compels the admiration of the multitude. Here again, Interpretation (I capitalize intentionally) overrides mere technical dazzle, and however much we disagree, we may be held spell-bound. No one will ever be able to recreate the magnificence of the Rachmaninoff interpretations of his own concerti, the tonal lyricism, the superb rhythmic sharpness and the over-riding of the piano tone in forte passages when even the modern orchestra serves merely as a wave of ocean-breakers on which the great performer can go surf-riding. There were obvious reasons why the seating-capacity of Carnegie Hall was invariably taxed when this pianistic Titan was announced to play. One remembers with a thrill of excitement the effect he was able to produce in the last movement of his D minor Concerto when those massive chordal figures began to move across the musical texture of the score like a horde of terror-stricken and heroic horses galloping before a felt but un-named doom. Challenging and awe-inspiring music that to some listeners means merely a technical spree! Music has always meant and will always mean many things to many men.

Whenever I speak of large-looming musical personalities, there always returns to my mind the magnificent figure of that great man, Ferruccio Busoni. The one time I had the privilege of hearing him perform his monumental piano concerto in Berlin with an orchestra drawn from the Berlin Philharmonic under the direction of Oscar Fried will always remain as clearly etched on my consciousness as the day I heard it. I was fortunate enough to attend the rehearsals and I well remember the quietness and control of his attitude in suggesting changes of tempo or interpretation to Herr Fried. Fried was the antithesis of Busoni: jerky, over-active as a conductor with constant and agonized commands that grew to have an almost humorous connotation as the hours wore on and the rehearsal gradually took on the meaning and contour of Busoni's interpretative marvels. He remains to my mind today as the interpreter without a peer. No musician I have ever heard could touch the subtleties of his musical thought and interpretation. He is a legendary personage among musicians today and will become increasingly so as time passes.

### Contrasts Sharp and Stormy

The first great pianistic figure I ever heard as a lad was Ignace Jan Paderewski. Slim, aureoled, and with what seemed to me then the longest legs which I had ever visioned and which he raised to an alarming height as he stamped on the pedals of the piano, I was more concerned then with the odd mannerisms which seemed to flourish in every part of his body than I was impressed with his piano-playing. For the first time I listened to the Waldstein Sonata of Beethoven and enjoyed its sunniness and brilliance, not having any previous performances by which to compare it. I confess that when I heard the handsome Teresa Carreno, gowned in yellow taffeta and black lace (a "sight for sore-eyes" and much more) play this same sonata two years later I was much more highly impressed with its far-flung musical and emotional gamut than when I first heard it. She was a dynamo of energy, and contrasts were sharp and stormy. A heroic keyboard sybil and one who always gave me much exciting pleasure over a long period of years. Just to see her in those youthful days as she made her way to the piano was to sense a widened vitality toward the joys of living.

Paderewski's Chopin and Liszt were more to my liking. His playing of such pieces as the Mendelssohn-Liszt Wedding March and Elves Dance from the Midsummer Night's Dream music was among the finest things I remember him doing, just as his interpretation of Chopin's Sonata Opus 35 was a thing to conjure with. A giant crag of music bathed in blackest shadow was the first movement while the *finale* made the flesh creep, though not in the same way that Rachmaninoff's playing of this same piece did. The Russian ignored Chopin's dynamic indications, filled the movement with unearthly *crecendos* and produced some subtle pedal effects instead of, as the composer suggested, playing it softly and on a plane of monotone. Here again, individual interpretative ideas were exemplified. Busoni did queer things also to this *finale*. At one place the hands, instead of playing as the music is written in unison throughout, an octave apart, suddenly were separated another octave and a chill of new and unexpected eeriness seemed to pervade the concert hall.

The ability to produce these weird effects on the keyboard was also possessed by Moritz Rosenthal. His playing of this same Sonata was still different from the aforementioned wizards. A technique unsurpassed in all the annals of keyboard performers was possessed by this little giant. Who that has heard him in his prime play the Liszt Mephisto Waltz can ever forget it? The very hall itself seemed to rock and shiver as the music reached its towering climax. I swear strange blue flames flickered over the black piano. I was almost afraid to go home afterwards in the dark. On the same program, as though one such war-horse were not enough, appeared the Liszt "Masaniello Tarantelle", and here again technique was forgotten in the wild and whirling dance rhythms. When the revolutionary march joined the tarantelle rhythm with a life and challenge of its own, I felt that we were no longer concerned with a keyboard but were swept into a veritable sea change of romanticism and that perhaps here was what music was intended to do for us, to take man away from the coldness and sharp-vision of scientific exactitude and charm us into the realization that there is more in life than is ever dreamed of by the little peoples of this world. That music is an open door into a land that we fail to visualize merely because we fear to throw away our fetters and ignore time-honored landmarks.

When writing our Advertisers for information, please mention  
The International Musician

# 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 DOUBLE PARADIDDLE—16th RUDIMENT

This is usually used in triple time. It may be played effectively in 6/8, march tempo, or 2/4 time. The exercise speaks for itself.

Rudiment

FINGERING

As Played On The Record

Rudiment

As Applied To Music

# PEDAGOGICS

## VIOLIN DEPARTMENT

CONDUCTED BY *Sol Babitz*

### EXTENSION FINGERING AND PURE INTONATION



SOL BABITZ

**A**n objection commonly raised against extensions, fingered octaves and the like is that they harm the purity of intonation by distorting the position of the hand. This aversion to stretching the hand in any way, which incidentally is as logical as a prohibition against running, on the grounds that it makes walking more difficult, originates chiefly in the minds of those who find it especially hard to play in tune, because of a tendency to force the fingers to stay within the confines of a mechanical position which is mentally convenient but which has no connection with music or the physiology of the hand.

As Carl Flesch rightly says in his "Art of Violin Playing", "In the physical sense, 'playing in tune' is an impossibility. . . . What we call 'playing in tune' is no more than an extremely rapid, skillfully carried out improvement of the originally inexact located tonal pitch. When playing 'out of tune', on the other hand, the tone, as long as it sounds, remains as false as it was at the moment of its production."

Because of the continuous occurrence of sharps, flats and wide intervals in actual playing, these adjustments are generally made with the unconscious aid of extensions and contractions. Attempts to force the fingers into a strict position make good intonation more difficult than it need be, whereas permitting them freely to play the notes they are able to reach simplifies the problem by facilitating the relationship between ear and fingers. The following example illustrates my point:

**EXAMPLE 1.**

1. Position System: 1 1 3 4 3 1 1

2. Free Pos. System: 1 1 2 4 2 1 1

3. Extension System: 1 2 3 4 3 2 1

The first fingering, "position system", is the oldest and most "respectable". It obeys all the position laws and yet is the most difficult to play with good intonation. The third finger has a tendency to play sharp and the fourth to play flat since they are pulling at each other from opposite directions. It is no wonder that so many complex studies must be written to play well with this method and that bad intonation is such a nightmare among those who finger conservatively. Even if one were to practice this fingering for hours one could not be certain that it would sound in tune when played quickly as part of the following passage:

**EXAMPLE 2.**

The second fingering, "free position system", is best for those still not sure of extensions, and is quite logical. However, it does not have the clarity of the third which eliminates slides and can develop the greatest speed.

Many readers who will agree that the first fingering is absurd and the third the best are using the first fingering every day from sheer force of habit. Improvement of intonation and clarity will come not through practicing the old method three hours instead of two but through learning a more natural way in the first place.

### Practice Material For the Study of Extensions

Although no book exists at present in which extension fingering may be studied (one of my own is in preparation) certain already published works may, when altered, be used for this purpose. The Kreutzer Etude No. 3, which appeared with a new fingering in this column two months ago, is an example. Much material can be found in Bevcik's Opus 8, "Exercises for the Change of Positions." Exercise 6 is a good study when played with the following fingering: 1 2 3 4 2 4 3 4 2 1 2 3 4 2 4 3 4 2 4 3 2 1, etc.

In practicing the above all slides are to be avoided. When the second note is played, the first finger should remain on A for a fraction of a second. Other exercises in this book which can be re-fingered are: Nos. 4, 9, 10, 11, 16, 17 and on two strings almost all from 28 to 44.

Apropos this discussion is the following submitted by Noumi Fischer of Los Angeles:

**EXAMPLE 3.**

(a) 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2

(b) 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3

**EXAMPLE 4.** Allegro

4 3 4 (from Beethoven (contra))

2 1 3-3 2 3 1 1 2

pk 3 4 2 1 3 2 1 2 4 2 4 1

Example 3 is an excellent introductory study. Fingerings in parenthesis are my alternatives.

(Continued in Next Column)

## Successful Trumpet Playing

By A. B. BATTINER, U.S.C.G.

### EMBOUCHURE

**A**CCORDING to the dictionary, embouchure is the position or adjustment of the lips, tongue and other organs in playing a wind instrument or in vocalization. The function of the lips varies with the instrument. With the reed instruments, the vibrating member is a mechanical or foreign device; with the trumpet, that vibrating member is the "lip" of the performer. Since the lips are irreplaceable, it is important that they be treated carefully. Therefore, one's embouchure—which relates to the position of the lips, the mouthpiece against them, and the adjustment of both in the process of producing musical notes—should be guarded zealously against misuse and possible permanent injury.

There are as many systems for placing the mouthpiece on the lips in performing as there are teachers of trumpet playing. Many hold that the mouthpiece should extend one-third of the distance below the lips and two-thirds above. Others reverse this proportion. However, this method of mathematical apportionment will not suit every player. Therefore, I suggest a less arbitrary means of deciding the correct position.

Without assuming any artificial facial expression and without any preconceived notion of where the mouthpiece should rest, place the mouthpiece on the lips. Now place the tongue in valve position against the upper teeth. Don't seek this position by smiling or by pulling back the lips. On the contrary, purse the lips slightly. Don't "dig in" with the mouthpiece. It should rest on the lips with just enough pressure to surround the vibrating portion of the lips without compressing it too tightly. Look at yourself in the mirror to check the position of your mouthpiece. See that you have not distorted your lips in any manner; your cheeks should not be distended. This natural position is the one to use. This is your correct embouchure.

The only qualification of this procedure occurs when the formation of the lips is such that the mouthpiece is resting on the soft, fleshy, or "red" part of the lips. Mouths that are so formed will have to be controlled so that the metal rests on the rim or "white" of the lips. The Latin terms for the soft or red portion of the lips and for the less tender, muscular outline of the lips do not interest us. We shall refer to these distinct parts of the mouth proper as the "red" and the "white" parts—in the jargon of musicians. The "red" of the lips is very tender and is not capable of the resistance of the "white". This resistance or control is, of course, absolutely necessary to producing and maintaining a note. Never play on the "red" of the lips.

Your proper embouchure corresponds, with some variations, to your natural facial expression in speaking. If you do not normally blow out your cheeks or twist and distort your mouth as you speak, you will not perform these facial gyrations as you play.

### Broad Smile Technique

Another theory of the placement of the mouthpiece is the "broad smile" technique. In this method, the player is taught to assume a tight grin before placing the instrument to his lips. However, since a note depends on the frequency of vibrations produced in the lips, they must be able to relax and tighten, depending on the register. Consequently, if the player starts with the lips drawn out in a "broad smile", he is set to play in the upper register at once. If then he cannot stretch the lips further, he has set himself for the limit of his range and is handicapped immediately by the inflexibility of his lips. However, starting from the more natural position, the lips can accommodate themselves more freely to extended positions and higher notes.

Attack, breathing, and the pressure of the mouthpiece against the lips control the number of vibrations of which the lips are capable. To achieve register without conscious adjustment of these factors, the pronunciation of two common syllables and their intermediary sounds automatically produces the correct facial reactions. These are "ta" and "tee". The syllable "ta" is used for producing notes in the lower register, from low F sharp to middle C, roughly. The syllable "tee" applies to the upper register, from middle C to as high as the player can go. The broader "a" sound is the lower variation of "ta" and is designated as "ta-a-a". The harder "e" sound—which in speech would be used in such words as "screech"—is thought of as "tee-e-e". By thinking these syllables and setting the mouth in position to say them, one does not have to worry about the resulting position of the lips. They will assume the positions automatically, in playing as in speaking. Therefore, in striving for register, the musician should concentrate on enunciating these syllables while he practices.

Register cannot be obtained without practice. "Taa-tee" exercises are the foundation. Other factors are important; for instance, the degree of pressure of the mouthpiece against the lips. While the mouthpiece should be maintained in a flexible position, so that the player does not "dig in" and produce a rigid embouchure, enough pressure must be exerted in the upper register so that the vibrating area is well confined. This is a delicate balance to achieve and must be attained by practice alone. The lips must be free to vibrate and the blood in them must circulate freely. By "digging in" too strongly, circulation can be stopped with the result that flexibility is lost and notes cannot be slurred.

The musician who has this fault over a period of years may eventually deaden the lip so that it will not respond at all. This type of playing results in what is known as "blowing your lip out". To avoid this, try to play easily, naturally, and with as little pressure as possible at all times. It is all-important that the lip be treated with the utmost consideration; at the same time, the muscles involved in correct embouchure must be developed by exercise just as an athlete develops his muscular coordination and strength.

To study the third fingering in Example 1, I have devised the following analytical exercise:

1. Each X indicates a finger held down for quarter beat.
2. Dotted lines indicate change of position.
3. Fingers should be held down as shown by lines.
4. After very slow practice exercise should be speeded up to *prestissimo*.

**EXAMPLE 5.**

1st pos. 2nd pos. 3rd pos. 4th pos. 3rd pos. 2nd pos. 1st pos.

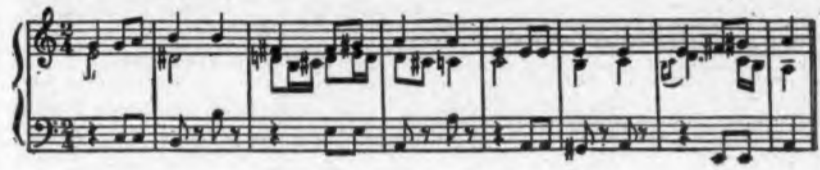
(To be continued.)



MUSICAL QUIZ

(Answers on Page Twenty-four)

- 1. Which composer was the son of: (a) a mining engineer (b) a police official (c) an opera singer (d) a banker (e) a double-bass player (f) an accomplished player of French Horn
2. If the following ladies of opera were to be caught in a burning building, what gentlemen would run to their rescue: (a) Melisande (b) Isolde (c) Baucis (d) Eurydice (e) Thais (f) Desdemona
3. From which symphony is the following taken?



- 4. From which old songs were the following lines taken: (a) 'And there was Captain Washington Upon a slapping stallion, A-giving orders to his men; I guess there was a million.' (b) 'He washed his face in a frying pan, Combed his head wid a wagon wheel, An' died wid de toothache in his heel' (c) 'I came from Alabama wid my banjo on my knee' (d) 'They have taken her to Georgia for to wear her life away'

Widest River, Tightest Union

(Continued from Page Eight)

tails of every crossing all the way down from St. Louis took out and read half a dozen fresh reports (from upward-bound steamers) concerning the river between Cairo and Memphis, posted himself thoroughly, returned them to the box, and went back aboard his boat again so armed against accident that he could not possibly get his boat into trouble without bringing the most ingenious carelessness to his aid.

'Imagine the benefits of so admirable a system in a piece of river twelve or thirteen hundred miles long, whose channel was shifting every day! The pilot, who had formerly been obliged to put up with seeing a shoal place once or possibly twice a month, had a hundred sharp eyes to watch it for him now, and bushels of intelligent brains to tell him how to run it. His information about it was seldom twenty-four hours old. If the reports in the last box chanced to leave any misgivings on his mind concerning a treacherous crossing, he had his remedy; he blew his steam whistle in a peculiar way as soon as he saw a boat approaching; the signal was answered in a peculiar way if that boat's pilots were association men; and then the two steamers ranged alongside and all uncertainties were swept away by fresh information furnished to the inquirer by word of mouth and in minute detail.'

Mark Twain goes on to describe the meeting places of the association where lively trade discussions were constantly under weigh, and then comments on the fact that the outsider had 'no particular place to meet and exchange information, no wharf-boat reports, none but chance and unsatisfactory ways of getting news.' No wonder that they had a hard time of it! No wonder that the result was—a series of accidents all laid to non-association pilots! Then came the day when they indeed laughed on the other side of their mouths, when they were one and all discharged on the order of the underwriters!

Thus came to ascendancy this organization of pilots—a body of men each for all, all for each, triumphant all through the days of river trade on the Mississippi.

Though all labor unions, in their formation, history and achievements, follow along similar lines, there is a particular affinity, we feel, between the river pilots' union and the musicians' union. For one thing, there is rarely the 'lone' musician. As with the pilots, it is impossible for the single instrumentalist (barring the solo pianist, accordionist, harmonica player, or 'one-man band') to function in his profession. It is absolutely necessary that he cooperate with at least a group of his fellow-instrumentalists—orchestra band, accompanist—to fulfill his duties. The especial importance to the musician of unionizing is therefore as unquestioned as it was to the pilot in the days of Mississippi steamboating.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSIONS

- Aberdeen, Wash., Local No. 236—P. R. Leonard, Teino Piuukula, Myra Shelley, Gladys Bailey, Destine West, Robert Williams, Ruth Dailey, Vern Herren, H. Hugo, Norman Lorton, Rene Reinhardt, Roy Smith, Gilbert Wagner, Tom Baker, Phil Baker, Dick Berg, Floyd Swanson.
Baltimore, Md., Local No. 40—Dorothy Coy, Robert S. Crow, Edw. A. Dobrzykowski, Marion French, Kenneth E. Lowman, Joseph Pepper, Lawrence C. Smyth.
Beaver Falls, Pa., Local No. 82—Jack Iurch, Wayne Chaffin, Louis Cattivera, Jos. Elmer, Horace Smith, John Zoluski, T. F. Johnson, Steve Livitski, Victor Manerano, Ripph Miller, Louis Marotti, Alex Patricio.
Collinsville, Ill., Local No. 350—Louis LePere.
Dallas, Texas, Local No. 147—Mary Margaret Bailey, Achille Talafiero, Eric Winborn, Mrs. Freda West.
Fort Wayne, Ind., Local No. 58—Earl Couvatt.
Hibbing, Minn., Local No. 612—Frank Arko, Joe Dougherty, James Baldrice, Stanley Paakavan, Mrs. Roy Larson, Roy Larson.
Iron Mountain, Mich., Local No. 249—Donald Baldrice, Alton Bred, Gordon Anderson, Bernard Trudell, Bob Normand, Albert Distato, L. Forrety, Lynn R. Haricrode, Willis Riley, Oliver Lahti, Arthur Olivia, Arvo Maki, Olivia Maki, Ludwig Rocconi, Lawrence Roberts, Ruddy Turri, Rudy Bolich, Lionel Nault, Albert Wetle, Milton Shotok, George E. Miller, Vernon Korb, Alber E. Lahti.
Ithaca, N. Y., Local No. 132—Donald C. Burnett.
Jacksonville, Fla., Local No. 632—James Small, Eddie Brown, Bob Mumford, George Clay, W. D. Wilder.
Minneapolis, Minn., Local No. 73—Carney Anderson, Robert Akermark, Merton M. Anderson, Harold R. Barfknecht, Harold O. Booker, Gordon C. Cooke, Mike H. Cuevas, C. J. (Bud) Cunningham, Gust Estling, Ernest G. Gaette, Harvey Hilary, Stanley R. Hirst, Cliff G. Hognes, George Jackson, Lloyd E. Johnson, Winnifred H. Johnston, Arthur B. Kniss, Thomas B. Kokes, Wm. Kunze, Claude K. Lamb, Orville Lane, Moe Michlin, Fred Molzahn, Russell Nordren, Wm. Nowinski, Tom Peterson, Rafaele Ritzman, Irve L. Robins, George V. Westlie, Marvin A. Wicklund, Harry C. Williams, Jr., Doris M. Robinson, Thomas O. Rode, Nat Saks, Ernest L. Shonka, Arthur H. Sincok, Kenneth P. Triisko, Leoa H. Vaughn, Harold Walker.
Montreal, P. Q., Canada, Local No. 406—Alex Menard, Larry Patenaude, Bill Dennis, David Scott, M. C. Davis, Gerald Peterston.
Newark, N. J., Local No. 341—John Armstrong, Rocco Borrelli, William Bliss, Gregg Clemmer, Herbert Duffy, Wm. Robert Forsyth, Jos. Duchinski, Howard Engard, Louis Gough, Edwin G. Holl, Raymond Miller, Vincent J. Maggio, Edwin H. Moll, Jr., Jack Perlman, Prof. Wm. P. Philip, Wm. Runkewich, Frank J. Roberts, Wm. F. Shaw, Charles F. Swier, Nicholas Salvatore, Jos. Sieroticz, Herb. Hamilton Simms, Louis J. Zalenski.
Providence, R. I., Local No. 198—June Russillo.
Plymouth, Mass., Local No. 281—Michael Brigida, William Karle, Thomas Longhi, Frank Pimental, Joe Thomas, Arthur War.
Pittsburg, Pa., Local No. 60—Humphrey Brown, Wm. Casilli, George Chumura.
Paterson, N. J., Local No. 248—Jos. Cortese, Chas. C. Chian, Frank Gurriero, Joseph Kosack, Thos. Lanza, Arthur Triggiani, Leslie W. Woolcy, George Levier, Arthur Love, George Niemis, Benj. Shampagner, Frank Edw. Travolta, Benj. Cortese, Sr., Andrew D'Agostino, William DeMarco, Harold Dorfman, Carmen (Meno) Falconieri, John Gianforte, James LiPari, Harry A. Murphy, John Ochpa, Sam Rubins, Richard Tagliabue, John Polsi, Isadore Freeman.
Richmond, Va., Local No. 123—George R. Owen.
Reading, Pa., Local No. 135—LeRoy Brendel, John Henry Bicher, David Boehner, John Clothier, Anita J. Ciatto, Calvin E. DeTurck, Walter Heim, Hubert Hinkson, Stanley Kindlich, Neil A. Kercher, George A. Mack, Howard L. Moyer, Bernard Major, Robert Newman, Lawson Rissmiller, Ernest E. Roberts, Elsie L. Schalk, Louis Verone, John Vandipute.
Spokane, Wash., Local No. 105—Dorothy Brown, Fern Channing, Kenneth Wilson.
Schenectady, N. Y., Local No. 85—George Sanborn.
St. Paul, Minn., Local No. 30—Kenneth M. McNamara.
Syracuse, N. Y., Local No. 78—John R. Voigt, J. F. Campbell.
Vallejo, Calif., Local No. 367—Manuel Echarvia, Victor Fernandez, Margaret Letcke, Donald Sussell, Morris Soken, Angelo Turckett, Jr.
Wilmington, Del., Local No. 311—David Coverdale, LeRoy Gaul, Elliot Jacoby, Wm. J. McCabe, Fritzie McCormack, Percival Neis, John Pedrick, John Poore, J. Bert Wilson, Romeo Ramus.
Worcester, Mass., Local No. 143—Herbert Bouley, H. W. Edgerly.
York, Pa., Local No. 472—William Wecker, William J. Miller, Edmund K. Miller, Charlotte P. McGowan, Sarah Stahl, Mathon, Anthony J. Marassi, Edwin A. Julius, Guy Johnson, Benson Frey, Reed D. Allison, Lester C. Firestone.

EXPULSIONS

- Hibbing, Minn., Local No. 612—Alfred Kozina, Ernest Nordish.
Houston, Texas, Local No. 65—Frank Shepard.
Hardford, Conn., Local No. 400—Arnold M. Farnham.
San Antonio, Texas, Local No. 23—Ernest H. Hauser.
Salt Lake City, Utah, Local No. 104—Junior Rampton, Perry Brown, Samuel Black.
Wilmington, Del., Local No. 311—Harold Marquiss, C. Kirk Lynch, Robert Halter.

REINSTATEMENTS

- Allentown, Pa., Local No. 561—Ray H. Forner, Norman J. Gehris, Russell W. Peters.
Aberdeen, Wash., Local No. 236—Art Dunlap, Dolores McFeron, Delmar McFeron, Gladys VanKleeck Hoover, Maude L. Menzmer, Pearl Wheeler, Don McCaw, W. J. Toppi.
Boston, Mass., Local No. 9—Milton I. Alpert, Francis E. Belanger, Harry R. Daniels, James DeVita, Louis V. Hafermehl, Nat Miller, Robert J. Bennett, James L. Nevin, Karl E. Robde, George Stewartson, Raymond J. Collins, James T. Harkins, Elie Altman, Armand E. Bachand, J. Albert Fitzgerald, Herbert J. Foley, Joseph Heller, Fay Jennings, Samuel J. Marcus, Louis Novak, Joseph L. Pistorio, Francis W. Procum, Jacques Renard, Alexander G. Strong, Arthur O. Torquait, Mary P. Tower, Frank D'Avilio, Louis Bonick, Herman Brenner, Bennie Chitel, Dino DiGianvittorio, Berard F. Fuller, Andrew A. Jacobson, F. M. Miller, Verne W. Powell, Harold Winer, Harry DeAngelis, Ernst Huber, Donald Senna, Hugh F. Kelleher, Harold L. Sawyer.
Baltimore, Md., Local No. 40—Daniel B. Rickett, Melvin Bridge, Greta VanKirk, Thaddeus T. Popple, Harry E. Wentworth, Tony Echarvarria.
Beaver Falls, Pa., Local No. 82—Raymond Meredith, James Aquino, John Tomisc, Samuel Bruce, Wm. White, Ralph Frederick.
Chicago, Ill., Local No. 10—Joan (Claire) Curtis, Wray Seeman (Bob Wray), Sidney Weiss, Walter Gurazonik, Walter Chuck Seghi, David Katz II, Virgil Rutthi, Chas. P. Stanek, Paul Zucarello, Wilbur Smith, Thelma W. Wood, Edith T. Principi, Philip M. Ward, Art H. Laisy, Lloyd Livingston, Nuncio F. Mondello, Graham Young, Leo John Hennig, Isham Jones, Anna May Vrablic, John Don Shoup, Sterling Box, Joe Bouk, Harold E. Wright II, Edw. A. Bichl, Jno. F. Measner, Chas. Matshack, Richard Rossmark, Albin Lindberg, Norbert B. Milczewski, Jos. Vondersit, Carl Mantegna, W. Swinarski, Ysredo Venegas, Vito Branda, James E. DeGiudice (Jimmy Dell), Melvin T. Schmidt (Davis), Elmer Bisha, Bernice Lewis, Richard M. Hoylman.
Cleveland, Ohio, Local No. 4—David Edelman, Adrian Grootgeod, Frank Rickho.
Chicago, Ill., Local No. 208—George Sims, James Waldon, Wendell Owens.
Champaign, Ill., Local No. 196—Howard John McClughen.
Cincinnati, Ohio, Local No. 1—Gordon Greulich, Alfred Letzler.
Dayton, Ohio, Local No. 101—Fred G. Miller, Harold T. Hollman.
Dallas, Texas, Local No. 147—H. E. Stein.
Detroit, Mich., Local No. 5—Louis D. Barnett, Raymond Cerda, James V. DiNoble, Louis Faggio, George Wm. Falconberry, Jr., Paul Henneberger, Melvin Guy Hesson, Paul H. Huff, Walter Koleski, Edmund Krzyk (Schick), Henry Kulbacki (Henry S. Cole), Americo (Al) Nalli, Earl C. Paul, Francis (Frank) Quinn, Boris Radoff, Mathew Rucker, Stephen W. (Spud) Seall, Alfred Irving Simon, John F. Udvary, Francis P. (Don) Wagner, Lloyd Whelan.
Fort Wayne, Ind., Local No. 58—John (Bud) Wainwright.
Houston, Texas, Local No. 65—Victor N. Alessandro, Jr., Ramon Aguilar, Jr.
Hibbing, Minn., Local No. 612—Anthony Passeri, Ester Bechtel, Peter Negri, Luigi Lombardi.
Hammond, Ind., Local No. 203—Marvin C. Francis, Leland Smith.
Ithaca, N. Y., Local No. 132—Cornelius D. Gall.
Long Beach, Calif., Local No. 353—E. E. Hardesty.
Los Angeles, Calif., Local No. 47—Jos. F. Fiorito, Gilberto Issa, Eddie Kirk, Leslie C. (Bud) Nelson, Howard Robbins, Wm. Zimmerman.
Minneapolis, Minn., Local No. 73—Howard M. Hanson, Winnifred H. Johnston, Russell Nordren, Fred Molzahn, Arnold E. Erickson, James R. Harper, E. J. (Bud) Cunningham, Claude K. Lamb.
Morristown, N. J., Local No. 177—Harold Peterman.
Montreal, P. Q., Canada, Local No. 406—Chas. Gareau, Jack Wyzart.
Milwaukee, Wis., Local No. 8—Peter Markovich, James M. Doolittle, Olive Froehlich, Claude Huebschen, M. J. DesForges, LeRoy Heath.
New York, N. Y., Local No. 802—Mildred Abrams, Martin Bacher, Alexander Bunchuk, Peter DeRose, Dan Farnsworth, Don Federici, Angelo Ferdinando, Lawrence Finn, Fritz Forsch, Thomas J. Gasparino, Secundino Gaudier, Igor Geffen, Benjamin Ginsberg, Samuel Gali, Jeffrey C. Harris, Beth C. Jones, Sid Kaye, Joe Keys, Stanley B. Lazarus, Allen Lotz, August Marie, William J. McCune, Jr., Lester E. Miller, Stephanie Morton, George Norman, Anthony Ted Oliver, Frederick W. Palmer, George Wm. Pancy, Shirley Polterack, Harrison Potter, David Rakin, Jacques Renard, Casper P. Santicola, Al Sheer, August Silvi, Robert C. Tucker, Dominick E. Turco, Frank V. Turner.
New Haven, Conn., Local No. 234—John Thomas.
Newark, N. J., Local No. 16—Arthur J. Rozani.
Pittsburg, Pa., Local No. 60—Eugene Beckak, John Bretlic, Stephen Delout, Walter Gingrich, Francis J. Hill, Don Hugo, Ernest Neff, Harry Howard Pierce, Joseph Rizzo, Leo Yagello, John Walton.
Philadelphia, Pa., Local No. 77—Salvatore Badame (Sammy Martin), Daniel L. Dougherty II, Joseph Furguele, Jay Gore, Jacob J. Judelohm, Joseph W. Miller, Walter J. Pfamatter, Joseph Quintille, Nicholas J. Varallo, Lee Sorangelo.
Plainfield, N. J., Local No. 746—Robert Miller.
Prenois, Ill., Local No. 26—Robert M. Whalton, Frank L. McCuskey, Enrico Mastroianni.
Rochester, N. Y., Local No. 66—Manly Mcomber.
Reading, Pa., Local No. 135—J. Herman Miller.
Reno, Nev., Local No. 368—Forrest Zurluff.
Seattle, Wash., Local No. 76—P. C. Buck, Jules Rajin sky, Joe Penor, Esther Penor.
Salt Lake City, Utah, Local No. 104—Floyd Fletcher, Terry Wilkins, Lyndon Miner.
San Antonio, Texas, Local No. 23—Floriano Lindberg.
San Francisco, Calif., Local No. 6—Manuel R. Hernandez, Herman C. Hiller, Jack J. Taforo, Jr., Raymond C. Hansen, G. DuMont.
San Diego, Calif., Local No. 325—Anthony H. Tenbroek, Thurman Davis.
San Bernardino, Calif., Local No. 167—John Oviatt.
San Jose, Calif., Local No. 153—Margaret Dix, Earl Parker, Bert Clute, Lawrence Miller.
Spokane, Wash., Local No. 105—Dorothy Brown.
St. Cloud, Minn., Local No. 536—Wallace Stachel, Ed. H. Peterson, Chas. Kimmler, Ernest Stibal, Rudy Lundquist.
Schenectady, N. Y., Local No. 85—Donald Seyppurs, Godfrey Spannbauer, George Greene.
Santa Rosa, Calif., Local No. 293—Jack Jacobs, Abe Gellott.
St. Paul, Minn., Local No. 30—Edwin L. Leisen, George Swepe, Walter F. Klingman.
Terre Haute, Ind., Local No. 25—Jean McCormick, Les Cahill, Lorena Colvin.
Toronto, Ont., Canada, Local No. 149—Hector Bulmer, Jack Burr, Archie Cunningham, Mrs. Pearl B. Curtis, N. Dubinsky, Don Gordon, E. G. Faulkner, Claude Haddock, Stan Henshaw, Tim Maurice, G. A. Mullier, Albert Owens, H. R. Peake, Barry Phillips, Lucie Reuben, Muriel Reuben, Todd Russell, T. B. Sanders, Jas. K. Silke, Wm. Smith, Walter Whitaker, F. G. White.
Toledo, Ohio, Local No. 15—Earl Hiles, Rudolph Schroeder, Casimer Krolczyk, Ann Liberman, Thos. McGreevy, D. V. Weedman.
Uniontown, Pa., Local No. 596—Jos. Anastasia, John Brultz, John Mraczek.
Vallejo, Calif., Local No. 367—Elean Round.
Wichita, Kan., Local No. 297—Weldon G. Wilber.
Walla Walla, Wash., Local No. 501—Bill Brown, Frank Bennett, Jimmie Rider.
Worcester, Mass., Local No. 143—Henry D. Monroe.
York, Pa., Local No. 472—Louis Meza.

Local Reports

LOCAL NO. 1, CINCINNATI, OHIO

New members: Carl H. Connell, Joseph A. Erwin, Paul E. Jones, Celia Kaufman, Robert C. Miller, Clarence W. Moore, Norman W. Platt, Robert Sellers, Jack Volk, Ted Van Pelt.
Special members: Julia Jones, Judie Jones.
In service: Lee Arndt, Jack Carr, Albert Hague, Arthur Holt, O. B. Jonason, Ray Seiler, Wm. T. Raban.
Transfers issued: Hal Black, Luis Garmon, Richard Garmon, Ed Raina, Rodney Ellis, Harry Willey.
Transfers deposited: James R. McBeth, 320; Wm. G. Huff, 60; Phil John, 45; Clarence W. Loos, 407.
Resigned: Rosalyn Brestel, Roy Fields, William DeMayo, Helen Graham.
Frased: Jack Coffey, Wm. Fontaine, James Kailu, Sr., Buddy Russell, Robert Sando, Ted Travers. (Special members: Perry Behrens, Walter Brown, Wm. Brown, Fred Herron, Charles Kay, Lily Mae Ledford, Rose C. Ledford, Tom Lewis, Ann Lewis, Millie McCluskey, Earl Workman.
Traveling members: Mal Hallett, 802; John Bodell, 14; Lynn Long, 120; Maurice Cooper, 9; Donald Scott, 126; Stanley Elderman, 7; Anthony Giardano, 9; Tony Faro, 526; Walter Lyszkowski, 77; Richard Taylor, 359; Richard Bellesco, 494; Victor Hogan, 138.

LOCAL NO. 3, INDIANAPOLIS, IND.

New members: Kenneth Hoffman, Wm. Breedlove, Gene Augbe, Vivian Wiley Arbaugh, James Thomas, John Bellev, Richard Bennett, Charline Buttz, Kathryn Crumpton, Elizabeth Maines, Louise Sparks, Walt Lally, John Von Scherb.
Resigned: Jeanette Orloff.
Transfers issued: Robert Sherwood, George Strand; John S. White.
Transfers withdrawn: Del Rader, Merle Overholser.
Traveling members: Albert Jean Spilking, Jean Pope, Bob Minton, Don Roth, Sunny Dunham, Kenny Jagger, Blue Barron, Ted Fio Rito, Woody Herman.

LOCAL NO. 4, CLEVELAND, OHIO

New members: Ross A. Anzalone, Muriel Carmen, Esther Freiberg, John D. Hogan, Norman John Knuth, Richard R. Monn, Frank Joseph Novak, Ray Stoupal, Richard Charles Trotter.
Transfer member: Joseph Stefan.
Resigned: M. D. Grubb.
Accounts closed: Fred Kramer, Arthur Szilagi.
Transfers issued: Merritt Dittter, Mickey Katz, Chas. Fuller, Al Russ, Joe Rose, George D. Rowe, Nora Calandra, Joe Ligard.
Transfers deposited: Perry Bauman, 149; Robert Forsythe, 24; Raymond Harold Sabce, Sam Colove, both 802; Frank P. Rubertino, 24; Stephanie Palmer, Carolyn Warburton, Bernard Zipper, all 77; Jacob Prelich, Juan Landron Araujo, Vincent Bragale, Irving Gellers, Manuel C. Higgins, all 802.
Transfers withdrawn: Mitzu Joyce, 103; Eddie Spars, Frieda Winer, Clarence M. (Chick) Floyd, Johnny Costello, Phil Schachde (Dukoff), Robert L. Kahakabau, C. G. McGrath, John M. Grant, all 802; John La Giolais, 372; John Ulicny, 204; Harold Seader, 9; John A. Holmes, 66; Armand Giolais, 372; Allen E. Lilley, 214; Cross Centamore, 9.
In service: Ross A. Anzalone, Frank B. (Pete) Brady, John W. Burkhart, Lec Burney, William Chater, Morris Drage, John Ensign, Irving Fink, Bernard Goodman, Frank H. Grant, Roger A. Kent, Ray Kunschner, Jack M. Lands, Arthur J. Lovest, Paul Landman, George Stanson Lybarger, Charles W. Maneage, Bill Meifert, Frank Nealon, William Reinberger, Robert L. Stegkemper, Joe Teoh, Jr., Carl Volk.
Honorably discharged: Lloyd G. Humtisch, Joe Rose, Roman Terbenich (Ray Terry).
Erased: Alex Aranyosy (Shandor), Fred Aune, Steve Bardsy, Hyman Baron, Kalman A. Duna, John Holarvar, Albert Shalom Horvath, Helen M. Horvath, William J. Martin, Louis Rechi, Leonard Rose, Burles Woodell (Woody).
Traveling members: Jerry Fox, 4; Carmen Cavallaro, Dave Camgros, Harry Karr, Joe Giardina, Henry Cowen, Ernest Strucker, Joe Celli, Al Ciccone, Henry Pakala, Fred Zimmerman, Joe Tarata, Tiborio Rusco, Frank Orna, Chic Anderson, Joe Tarto, Ray Toland, Orzie Nelson Harold Silver, Martin Epstein, all 802; Melvin Tinsley, Lennie Layson, Charles Preble, Peter Daily, Mel Patterson, Kenneth Perry, Ken Britton, Mal Stone, Harold Moe, Bob Dawes, Eddie Pollack, all 47; Harry Norling, 73; Ken Knowles, 706; Lionel Hampton, 767; Ray Perry, 535; Joseph Neuman, 496; LaMar Wright, Jr., 767; A. Harvone, 5; Verona King, Michael Wood, Fred McRae, all 802; Elman Rutherford, 24; Emmitt Miller, 6; Joseph Morris, 455; Fred Becketti, 627; George Jenkins, 543; Arnet Cobbs, 168; Hollis Bridwell, Ted Klein, Lou Doty, Jack Pagler, Ed Baxter, all 47; Theodore Heaton, 103; Rod Ogde, 174; George Jean, 10; Fred Austin, 25; Herb Ellis, 147; Glen Gray, Con Humphreys, John Owens, Ed Cornelius, Stanley Dennis, Tony Briglia, Stanley Freidson, Nick Rivelo, Ray Ekstrand, Bob Ducoux, Phil Olivello, Sol Train, Albert Innove, Mac Marlow, Al Pollak, George Esposito, Al Stearns, Don Perri, Bert Nasser, Bob Spangler, Bill Clifton, Jack Margolis, Dave Uccia, Wally Nyberg, Al Rickey, William Anderson, Emmett Berry, Earl Bostic, all 802; Milton Beuker, 5.

LOCAL NO. 5, DETROIT, MICH.

New members: Rudolph Balog, Florence Jermain Chandler, Frank Chizick, Alfred Chonazowski (Al Carlow), Philip DeMeno, Nick Pavitta, Iona Louise Freeman, Annette B. Garra, Beasie L. Garra, Charles O. Harvone, Bruce Harkins, Francis (Frank) Kelleher, Edmond F. Koss, John A. Laird, Randolph Letwisch, Warren Matthews, James McFerran, Francis Medley, Leon W. Parks, Edward Pazukowski, Julius Rakoczi, Archie Frank Reynolds, Della Blandon Taylor, Donald L. Schweitzer, Michael Simco, Edwin S. Smith, William G. Wood, Felix Wrona, Nick Zonas.
Transfers deposited: Charles Barnett, Daniel B. Bank, both 802; Eddie Bert, 540; Kurt Bloom, 802; Ralph J. Burns, 9; Steve Cole, 661; Rae DeGeer, 16; Edward Fromm, 802; Mitchell Goldberg, 77; Herbert Holland, Vank Hovapsian, Gorig S. Jackson, Albert Killian, Wm. Rubenstein, James Young, all 802; Robert Swift, 542; Albert Cesario, David Clark, both 59; Robert Hood, 73; Saul Feldman (Shep Fields), 802; Romeo Penque, 248; Roy Hammerslag, 802; Thos. L. Lucas, 103; Babe Fresh, 802; Serge Chaloff, 9; Joseph Negri, 60; Freddie Noble, 248; Joseph Ferdinando, Murray Berne, Sam David, all 802; Wm. MacKrell, 60; Richard Mears, 802; Joe Sanders, 10; Ellsworth Richell, 624; Richard Ponda, Sheldon Ponda, both 443; Ed Swoboda, 230; J. D. Wellman, 94; Robert L. Pettit, 47; Roy Allen, 328; Stewart Bruner, 554; Paul Esterdahl, 10; Keith Sylvester, 32; Don Wagner, 42; Frank L. Prebag, 142; Joe Robinson, 208; Ramon R. Raynor, 50; Beatrice Gerson, 406; Arthur Grossman, 802; William Fransko, 4; Lonnie Johnson, 208; H. E. Leaning, Wesley T. Howe, Harold Oveso, P. S. Whitehead, all 10; James C. Lindsey, 82; Eddie Makins, 228; Sinclair Mills, 208; William McFarland, 111; Mandome Martin, 208; Robert Martin, 15; Mervelle Myler (Smith), 34; Pat Mitchell, 142; Arthur Peck, Jr., 59; Gordon Ponting, 82.
Transfers withdrawn: Charles Barnett, Daniel B. Bank, both 802; Eddie Bert, 540; Kurt Bloom, 802; Ralph J. Burns, 9; Steve Cole, 661; Rae DeGeer, 16; Edward Fromm, 802; Mitchell Goldberg, 77; Herbert Holland, Vank Hovapsian, Gorig S. Jackson, Albert Killian, Wm. Rubenstein, James Young, all 802; Robert Swift, 542; Albert Cesario, David Clark, both 59; Robert Hood, 73; Saul Feldman (Shep Fields), 802; Romeo Penque, 248; Roy Hammerslag, 802; Thos. L. Lucas, 103; Babe Fresh, 802; Serge Chaloff, 9; Joseph Negri, 60; Freddie Noble, 248; Joseph Ferdinando, Murray Berne, Sam David, all 802; Wm. MacKrell, 60; Richard Mears, 802; Joe Sanders, 10; Ellsworth Richell, 624; Richard Ponda, Sheldon Ponda, both 443; Ed Swoboda, 230; J. D. Wellman, 94; Robert L. Pettit, 47; Roy Allen, 328; Stewart Bruner, 554; Paul Esterdahl, 10; Keith Sylvester, 32; Milton E. Herrh, Norman E. Cowan, both 802; Loring E. Gilmore, 9; Emmet V. Kelly, Judy Lang, both 802; Sinclair Mills, 208; Jean Marshall, 60; Eddie Makins, 228; Pat McNeal, 142; Henry





Corvee, Jr., Ted Foley, Harry Markowitz. Resigned: Frieda Gertelovs.

LOCAL NO. 208, HAMMOND, IND. New members: Robert H. Last, Vincent J. Rogers.

LOCAL NO. 208, CHICAGO, ILL. New members: Henry Lee Shayne, Adolph Siansberry.

LOCAL NO. 210, MARQUETTE, MICH. New member: Eugene A. Cole. Resigned: Wilfred Martin.

LOCAL NO. 227, SHAWANO, WIS. In service: Howard Knope.

LOCAL NO. 231, TAUNTON, MASS. New members: Richard W. Barrington, Francis G. Coyle.

LOCAL NO. 232, BENTON HARBOR, MICH. In service: Sheldon Alexander, William Bellows.

LOCAL NO. 234, NEW HAVEN, CONN. New members: Edward F. Hippolitus, Harold J. Geary.

LOCAL NO. 236, ABERDEEN, WASH. New members: James Walls, Julian Middleton.

LOCAL NO. 240, ROCKFORD, ILL. New members: Robert J. Shaw, Nello F. Celletti.

LOCAL NO. 248, PATERSON, N. J. New members: Victor Merlo, Edward Johanneman.

LOCAL NO. 248, PATERSON, N. J. (continued) Resigned from service: Irving Greenstein.

LOCAL NO. 248, PATERSON, N. J. (continued) Letters deposited: Estelle Slavin, Marlene Gral.

LOCAL NO. 248, PATERSON, N. J. (continued) Letters cancelled: James Gillis, Warren C. Meniketti.

LOCAL NO. 248, PATERSON, N. J. (continued) In service: Robert L. Lauren, John Farmer.

LOCAL NO. 265, QUINCY, ILL. Traveling members: Eddy Rogers, 802; Joseph Lepore.

LOCAL NO. 292, SANTA ROSA, CALIF. New members: Willard Lee Crook, Ronald Brown.

LOCAL NO. 297, WICHITA, KAN. New member: Orin L. Dearden. Discharged from service: Raymond C. McCollister.

LOCAL NO. 311, WILMINGTON, DEL. New members: Alfred L. Rawnsley, Brayton Goodwin.

LOCAL NO. 325, SAN DIEGO, CALIF. New members: Willie C. Strange, Joseph J. Martino.

LOCAL NO. 340, FREEPORT, ILL. Discharged from service: Carleton L. Staben.

LOCAL NO. 341, NORRISTOWN, PA. In service: Stanley Borzelleca, Anthony Capriola.

LOCAL NO. 343, NORWOOD, MASS. New members: Ruth Farnham, L. Brin.

LOCAL NO. 350, COLLINGSVILLE, ILL. New member: Johnny W. Hampton. In service: Eugene Schrammick.

LOCAL NO. 353, LONG BEACH, CALIF. New members: Harry J. Steinhauer, Ralph S. Knox.

LOCAL NO. 368, RENO, NEV. New members: Rolla V. Johnson, Iris Hultherg.

LOCAL NO. 367, VALLEJO, CALIF. New members: Ruth Kay, James Parkinson.

LOCAL NO. 365, GREAT FALLS, MONT. In service: Emmett Wilton, Keith Nicholls.

LOCAL NO. 380, BINGHAMTON, N. Y. Resigned: Orlando Scanzani.

LOCAL NO. 391, OTTAWA, ILL. In service: Elmer Jensen, Chas. Arnold.

LOCAL NO. 399, ASBURY PARK, N. J. New members: Joseph Hallgring, Arthur M. Barron.

LOCAL NO. 400, HARTFORD, CONN. New members: James Perrone, William P. Cully.

LOCAL NO. 406, MONTREAL, P. Q., CANADA. New members: Albert Chevalier, Paul Cote.

LOCAL NO. 418, STRATFORD, ONT., CANADA. In service: Alan Bolduc, Wm. J. Byrick.

LOCAL NO. 424, RICHMOND, CALIF. New members: Billy Madden, Farrell J. Reilly.

LOCAL NO. 491, SOUTHBRIDGE, MASS. New members: Herbert Dumore, Bernard McCulloch.

LOCAL NO. 498, MISSOULA, MONT. New members: Orion G. Hegre, Jack W. McGuin.

LOCAL NO. 501, WALLA WALLA, WASH. Transfers issued: Roy Dorr, Jackie Howell.

LOCAL NO. 502, CHARLESTON, S. C. Traveling members: Elaine Hatch, 123; Jas. C. Stator.

LOCAL NO. 510, SAN LEANDRO, CALIF. New members: William James Ashbury, William Balthazan.

LOCAL NO. 520, MARSHFIELD, ORE. New members: Audrey Aysen, Colleen Rocheleau.

LOCAL NO. 526, JERSEY CITY, N. J. In service: Richard Ashiam, Mathew Berkowitz.

LOCAL NO. 536, ST. CLOUD, MINN. Transfers issued: Wallace Stachel, Vernon Vaux.

LOCAL NO. 538, BATON ROUGE, LA. New members: Julia Blakewood, Stanley F. Hofmeister.

LOCAL NO. 541, NAPA, CALIF. Withdrawn: Dorman Jones.

LOCAL NO. 541, NAPA, CALIF. (continued) Local No. 541, Napa, Calif. Withdrawn: Dorman Jones.

LOCAL NO. 562, MORGANTOWN, W. VA. In service: Eugene Palma.

LOCAL NO. 590, CHEYENNE, WYO. New Board member: Charles Stilson.

LOCAL NO. 595, VINELAND, N. J. New members: Ruth Smith, Harry Lilly.

LOCAL NO. 596, UNIONTOWN, PA. Transfers deposited: Richard Webster, Sadie Haddad.

LOCAL NO. 603, KITTANNING, PA. In service: William Blaser, Alphonse Cechuala.

LOCAL NO. 612, HIBBING, MINN. New members: Mrs. Hilda Ellingson, James Lyman.

LOCAL NO. 622, GARY, IND. Transfers issued: David Mitchell, Milton Thomas.

LOCAL NO. 632, JACKSONVILLE, FLA. New members: Alvin Hampton, Wilbert Chaplin.

LOCAL NO. 743, SIOUX CITY, IOWA. In service: John Henry Early, Herman Moore.

LOCAL NO. 746, PLAINFIELD, N. J. New members: Joseph Drake, Dr. Earl W. Brown.

LOCAL NO. 771, TUCSON, ARIZ. New members: David B. Brannen, Mercer W. Bouldin.

LOCAL NO. 801, SIDNEY, OHIO. Officers for ensuing year: President, John Whited.

LOCAL NO. 802, NEW YORK, N. Y. New members: Modest Altshuler, I. V. Anderberg.

LOCAL NO. 802, NEW YORK, N. Y. (continued) Resigned: Martin E. Bland, Virginia M. Smith.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS
Castle Gardens, Youth, Inc., Props., Detroit, Mich.
Midway Park, Joseph Paness, Niagara Falls, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This list is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA
AUBURN: Frazier, Whack
BIRMINGHAM: Sellers, Stan
TUSCALOOSA: Masonic Hall (Colored), Joe Baker, Manager.

ARIZONA
PHOENIX:
Etnic's Catering Co.
Murphy, Dennis K., Owner, The Ship Cafe.

ARKANSAS
ELDORADO: Shivers, Bob
HOT SPRINGS: Sly Hairer Casino, Frank McCana, Manager.

CALIFORNIA
BAKERSFIELD: Charlton, Ned
Cos, Richard
BENICIA: Rodgers, Edw. T.

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)

COLORADO
DENVER: Yobe, Al
GRAND JUNCTION:
Buras, L. L., and Partners, Oper., Harlequin Ballroom.

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)

CONNECTICUT
HARTFORD:
Kantrovitz, Clarence (Kay)
Kaplan, Yale
Kay, Clarence (Kantrovitz)

NEW BRITAIN:
Radio Station WNBC
NEW HAVEN:
Nixon, E. C., Dance Promoter.
WATERBURY:
Derwin, Wm. J.
Fitzgerald, Jack

DELAWARE
LEWES:
Riley, J. Carson
NEW CASTLE:
Lamon, Ed., manager, Deemer Beach.

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

FLORIDA
CORAL GABLES:
Hirلمان, George A., Hirلمان Florida Productions, Inc.
HALLANDALE:
Singapore Sadie's

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

INDIANA
EVANSVILLE:
Fox, Ben
FORT WAYNE:
Fisher, Ralph L.
Nutton, Harold R., Mgr., Uptown Ballroom.

FREDERICK:
Rev. H. B. Rittenhouse
TURNERS STATION:
Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

MASSACHUSETTS
ATTLEBORO:
St. Moritz Cafe
BOSTON:
Grace, Max L.
Jenkins, Gordon

ST. LOUIS:
Brown Bomber Bar, James Caruth & Fred Guinard, Co-owners.
Caruth, James, Cafe Society
SKESTON:
Boyer, Hubert

MONTANA
FORSYTH:
Allison, J.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

NEBRASKA
COLUMBUS:
Moist, Don
GRAND ISLAND:
Scott, S. F.

MT. VERNON:
Raphin, Harry, Prop., Wagon Wheel Tavern.
NEWBURGH:
Matthews, Bernard H.
NEW LEBANON:
Donlon, Eleanor

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

NEW YORK CITY:
Baldwin, C. Paul
Booker, H. E., and All-American Entertainment Bureau.

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

CLEVELAND: Amata, Carl and Mary, Green Derby Cafe. Barker, William R. Tusstone, Velma Weisenberg, Nat. Manager, Mayfair or Euclid Casino.

COLUMBUS: Askins, Lane Askins, Mary Bell, Edward, Club Lincoln Bellinger, C. Robert

DAYTON: Stapp, Philip B. Victor Hugo Restaurant DELAWARE: Bellinger, C. Robert

ELIZABETH: Gornish, D. H. Glynis Hotel FINDLAY: Bellinger, C. Robert Wilson, Mr. and Mrs. Karl, operators, Paradise Club

KENT: Sophomore Class of Kent State University, James Ryback, President. MARIETTA: Morris, H. W.

MEDINA: Brandow, Paul OXFORD: Dayton-Miami Association, William F. Drees, President.

PORTSMOUTH: Smith, Phil SANDUSKY: Boulevard Sidewalk Cafe, The Burnett, John Wonderbar Cafe

SPRINGFIELD: Prince Hunley Lodge No. 469, A. B. F. O. E. TOLEDO: Cavender, E. S. Frank, Steve and Mike, Owners and Dutch Village, A. J. Hand, Oper. Managers, Frank Bros. Cafe. Huntley, Lucius

WARREN: Windom, Chester Young, Lin. YOUNGSTOWN: Einhorn, Harry Lombard, Edward Bender, Sam ZANESVILLE: Venner, Pierre

OKLAHOMA

ADA: Hamilton, Herman TULSA: Angel, Alfred Goltry, Charles Horn, O. B. Mayfair Club, John Old, Mgr. McHunt, Arthur Mouna Company, The Bandazzo, Jack Tate, W. J.

OREGON

ASHLAND: Helass, Kermit, Oper., The Chateau HERMISTON: Roosenberg, Mrs. R. M.

PENNSYLVANIA

ALBUQUERQUE: Casano, Robert Young Republican Club Guinn, Otis ALLENTOWN: Connors, Earl Sedley, Roy BRADFORD: Frazel, Francis A. BROWNVILLE: Hill, Clifford, President, Triangle Amusement.

BRYN MAWR: Poard, Mrs. H. J. M. CANONSBURG: Vlachs, Tom CLARION: Bucco, J. E. Smith, Richard Bending, Albert A.

COLUMBIA: Hardy, Ed. CONNEAUT LAKE: Yarns, Max DELMS: Green Gables EASTON: Calicchio, E. J., and Matino, Michael, Mgrs., Victory Ballroom.

ELMHURST: Wanzo, John, Mgr., Showboat Grill ESPORTUM: McNarney, W. S. ELLI: Oliver, Edward

FAIRMOUNT PARK: Riverside Inn, Samuel Ottenberg, President. HARRISBURG: Reeves, William T. Waters, B. N. KELAYRES: Condors, Joseph LANCASTER: Parker, A. R. Weinbrom, Joe LATROBE: Yungling, Charles M. LEBANON: Fishman, Harry K. MARSHALLTOWN: Willard, Weldon D. MIHLAND: Mason, Bill MT. CARMEL: Mayfair Club, John Pogesky and John Balkat, Mgrs. NEW CASTLE: Roudurant, Harry PHILADELPHIA: American Aircraft Workers Arcadia, The, International Rest. Berg, Phil, Theatrical Manager Bryant, G. Hodges Bubeck, Carl F. Fabiani, Ray Garcia, Lou, formerly held Booker's License 2620. Glass, Davey Hirst, Izzy McShain, John Philadelphia Federation of Blind Philadelphia Gardens, Inc. Reider, Sam Williamson, Horace G., Manager, Williamson Entertainment Bureau.

PITTSBURGH: Anania, Flores Blandi's Night Club Ficklin, Thomas Matesic, Frank Matthews, Lee A. Sals, Joseph M., Owner, El Chico Cafe. READING: Nally, Bernard RIDGEWAY: Beagni, Silvio SHABON: Marino & Cohn, former operators, Clover Club. STRAFFORD: McClain, R. K., Spread Eagle Inn. Poinsetta, Walter WASHINGTON: Athens, Peter, Mgr., Washington Cocktail Lounge. WEST ELIZABETH: Johnson, Edward WILKES-BARRE: Cohen, Harry Kozley, William McKane, James WILLIAMSPORT: Young Men's Bureau of the Williamsport Community Trade Association. WYOMISSING: Lunnie, Samuel M. YATESVILLE: Bianco, Joseph, Oper., 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., Mgr., The Pines Jackson, Rufus National Home Show

SOUTH DAKOTA

BERESFORD: Muhlenkott, Mike LEBANON: Schneider, Joseph M. SIOUX FALLS: Magee, Floyd TRIPP: Maxwell, J. E. YANXTON: Kosta, Oscar, Mgr., Red Booster Club

TENNESSEE

BRISTOL: Pinehurst Country Club, J. C. Bates, Manager. CHATTANOOGA: Duddy, Nathan Reeves, Harry A. JACKSON: Clark, Dave JOHNSON CITY: Watkins, W. M., Manager, The Lark Club. MEMPHIS: Atkinson, Elmer Hulbert, Maurice NASHVILLE: Carter, Robert T. Eakle, J. C.

TEXAS

ABILENE: Sphinx Club AMARILLO: Cox, Milton AUSTIN: Franks, Tony Rowlett, Henry CLARKSVILLE: Dickson, Robert G. DALLAS: Carathan, S. H. Goldberg, Bernard Johnson, Clarence M.

FORT WORTH: Bowers, J. W. Carnahan, Robert Coo Club Merritt, Morris John Smith, J. F. GALVESTON: Evans, Bob Page, Alex Purple Circle Social Club HENDERSON: Wright, Robert HOUSTON: Grigby, J. B. Merritt, Morris John Orchestra Service of America Richards, O. K. Robinowitz, Paul World Amusements, Inc. Thomas A. Wood, President. 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. TEXARKANA: Gant, Arthur TYLER: Gillilan, Max Tyler Entertainment Co. WACO: Williams, J. R. WICHITA FALLS: Dibbles, C. Malone, Eddie, Mgr., The Bara

UTAH

SALT LAKE CITY: Allan, George A.

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

NORFOLK: DeWitt Music Corporation, U. H. Mazy, President; C. Coates, Vice-President. NORTON: Pegram, Mrs. Erma ROANOKE: Harris, Stanley Morris, Robert F., Mgr., Radio Artists' Service. Wilson, Sol, Mgr., Royal Casino

WASHINGTON

TACOMA: Dittbeiner, Charles King, Jan WOODLAND: Martin, Mrs. Edith

WEST VIRGINIA

BLUEFIELD: Brooks, Lawson Florence, C. A. Thompson, Charles G. CHARLESTON: Brandon, William Corey, LaBabe Hargreave, Paul White, R. L. Capitol Booking Agency. White, Ernest B.

FAIRMONT: Carpenter, Samuel II

WISCONSIN

ALMA CENTER: Dvorak, Joseph, Oper., Ruth's Hall ALMOND: Bernato, Geo., Two Lakes Pavilion APPLETON: Konzelman, E. Miller, Earl ARCADIA: Schade, Cyril BARABO: Dunham, Paul L. DAKOTA: Passarelli, Arthur EAGLE RIVER: Denoyer, A. J. HEAFORD JUNCTION: Kilinski, Phil, Prop., Phil's Lake Nakomis Resort. JUMP RIVER: Erickson, John, Mgr., Community Hall. KESHENA: American Legion Auxiliary Long, Matilda LA CROSSE: Mueller, Otto MADISON: White, Edw. E. MALONE: Kramer, Gale MERRILL: Battery "B", 120th Field Artillery Goetzsch's Nite Club, Ben Goetzsch, Owner. MILWAUKEE: Cubie, Iva MT. CALVARY: Sijack, Steve NEOPIT: American Legion, Sam Dickenson, Vice-Commander. OCEMA: Kelley, Ed, Kelley's Ballroom RHINELANDER: Kendall, Mr., Mgr., Holly Wood Lodge. Khoury, Tony ROTHSCHILD: Rhyner, Lawrence SHEBOYGAN: Bahr, August W. Sicilia, N., Prop., Club Flamingo SLINGER: Bee, Andy, alias Andy Buege SPLIT ROCK: Rabian, Joe, Mgr., Split Rock Ballroom. STURGEON BAY: DeFoe, P. G. Larscheid, Mrs. George TIGERTON: Muehlsch, Ed, Mgr. Tigerton Delta 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: Alvis, Ray C. Archer, Pat Berenguer, A. C. Burroughs, H. F., Jr. Dykes, John (Jim), Prop., Dykes' Stockade. Flagship, Inc. Fratons, James Furedy, E. S., Mgr., Trans Lux Hour Glass. Hayden, Phil Hodges, Edwin A. Hoffman, Ed. F., Hoffman's 3-Ring Circus. Huse, Lim, Mgr., Casino Royal, formerly known as La Paree. Lynch, Buford McDonald, Earl H. Melody Club O'Brien, John T. Reich, Eddie Rosa, Thomas N. Smith, J. A. Trans Lux Hour Glass, E. S. Furedy, Manager.

CANADA

ALBERTA CALGARY: Dowsley, C. L. ONTARIO CORUNNA: Pier, William Richardson, Prop. HAMILTON: Dumbells Amusement Co. NEW TORONTO: Leslie, George 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

QUEREC

MONTREAL: Auger, Henry Desautels, C. B. Souken, Irving QUEBEC CITY: Souken, Irving STE. MARGUERITE: Domasne d'Estrel, Mr. Ouellette, Manager. VERDUN: Senecal, Leo

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

American Legion Band, Beaver Dam, Wis., formerly listed as "Legion Band". Barrington Band, Camden, N. J. Cincinnati Gas and Electric Band, Cincinnati, Ohio. Convention City Band, Kingston, N. Y. Crowell Publishing Co. Band, Springfield, Ohio. East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. German-American Musicians' Association Band, Buffalo, N. Y. Kryl, Bohumir, and his Band, Chicago, Ill. Mackert, Frank, and his Lorain City Band, Lorain, Ohio. 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. Bordaco, Director, Watertown, Wis.

PARKS, BEACHES AND GARDENS

Cedar Gardens, Joe Gould, Owner, and Nathan Pilisdorf, Manager, Cleveland, Ohio. Edgewood Park, Manager Howald, 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, Mgr., Mishawaka, Ind. Mozahala Park, Tim Nolan, Mgr., Zanesville, Ohio. Myers Lake Park, operated by Sinclair Amusement Co., Canton, Ohio. Palm Gardens, Five Corners, Totowa Boro, N. J. Rise O Wa Gardens, Mr. and Mrs. B. L. Fresh, Props., Ottumwa, Iowa. Western Catholic Union Roof Garden and Ballroom, Quincy, Ill. Woodland Amusement Park, Mrs. Edith Martin, Mgr., Woodland, Wash.

ORCHESTRAS

Amick Orchestra, Bill, Stockton, Calif. Army & Navy Veterans' Dance Orchestra, Stratford, Ont., Canada.

MISCELLANEOUS

American Negro Ballet Augler, J. H., Augler Bros. Stock Co. Bert Smith Revue Bigley, Mel. O. Baugh, Mrs. Mary Blake, Milton (also known as Manuel Blanke and Tom Kent). Blanke, Manuel (also known as Milton Blake and Tom Kent). Blaufort, Paul, Mgr., Pee Bee Gee Production Co., Inc. Brau, Dr. Max, Wagnerian Opera Co. Braunstein, B. Frank Bruce, Howard, Mgr., "Crazy Hollywood Co." Bruce, Howard, Hollywood Star Doubles. Brugler, Harold Carr, June, and Her Parisienne Creations. Carroll, Sam Currie, Mr. and Mrs. R. C., Promoters, Fashion Shows. Curry, R. C. Czapiewski, Harry J. Durrugh, Don DeShon, Mr. Edmonds, E. E., and His Enterprises Farrance, B. F. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade". Fitzkee, Daniel Foley, W. R. Fox, Sam M. Freeman, Jack, Mgr., Follies Gay Parade Gardiner, Ed., Owner, Uncle Ezra Smith's Bara Dance Follies. Hanover, M. L., Promoter Hendershott, G. B., Fair Promoter Hoffman, Ed. F., Hoffman's 3-Ring Circus. Hyman, S. International Magicians, Producers of "Magic in the Air". Katz, George Kauneonga Operating Corp., F. A. Scheffel, Secretary. Kane, Lew, Theatrical Promoter Kent, Tom (also known as Manuel Blanke and Milton Blake). Kestlar, Sam, Promoter Keyes, Ray Lasky, Andre, Owner and Manager, Andre Lasky's French Revue. Lawton, Miss Judith Lester, Anna London Intimate Opera Co. McFryer, William, Promoter McKay, Gail B., Promoter McKinley, N. M. Monmouth County Firemen's Assn. Monoff, Yvonne Mosher, Woody (Paul Woody) Nash, L. J. Platinum Blond Revue Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies Robertson, T. E., Robertson Rodeo, Inc. Robinson, Paul Rogers, Harry, Owner, "Frisco Follies" Ross, Hal J., Enterprises Russell, Ross, Mgr., "Shanghai Nights Revue". Shavitch, Vladimir Singer, Leo, Singer's Midgets Snyder, Sam, Owner, International Water Follies. Spangler, Les Stone, Louis, Promoter Taffan, Mathew

Temptations of 1941 Thompson, J. Nelson, Promoter Todd, Jack, Promoter "Uncle Ezra Smith Bara Dance Follies Co." Waltner, Marie, Promoter Welch Finn and Jack Schenck, Theatrical Promoters. White, Jack, Promoter of Style Shows Wiley, Walter C., Promoter of the "Jitterbug Jamboree". Williams, Frederick Wolfe, Dr. I. A. Woody, Paul (Woody Mother) 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, Owner 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, NEW YORK

HICKSVILLE: Hicksville Theatre

NORTH CAROLINA

LUMBERTON: Carolina Theatre

PENNSYLVANIA

ALLENTOWN: Wilmer & Vincent's Colonial Theatre, Charles Bierbauer, Manager. HAZLETON: Capitol Theatre, Bud Irwin, Mgr.

PHILADELPHIA: Apollo Theatre Bijou Theatre Lincoln Theatre

VIRGINIA

BUENA VISTA: Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON: Universal Chain Theatrical Enterprises.

Beier, Stephen S., Orchestra, Reading, Pa.

Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J. Berker, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. Canadian Cowboys' Dance Orchestra, London, Ont., Canada. Carone, Ty (Thomas Caramadre), and His Orchestra, Utica, N. Y. Clark's, Junnie, Mountaineers Orchestra, Spokane, Wash. Corallo, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y. Cowboy Copas Orchestra, Lloyd Copas, Leader, Knoxville, Tenn. Cragin, Kneel, and His Iowa Ramblers Orchestra, Oelwein, Iowa. Dunbar, Wayne, Orchestra, Poughkeepsie, N. Y. Fitzgerald, Jack, and His Orchestra, Madison, N. J. Gibson, Don, Orchestra, Springfield, N. J. Givens, Jimmie, Orchestra, Red Bluff, Calif. Gordon, Chuck, Orchestra Gouldner, Rene, Orchestra, Wichita, Kan. Green, Michael, Orchestra, Bill Beery, Jr., and Ad. Muller, Mgrs., Baltimore, Md. Hoffman, Monk, Orchestra, Quincy, Ill. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. Kneeland, Jack, Orchestra Leone, Bud, and Orchestra, Akron, Ohio. Mikolavich, Charles, and Orchestra, Stockton, Calif. Oliver, Al., and His Hawaiians, Edmondston, Alta., Canada. Pisani, Fred, Orchestra, New Rochelle, N. Y. Paddyford, John, Orchestra Leader, Winston-Salem, N. C. Reynolds, Henry (Hi Henry), Orchestra, Saugerties, N. Y. Sterbenz, Stan, Orchestra, Valparaiso, Ind. St. Onge Orchestra, West Davenport, N. Y. Stone, Leo N., Orchestra, Hartford, Conn. Strubel, Wm. "Bill", and His Orchestra, Berkeley, Calif. Swift Jewel Cowboys Orchestra, Little Rock, Ark. Tremlett, Burnie, and His Orchestra, Morris, N. Y. Troubadours Orchestra, Frankfort, Ky. Warren, Shorty (Michael Warianka), and His Orchestra, Rahway, N. J. Wainshaw Orchestra, John Tuchapski, Leader, Woonsocket, R. I.

Williams' Orchestra, Mt. Pleasant, Iowa. Woodard's, Jimmy, Orchestra, Wilson, N. C.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA

TUCSON: Tucson Drive-In Theatre

ARKANSAS

LITTLE ROCK: Fair Grounds TEXARKANA: Marshall, Eugene Municipal Auditorium

CALIFORNIA

HOWARD: Howard Orchestra Service, W. H. Howard, Mgr. Sullivan, Lloyd

CONNECTICUT

NEWINGTON: Red Quill Inn, Jack Riordan and Philip Silversmith, Mgrs. Doyle, Dan

NEW LONDON: Latham School of the Dance

POMFRET: Pomfret School

SOUTH NORWALK: Evans, Greek

FLORIDA

KEY WEST: Bahama Bar PALM BEACH: Boyle, Douglas MIAMI: Feinas, Oszo

ST. PETERSBURG: Brass Rail Bar & Grille Webb Patio
TAMPA: Egypt Temple, A.A.O.M.S.
WEST PALM BEACH: Palm Taverna, The, Al Van De Oper.

ILLINOIS

CHARLESTON: Coles County Fair
CHICAGO: Amusement Service Co. Associated Radio Artists' Bureau. A. J. Travers, Prop.
KANKAKEE: Devlyn, Frank, Booking Agent
LaSALLE: Bill's Roller Rink, Bill Carlson, Manager.
MATTOON: U. S. Grant Hotel
NORTH CHICAGO: Dewey, James, Promoter of Expositions.
PATTON: Green Lantern
QUINCY: Korvis, William Three Pigs, M. Powers, Mgr. Western Catholic Union Roof Garden and Ballroom.
WOODSIN: Tri-Angle Club

INDIANA

BICKNELL: Knox County Fair Association
EVANSVILLE: Fox, Ben
INDIANAPOLIS: Marott Hotel Riviera Club Turf Bar
KOKOMO: Crystal Ballroom
SOUTH BEND: Green Lantern, The
TERRE HAUTE: I. O. O. F. Ballroom

IOWA

CEDAR RAPIDS: Jurgensen, F. H.
CHELSEA: Z. C. B. J. Hall
DES MOINES: Reed, Hartley, Mgr., Avon Lake Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel
GLIDDEN: Towa Hall
DELWEIN: Moonlite Pavilion
ROCHESTER: Casey, Eugene Casey, Wm. E.

KANSAS

SALINA: Cottage Inn Dance Pavilion Dreamland Dance Pavilion Eagles' Hall Twin Gables Night Club
KENTUCKY
LOUISVILLE: O'Butt, L. A., Jr. Swiss-American Home Assoc., Inc. Trianon Nite Club, C. O. Allen, Prop.
PADUCAH: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA

NEW ORLEANS: Happy Landing Club
MAINE
NORTH KENNEBUNKPORT: Log Cabin Ballroom Roy Tibbets, Prop.
OLD ORCHARD: Palace Ballroom, Charles Usen, Prop.

MARYLAND

BALTIMORE: Huber, Frederick R. Radio Station WITH
FROSTBURG: Shields, Jim, Promoter

MASSACHUSETTS

LAWRENCE: Mayfair Cafe
WALTHAM: Eaton, Frank, Booking Agent

MICHIGAN

BAY CITY: Niedzielski, Harry
CRYSTAL FALLS: Crystal Falls Public Schools
DETROIT: Collins, Charles T.
ESCANABA: American Legion, Cleveland Post No. 22, and club rooms. The Dells, Jules Fish, Prop.
ESSEXVILLE: LaLonde Ballroom
IRON MOUNTAIN: Kettler Building
IRON RIVER: Jack O' Lantern Club, James Silverthorn, Owner.
ISABELLA: Nepper's Inn, John Nepper, Prop.
ISHPEMING: Casino Bar & Night Club, Ralph Doto, Prop. Thomas, W. Raymond
LANSING: Lansing Central High School Auditorium. Wilson, L. E.

MARQUETTE: Johnston, Martin W. Palestra and the Women's Club Presque Isle Band Shell
MIDLAND: Midland Country Club Midland Elks' Club
NEGAUNEE: Hotel Bar, Napoleon Vigna, Prop.
NILES: Four Flags Hotel, The Powell's Cafe
SAGINAW: Phi Sigma Phi Fraternity
WAMPLERS LAKE: Nisles Resort

MINNESOTA

CLAREMONT: Zorn, Peter
FARIBAULT: Kelley Inn, Kelley Davis, Owner
LONSDALE: Hermann Hall
MINNEAPOLIS: Borchardt, Charles
NEW ULM: Becker, Jess, Prop., Nightingale Night Club.
WITOKA: Witoka Hall

MISSISSIPPI

MERIDIAN: D. D. D. Sorority Trio Sorority

MISSOURI

ST. JOSEPH: Fiesta Bar, Fred Mettlymeyer, Mgr.
ST. LOUIS: Radio Station WIL

MONTANA

ARLEE: Arlee High School Gymnasium
BILLINGS: Tavern Beer Hall, Ray Hamilton, Mgr.
MISSOULA: Post Creek Pavilion, John and Chas. Duhman, Props.

NEBRASKA

EMERALD: Sunset Party House, H. E. Nourie and J. L. Stroud, Mgrs.
FAIRBURY: Bunham
LINCOLN: Garden Dance Hall, Lyle Jewett Mgr.
OMAHA: United Orchestras Booking Agency

NEW JERSEY

ATLANTIC CITY: Dude Ranch Heilig's Restaurant Knickerbocker Hotel, Morris Reidy, Prop. The Wigwam, John Plotek, Mgr.
FLOHAM PARK: Canary Cottage, Jack Bloom, Mgr.
JERSEY CITY: Duffy, Ray, and his Music Box
MOUNTAINSIDE: Chi-Am Chateau, Geo. Chong, Pres.
NEWARK: Liberty Hall.
STELTON: Linwood Grove
UNION CITY: Joyce's Union City Brew House
WILDWOOD: Bernard's Hofbrau Club Avon, Jos. Totarella, Mgr.

NEW YORK

AVERILL PARK: Cooked Lake Hotel
BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino. The Mt. Beacon, L. B. Lodge, Prop.
BRONXVILLE: Bronxville Field Club, B. Durfee, Entertainment Chairman. Siwanoy Country Club, Board of Directors.
BUFFALO: German-American Musicians' Assn. McVan's, Mrs. Lillian McVan, Prop. Miller, Robert Nelson, Art
CANTON: St. Lawrence University, Dr. Wilard H. Jencks, President.
FORT EDWARD: Everett's Restaurant, Hiram Knickerbocker, Prop.
GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinborn, Mgrs.
LARCHMONT: Larchmont Yacht Club, N. Shea, Mgr.
MAMARONECK: Lawrence's Inn Quaker Ridge Country Club
MOUNT VERNON: Emil Huhich Post No. 596, V.F.W.
NEW ROCHELLE: New Rochelle Shore Club, Board of Directors. Ship Ahoy Tavern, Steve Keefer, Mgr.
NEW YORK CITY: Albin, Jack Elytic, Arthur, Booking Agent Harris, Bud Jermon, John J., Theatrical Promoter. New York Coliseum Palais Royale Cabaret Royal Tours of Mexico Agency Sonkin, James
OLEAN: Cabin Restaurant
ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Prop.
POTSDAM: Clarkson College of Technology Potsdam State Normal School
ROCHESTER: Medwin, Barney
RYE: Covelsigh Club

SODUS POINT: Joe's Place, Lillian C. Blumenthal, Mgr.
TUCKAHOE: Vernon Hills Country Club, Board of Directors.
WINDSOR BRACHI: Windsor Dance Hall
YONKERS: Howard Johnson Restaurant, Mr. Lober, Mgr.

NORTH CAROLINA

CAROLINA BEACH: Carolina Club and Management
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Prop.
GREENSBORO: Greensboro Country Club Greensboro Fair Park and Casino, J. F. (Irish) Horen and J. E. Bester, Mgrs.
WILMINGTON: Greystone Inn, A. W. Pate, Mgr. and Owner.
WINSTON-SALEM: Piedmont Park Association Fair

NORTH DAKOTA

GRAND FORKS: Point Pavilion

OHIO

ALLIANCE: Curtis, Warren
AKRON: Mallo's Club Musical Bar, Inc.
AVON: North Ridge Tavern Paster, Bill, Mgr., North Ridge Tavern.
CAMBRIDGE: Lash, Frankie (Frank Lashinsky)
CANTON: Beck, L. O., Booking Agent
CINCINNATI: Cincinnati Club, Milnor, Mgr. Cincinnati Country Club, Miller, Mgr. Hartwell Club Keawood Country Club, Thompson, Mgr. Lawndale Country Club, Hutch Ross, Owner. Maketowah Country Club, Worburton, Mgr. Queen City Club, Clemen, Mgr. Spat and Slipper Club Western Hills Country Club, Waxman, Mgr.
DOVER: Eli Studer and his Rink and Dance Hall.
IRONTON: Ritz Ray Club, Dustin E. Corn, Mgr.
LEAVITTSBURG: Canoe City Dance Hall
LIMA: Masonic Lodge Hall and Masonic bodies affiliated therewith.
LOGAN: Eagle Hall
NILES: Mullen, James, Mgr., Canoe City Dance Hall in Leavittsburg, Ohio.
STEUBENVILLE: St. Stanislaus New Polish Hall
SUMMIT COUNTY: Blue Willow Night Club, H. W. McCleary, Mgr.

OKLAHOMA

OKLAHOMA CITY: Buttrick, L. E. Foot Lite Club Jake's Cow Shed
TULSA: Rainbow Inn

PENNSYLVANIA

BANGOR: American Legion Home (Emlyn II. Evans Post No. 378).
BROWNSVILLE: Hill, Clifford, President, Triangle Amusement Co.
CHESTER: Reading, Albert A.
FRACKVILLE: Casa Loma Hall
GIRARDVILLE: Girardville Hose Co.
GREENSBURG: Westmoreland County Democratic Committee.
GREENTOWN: Island View Inn, Joe Benci and Ralph Iori, Props., Lake Wallenpaupack.
HANOVER: Cross Keys Hotel, Mr. Shutz, Mgr.
HAZLETON: Smith, Stuart Andy
IRWIN: Jacktown Hotel, The
KULPMONT: Liberty Hall
LEHIGHTON: Reiss, A. Henry
MT. CARMEL: Mother of Consolation Hall, Rev. Skubinski, Pastor.
NEW BRIGHTON: Clearview Inn
OIL CITY: Belles Lettres Club
PHILADELPHIA: Benny-the-Bum's, Benj. Fogelman, Owner. Inauville Casino Holmesburg Country Club Nison Ballroom Simms Paradise Cafe, Elijah Simms, Prop. Temple Ballroom Zeta Psi Fraternity
PITTSBURGH: New Penn Inn, Louis, Alex and Jim Pussarelli, Props.
POTTSVILLE: Wojcik's Cafe
READING: Park Cafe, The, George Stephens, Mgr. Spartaco Society, The
SHAMOKIN: Boback, John St. Stanislaus Hall St. Stephen's Ballroom
SHENANDOAH HEIGHTS: W. Mahoney Township High School Auditorium

SHARON: Williams' Place, George
SIMPSON: Albert Bocianaki Post, The
SUNBURY: Sober, Melvin A.
YORK: Bill Martin's Cafe, Bill Martin, Prop. Smith, Stuart Andy

RHODE ISLAND

BRISTOL: Bristol Casino, Wm. Viena, Mgr.
PROVIDENCE: Bangor, Rubes
WOONSOCKET: Tuchipiski, John, Leader, Wisconsin Orchestra.

SOUTH CAROLINA

SPARTANBURG: DeMolay Club Spartanburg County Fair Association

SOUTH DAKOTA

BLACK HILLS: Josef Meier's Passion Play of the Black Hills.
SIOUX FALLS: Central Hall Norse Glee Club

TENNESSEE

MEMPHIS: Malco Theatres, Inc.

TEXAS

EL PASO: Tropics Cocktail Lounge, Joe Kennedy, Prop. and Mgr.
FORT WORTH: Plantation Club
HARLINGEN: Municipal Auditorium
HOUSTON: Merritt, Morris John
TEMARKANA: Marshall, Eugene
WICHITA FALLS: Kemp Hotel

UTAH

SALT LAKE CITY: Cromar, Jack, alias Little Jack Horner.

VIRGINIA

HOPEWELL: Hopewell Cotillion Club
RICHMOND: Capitol City Elks' Social and Beneficial Club Ballroom. Julian's Ballroom
VIRGINIA BEACH: Gardner Hotel Links Club

WASHINGTON

WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA

CHARLESTON: Cotton Club.
DUNBAR: West Virginia Free Fair
GRANT TOWN: Grant Town Park & Hall, George Kuperanik.
HUNTINGTON: Epperson, Tiny, and Hewett, Tiny, Promoters of Marathon Dances.
RICHWOOD: Smith, Stuart Andy

WISCONSIN

BELLEVILLE: Belleville Hall, A. L. Schmetter, proprietor.
GLEASON: Gleason Pavilion, Henry R. Ratzburg, Oper.
KENOSHA: Emerald Tavern Spitzman's Cafe
HORTONVILLE: Hortonville Community Hall or Opera House.
LANCASTER: Roller Rink
LOGANVILLE: Schmetter's Hall, Paul Soltwedel, Prop.
LUXEMBURG: Wiery's Hall, Chas. Wiery, Oper.
MADISON: Club Jolly Roger, Vio Boyd Mgr.
MANAWA: Community Hall, Mrs. D. Drew, Mgr. Tessen, Arthur H., Tessen-Dance Hall.
MILWAUKEE: Caldwell, James
NEW LONDON: Veterans of Foreign Wars
NICHOLS: Nichols Auditorium.
NORTH FREEDOM: Quiggle's Hall
RANDOM LAKE: Random Lake Auditorium
SHOCTON: Hazen's Pavilion, Henry Hazen, Prop.
SPREAD EAGLE: Spread Eagle Club, Domestic Opera, Owner.
STOUGHTON: Club Barber
SUPERIOR: Willett, John

TILLEDA: Community Hall
WAUKESHA: Clover Club
WAUTOMA: Passarelli, Arthur

WYOMING

CASPER: Whinnery, C. F., Booking Agent

DISTRICT OF COLUMBIA

WASHINGTON: Ambassador Hotel Columbian Musicians' Guild, W. M. Lynch, Mgr. Hi-Hat Club Kavahoe Cafe, Wm. Kavahos, Mgr. Kipeit, Benjamin, Booker

CANADA

ONTARIO

LONDON: Palm Grove
MAREDALE: Mercer, Hugh W.
PETERBOROUGH: Peterborough Exhibition
PORT STANLEY: Casino-on-the-Lake Dance Hall.
TORONTO: Bruder, B. Holden, Waldo O'Byrne, Margaret

QUEBEC

SHERBROOKE: Eastern Township Agriculture Assn.

SASKATCHEWAN

SASKATOON: Cuthbert, H. G.

MISCELLANEOUS

Ellis, Robert W., Dance Promoter Fiesta Company, Geo. H. Boles, Mgr. Ginsburg, Max, Theatrical Promoter Godfrey Brothers, including Eldon A. Godfrey. Hilt, 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, Mgr. New Arizona Wranglers, Jack Bell and Joe Marcum, Mgrs. Opera-on-Tour, Inc. Scottish Musical Players (traveling) Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz. Steamship Lines: American Export Line Savannah Line Walkathon, "Moon" Mullins, Prop. 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

ILLINOIS

QUINCY: Orpheum Theatre, Jack and Perry Hoefler, Mgrs. Washington Theatre, Jack and Perry Hoefler, Mgrs.

INDIANA

TERRE HAUTE: Rex Theatre

IOWA

DES MOINES: Casino Theatre

LOUISIANA

NEW ORLEANS: Palace Theatre

MARYLAND

BALTIMORE: Regent Theatre State Theatre Temple Amusement Co.

MASSACHUSETTS

BOSTON: Park Theatre
BROCKTON: Majestic Theatre Modern Theatre
HOLYOKE: Inca Theatre

LOWELL: Capitol Theatre
LYNN: Capitol Theatre
ROXBURY: Liberty Theatre

MICHIGAN

NILES: Riviera Theatre

MISSOURI

ST. LOUIS: Fox Theatre Law'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, NEW YORK

FREEPORT: Freeport Theatre
HUNTINGTON: Huntington Theatre
LOCUST VALLEY: Red Barn Theatre
MINEOLA: Mineola Theatre

NORTH CAROLINA

DURHAM: New Duke Auditorium Old Duke Auditorium
NEWTON: Catawba Theatre

OHIO

AKRON: DuLuc Theatres

OKLAHOMA

BLACKWELL: Bays Theatre Midwest Theatre Pilate Theatre Rivoli Theatre

NORMAN: Sooner Theatre University Theatre Varsity Theatre
PICHER: Winter Garden Theatre

OREGON

PORTLAND: Studio Theatre

PENNSYLVANIA

READING: Berman, Lew, United Chas Theatres, Inc.
YORK: York Theatre

RHODE ISLAND

PROVIDENCE: Bomes Liberty Theatre

TENNESSEE

MEMPHIS: Suzore Theatre, 869 Jackson Ave. Suzore Theatre, 279 North Main St.

TEXAS

BROWNSVILLE: Capitol Theatre Dittman Theatre Dreamland Theatre Queen Theatre

EDINBURGH: Valley Theatre
LA FERIA: Bijou Theatre

MISSION: Mission Theatre

PHARR: Texas Theatre

RAYMONDVILLE: Ramon Theatre

SAN BENITO: Palace Theatre Rivoli Theatre

CANADA

ONTARIO

ST. THOMAS: Granada Theatre

SASKATCHEWAN

REGINA: Grand Theatre
SASKATOON: Capitol Theatre Daylight Theatre

FIRE AND DRUM CORPS

Perth Amboy Post 45, American Legion Fire, Drum and Bugle Corps, Perth Amboy, N. J.

# TAKE GOOD CARE OF YOUR...

## Brilhartz and Enduro

MADE ON A LIMITED PRODUCTION SCHEDULE FOR THE DURATION

### WAR Production comes first

Cooperate with your dealer in the purchase of Brilhartz mouthpieces and Enduro reeds.

ARNOLD BRILHART BOX 321 GREAT NECK, N. Y.

### AT LIBERTY

**AT LIBERTY**—Sax man with background for better work; Tenor or Alto, doubling Violin. Folke Lindahl, 127 West 61st St., New York, N. Y.

**AT LIBERTY**—Trombonist, young, neat, experienced, draft exempt; looking for immediate job in dance band; will send any information requested at once. Norman Phillips, 1765 Memorial Ave., Williamsport, Pa.

**AT LIBERTY**—I play Alto, Tenor and Baritone Sax; Clarinet, Flute and Piccolo; also sing, clown and M.C.; cannot travel. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad. 3788.

**AT LIBERTY**—French Hornist, with 30 years' experience in symphony, opera and concert bands; also pleased to hear from first-class municipal and industrial organizations; all any distance. Arthur Wolfe, 186 South Maple St., Akron, Ohio.

**AT LIBERTY**—Drummer, colored, member Local 802, A. P. of M., New York City, Card No. 956; read and instruct; years of experience in shows, band, symphony, concert and modern swing. George Petty, Apt. 20, 502 West 151st St., New York, N. Y. Phone ALdubon 3-8455.

**AT LIBERTY**—Tympanist, desires connection with symphony orchestra or concert band; age 41; 4-FH draft classification; single; excellent pedal-technique, thorough knowledge of orchestral literature, good improviser of effective pedal-tympani parts, wide and varied experience in all fields; member Locals 10 and 452. Malcolm J. Young, 103 West Jackson St., Pittsburg, Kan.

**FOR SALE OR EXCHANGE**

**FOR SALE**—Lot Model Selmer Flute, good condition, \$150; write: P. E. Blanchard, B. F. D. No. 1, Crete, Ill.

**FOR SALE**—Bass Violin, full Y-size, very old, in perfect condition; fine tone; also Bb and Eb upright Tubas; will sell these instruments very reasonable. Musicians, 605 Rhineland Ave., Bronx, New York, N. Y.

**FOR SALE**—Bass Sax; Buffet Bb Clarinet, new; Trombone, Ouzar and Violin; Sax Stand, folding, holds four instruments; nickel Bb and Eb Albert Clarinets. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad. 3788

**FOR SALE**—Special Arrangements on standard hits, same as name orchestras; have 30 of them; giving up my orchestra; \$2.00 each. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone Rad. 3788.

**FOR SALE**—Violins, Pezzoni, Gagliano, Pedrineli, Grassino; Violas, Meisel, Albani; Cello, Foster; Nicholas, French and German bows; spinning machine with electric motor, making strings for Violin, Viola, Cello. Sol Reider, 2102 Regent Place, Brooklyn, N. Y.

**FOR SALE**—Leedy, sparkling gold, bass drum, 14x28; Imperia tension; scene on head. Duplex, sparkling silver, snare, 7x14, with decoration on shell, trap rail, tom tom, rock pedal, Ludwig pedal, cymbals, trap case, super cover for bass drum, complete outfit ready to play; owner in service; will sell for \$179.00 ship C.O.D. Dewey Blane, Washington Park Gardens, Springfield, Ill.

**FOR SALE**—Rare old Violin, excellent tone and volume; the work of a French master; in fine condition; suitable for solo or symphony work; artist instrument; if interested, address C. W. Elliott, P. O. Box 253, Columbus, Ind.

**FOR SALE**—A quartette of Joseph Gagliano; two Violins, Viola and Cello (from private collection); all instruments are in excellent preservation and constitute the only quartette of its kind in America; fully guaranteed. Berger, 906 Huguleit Place, Chicago, Ill.

**FOR SALE**—Bb and A Clarinet (Holton, Elkhart), Albert System, in good condition, with case, \$30.00 each; one Bb Clarinet, improved Albert System, F sharp-G sharp trill, silverplated keys (Graselt, Nuremberg, Germany) without case, \$75.00. H. Boesteroth, 4425 Park Ave., Minneapolis 7, Minn.

**HELP WANTED**

**WANTED**—Tenor Sax, good fake, to start immediately, steady job in Bronx; Union scale. John Rotando, 4718 Carpenter Ave., Bronx, New York, N. Y. Phone FAirbanks 4-3636.

**WANTED**

**WANTED**—Books about music, composers, instruments, etc.; quartets, trios, scores; modern or old editions; small collections or complete libraries; describe fully. Rubin Surasky, 2349 Futaw Place, Baltimore 17, Md.

**WANTED**—A good George Gemunder or August Gemunder Violin, made before 1910, or Lyon & Healy own make, in good condition and reasonable. B. F. Schultz, 206 Grant St., Wausau, Wis.

**WANTED**—Large Viola, viola music, cheap full-sized bass; bass stand; Boehm Bass Clarinet. Ward G. Erwin, 2604 Fenwood, Houston 5, Texas.

### Answers to MUSICAL QUIZ

- (Questions on Page Seventeen)
- (a) Tchaikovsky
    - (b) Wagner
    - (c) Stravinsky
    - (d) Mendelssohn
    - (e) Brahms
    - (f) Richard Strauss
    - (g) Debussy
    - (h) Schubert
    - (i) Dvorak
    - (j) Smetana
    - (k) Handel
    - (l) Schumann
  - (a) Pelleas
    - (b) Tristan
    - (c) Philemon
    - (d) Orpheus
    - (e) Athanael
    - (f) Othello
  - From the Allegretto of Beethoven's Seventh Symphony
  - (a) "Yankee Doodle"
    - (b) "Old Dan Tucker"
    - (c) "Oh Susanna!"
    - (d) "Darling Nelly Gray"

### Treasurer's Report

**FINES PAID DURING AUGUST, 1943**

Anderson, Mervin	50.00
Alexander, Mike	15.00
Barton, Lee	15.00
Brewer, Teddy	15.00
Barber, Percy Oliver	15.00
Ballou, Richard	15.00
Barker, LaVern	5.00
Buechner, Adolph J.	250.00
Bigeleisen, Abe	5.00
Copeland, Albert E.	20.00
Comegys, Leon	25.00
Cascales, Charles	10.00
Cardini, George	10.00
Coryell, Lee	50.00
Crothers, Sherman	50.00
D'Avolio, Frank	25.00
Davila, Jose Mora	10.00
Eby, Jack	20.00
Eder, William	20.00
Fayne, William L.	50.00
Fisher, Earl	5.00
Foster, Chuck	25.00
Grady, Frank J.	10.00
Gonsler, Allen	5.00
Goldstein, Morton	25.00
Hollander, Arthur	5.00
Hughes, Vincent	50.00
Hartwell, Jimmy	13.50
Henry, Eric	6.00
Innis, Louis	10.00
Jones, Buford	10.00
Joross, Al	5.00
Jackson, Chester Banks	5.00
Jacobsen, H. V.	4.60
Joyce, James J.	50.00
Kristal, Cecil	5.00
Little, Daniel	25.00
Lawson, Doc	10.00
Lebow, Herman Bert	200.00
Liebmann, Oscar	5.00
Leeds, Phil	8.00
Lathan, John	10.00
Leonard, Walter	10.20
Maglione, Emilio	10.00
Markert, Chester	20.16
Masnie, Allen R.	10.00
Moaca, Arthur	25.00
McClughen, Howard John	25.00
McOmber, Mac	10.00
Parrish, Charlie	50.00
Polikoff, Herman	5.00
Parrella, Mary Wood	15.00
Pevton, Dave	50.00
Patnaude, Ernest	15.00
Ridley, Carroll	5.00
Rucker, Helen	10.00
Strickland, Don	20.00
Stewartson, Ray	5.00
Shaw, Skeets	10.00
Towler, Nat	10.00
Tavors, Margaret	10.00
Vielra, Manuel, Jr.	10.00
Weiner, Seymour	25.00
Williams, Mary Lou	10.00
Zimmerman, William	5.00
<b>TOTAL</b>	<b>\$1,566.46</b>

**CLAIMS PAID DURING AUGUST, 1943**

Astor, Bibb	18.60
Amstel, Felix	15.00
Bestor, Don	15.00
Baker, Ken	.55
Chicago Artists Bureau	10.00

Claire, Ellen	\$ 52.00
Childs, Reggie	7.27
Chavez, Eduardo	25.00
Contreras, Manuel	32.14
Donahue, Al	75.00
Dunford, Danny	15.08
Dungan, Bob	90.00
Evais, James	50.00
Flashnik, Sam B.	20.00
Gordon, Gray	100.00
Goldstein, Morton	15.00
Heatherton, Ray	60.00
Harden, Harry	10.00
Hopkins, Claude	30.00
Johnston, Paul	10.00
Kelner, Miss Kay	77.00
Klein, Abe	10.00
Kavelin, Al	9.00
King, Henry	86.40
Kewish, Mr. and Mrs.	12.87
Local 38 (former)	5.00
Marsala, Joe	102.10
Masters, Ralph	30.85
Morand, Jose	4.50
Mitchell, Albon	20.00
Morrison, Tom	17.50
Miller & McElumphy	150.00
Markert, Chester	10.00
Moaca, Arthur	11.00
McGowan, Harry (Loop)	46.36
McCune, Bill	10.00
McGuire, Betty	10.00
Nichols, Bob	10.00
Newberry, Earl	50.00
Olsen, George	47.50
Palazini, Peter	10.00
Raymond, Dick	6.35
Rose, Irwin	6.88
Rito, Ted Pio	51.01
Smybrook, Mr. and Mrs. George	4.84
Shand, Terry	160.00
Silverman, Harry	42.50
Showboat and N. Bauer	10.00
Storch, Fernando	8.15
Schultz, Stanley	14.94
Teagarden, Jack	400.00
Thornton, Hal	90.00
Vaux, Vern (Wellington)	10.00
Williams, Mary Lou	50.00
Wilson, Teddy	30.00
Welch, Jimmy	55.00
<b>TOTAL</b>	<b>\$2,358.20</b>

Respectfully submitted,  
**THOMAS F. GAMBLE,**  
 Financial Secretary-Treasurer.

**WHAT NEXT?**  
 A field cable over which seven telephone and telegraph messages can be transmitted simultaneously and secretly is being manufactured for the Army by the Western Electric Company. The cable, about the size of a lead pencil, is made in quarter-mile lengths, which can be snapped together as fast as the cable can be laid from a moving truck.

**BUY WAR BONDS AND STAMPS EVERY PAY DAY**