

# INTERNATIONAL MUSICIAN

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NO. 5

## ACTIVITIES OF FEDERATION SINCE DALLAS CONVENTION IN 1942

### PRESIDENT PETRILLO'S REPORT

The following is the first installment of the President's report to the officers and members of the American Federation of Musicians.

Inasmuch as the American Federation of Musicians had no Convention in 1943, I am addressing the President's report to the officers and members of the American Federation of Musicians. It is a report, in my opinion, of which every member of the Federation should be very proud as it reveals the progress made by the American Federation of Musicians since its last Convention held in June, 1942. This progress has been remarkable, taking into account that this is a time of war when there are so many Governmental agencies set up with which we must deal.

A contract has just been signed with the American Federation of Musicians by Decca Records, Inc., and World Broadcasting Company, a transcription company, as well as the following companies which were not listed in the last issue of the INTERNATIONAL MUSICIAN. These companies signed the same contract as Decca and World:

Continental Record Co., Inc.  
Blue Note Records.  
De Luxe Record Co.  
Capitol Records, Inc.  
Plastic Tone Records, Inc.  
Sonora Radio & Television Corp.  
Damon Transcription Laboratory.  
Beacon Record Co.  
Classic Record Co.  
Mid-West Transcriptions, Inc.  
Technisonic Recording Laboratories.  
Walter P. Downs, Ltd.  
Commodore Record Co.  
Immortal Records.  
Webster Music Co. (labeled Premier).  
Radio Station WSM, Nashville, Tenn.  
Broadcast Recording Service.  
Music Appreciation Project, Inc.  
Neale Wrightman Publishers.  
Savoy Record Co.  
Musicraft Corporation.  
Signature Records.

Those mentioned in the last issue of the INTERNATIONAL MUSICIAN, in addition to Decca and World, were WOR Recording Studios, and Empire Broadcasting Company, a transcription firm.

This is the first contract in the history of labor-employer relationship wherein an employer gives money direct to a labor organization to provide employment for members of that organization. This contract in its entirety was printed in the last issue of the INTERNATIONAL MUSICIAN.

This contract has been hailed all over the country as a great victory for the American Federation of Musicians by some of the very same press which for fourteen months during the controversy kept battling on the side of the employer and against the American Federation of Musicians.

I do not believe there is any other way of proving how good this contract is than to say that RCA-Victor and Columbia Record companies have refused to sign the contract on the grounds that they will never give in to any such principle as giving money direct to a union. To further prove how they feel about it, Mr. J. W. Murray, General Manager of RCA-Victor Recording Division, sent the following letter, which is self-explanatory, out to all the artists they have under contract. In my opinion these are only crocodile tears. No business could be as good as they pretend to be and still re-

(Continued on Page Nine)

## HIGHLIGHTS OF A. F. OF L. CONVENTION IN BOSTON

### Labor Policy Takes Shape in Two-Week Session in Which Musicians' Problems Figure.

By CHAUNCEY A. WEAVER

Within the shadows of Bunker Hill; in an atmosphere in which the story of Paul Revere still quickens youthful blood; on soil upon which the Cradle of Liberty was first rocked—the Sixty-third Annual Convention of the American Federation of



JOSE ITURBI

Musical Director of the Rochester Symphony Orchestra

### 1944 CONVENTION NOTICE

The next Convention of the American Federation of Musicians will be held at the Stevens Hotel, Chicago, Illinois, during the week of June 5, 1944.

The International Executive Board has decided that a Convention must be held in 1944, but has found it necessary to set the date a week earlier than usual due to difficulty in securing hotel accommodations.

Locals will therefore proceed with the election of their Convention Delegates in the usual manner in order that we may have a representative Convention.

Further information will be imparted later.

Faternally yours,

LEO CLUESMANN,  
Secretary, A. F. of M.

Labor opened for business on Monday, October 4, 1943, with 600 delegates bearing credentials from their respective organizations and ready for the business of the hour.

The convention was called to order by Mr. John J. Del Monte, vice-president of the Boston Central Labor Union.

The high heads of governmental authority were on hand with greetings of official welcome. Edwin J. Goggin, president of the Boston Central Labor Council; William J. Doyle, president of the Massachusetts State Federation of Labor; Mayor Maurice J. Tobin of Boston, and Honorable Leverett P. Saltonstall, Governor of the Massachusetts Commonwealth—all gave addresses which combined dignity and cordiality in proper degree, and imparted to convention deliberation an inspirational opening key.

President William Green was at his best in making response in convention behalf. He bearded antagonistic lions in

(Continued on Page Fourteen)

## JOSE ITURBI

By CECIL JOHNS

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

Born in Valencia, Spain, on November 23, 1895, Jose Iturbi began piano lessons at the age of five. At seven he assumed the task of supporting the entire household—parents and three brothers and sisters—by playing the piano in a moving picture house orchestra. Besides, as the months went by, he acquired a collection of pupils at least thrice his age, and became soloist in a cafe. He considers himself, if a prodigy at all, a prodigy for work, and we wonder if this is not after all the definition of genius.

Such enterprise would imply the constitution of an ox and the energy of a dynamo, and these are indeed two of the mature Iturbi's outstanding characteristics. They explain how, unlike most conductors who find wielding the little stick sufficient answer to all their musical aspirations, this pianist-composer-conductor pursues three callings with a zealot's whole-souled intensity. His concerts, as conductor and pianist, at which he often plays compositions of his own, number annually around 200. In the Basque of his forefathers, "Iturbi" means "two fountains". The life of this triple-gauged genius has made it signify three.

In about his twelfth year Iturbi's Marathon of playing, teaching and learning—for he was meanwhile studying piano—was brought temporarily to an end by the insistence of a friendly journalist who called the boy's case to the attention of the citizens of Valencia and was instrumental in their subscribing to a purse of 1,400 pesetas to send him to Paris. Iturbi, having turned over the money to his family as a consolatory gift, arrived in Paris with one franc in his pocket and spent the first two nights on park benches. When he turned up at the Conservatoire his letter of introduction was not to be found, but his tearful entreaties earned him an audition and a special scholarship. At seventeen, after years of gruelling work, booking himself sometimes for three or four engagements a night to obtain money for his board, music and piano, he was graduated with highest honors.

### Fame's Fickle Finger

Success first beckoned Iturbi when, employed as pianist at Hotel Bauer-au-Lac in Zurich, the director of the Geneva Conservatory heard him and asked him to head the piano department of that school. He stayed there four years before entering the concert field. Once he had ventured therein, however, fame was his, first in Europe, and then in the United States where he made his debut on October 11, 1929, before an audience in Philadelphia's Academy of Music, holding it spellbound through sheer musicianship.

Iturbi's career as a conductor began no further back than May, 1933, when he accepted an invitation to give two piano concerts in Mexico City, stayed to play fifteen recitals in three weeks and, since the citizenry still would not let him go, conducted twenty-nine concerts with an orchestra that, beginning with forty pieces, swelled to 110 for the final program. Since then he has become a familiar figure on the podiums of the Philadelphia Orchestra, the Stadium Concerts in New York and the Summer Symphony series in Hollywood Bowl. As permanent conductor of the Rochester Philharmonic, which post he assumed in 1935, he has profited by the valuable experience of being sole conductor of a major orchestra and has developed even further his interpretative abilities. Partly through the magic of his name, the orchestra enjoys two regular annual tours.

This success on the podium—spectacular as it was—was by no means one of chance. It was rigorously prepared for with unsparring effort and no little Spanish shrewdness. Memorization of the symphonies in itself proved no task to Iturbi, for in his years as piano soloist he found he had unconsciously mastered most of the orchestral scores. However,

(Continued on Page Ten)

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Vol. XLII No. 5



**CHARTERS CANCELLED**

283—Huntingdon, Pennsylvania.  
611—Emporia, Kansas.

**CONDITIONAL MEMBERSHIP ISSUED**

- 1703—Joseph Halemanu (Joseph Bird).
- 1704—Banjo Bernie Roberson.
- 1705—Ben Tangini (renewal).
- 1706—Albert Ashley.
- 1707—John F. Beckom (Johnny Beckom).
- 1708—William Lee Davis.
- 1709—Phillip Irvin Howell.
- 1710—Thaddeus Jenkins (Jabbo).
- 1711—William H. Lyles.
- 1712—James Shine (Jimmy Shine).
- 1713—Grady Thomas.
- 1714—Thomas Williams.
- 1715—Edna Davis Roberson (Rookie Davis).
- 1716—Raymond Foster.
- 1717—Henry Manning.
- 1718—K. S. Omer, Jr.
- 1719—Everette Starks.
- 1720—Jesse H. Steele.
- 1721—Edith Rogers Dahl (renewal).
- 1722—Dorothy Clark (renewal).

**DEFAULTERS**

George Leingang, Sacramento, Calif., is in default of payment in the sum of \$100.00 due members of the A. F. of M.

Henry Johnson, New London, Conn., is in default of payment in the sum of \$55.00 due members of the A. F. of M.

James McNichols, Pocatello, Idaho, and Ogen, Utah, is in default of payment in the sum of \$138.67 due members of the A. F. of M.

Al Green, operator, Club Almack, Alexandria, La., and Roof Garden, Leesville, La., is in default of payment in the sum of \$1,590.50 due members of the A. F. of M.

George Mouzon and Younger Citizens Coordinating Committee, Boston, Mass., are in default of payment in the sum of \$875.00 due members of the A. F. of M.

Bert Kay, owner, "The Barn", Newport News, Va., is in default of payment in the sum of \$990.00 due members of the A. F. of M.

W. H. Clark, Suffolk, Va., is in default of payment in the sum of \$125.00 due members of the A. F. of M.

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- Nashville, Tenn., Local 257—Charles F. Davis.
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**Statement of the Ownership, Management, Circulation, Etc., Required by the Acts of Congress of August 24, 1912, and March 3, 1933.**

Of International Musician, published monthly at 39 Division Street, Newark 2, N. J., for October 1, 1943.

State of New Jersey, County of Essex, ss.

Before me, a notary public in and for the State and County aforesaid, personally appeared Leo Cluesmann, who, having been duly sworn according to law, deposes and says that he is the editor of the International Musician, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Leo Cluesmann, Newark 2, N. J.  
Editor: Leo Cluesmann, Newark 2, N. J.  
Managing Editor: None.  
Business Managers: None.

2. That the owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) American Federation of Musicians, James C. Petrillo, president, 570 Lexington Avenue, New York 22, N. Y.; C. L. Bagley, vice-president, 408 South Spring St., Los Angeles 13, Calif.; Leo Cluesmann, secretary, 39 Division St., Newark 2, N. J.; Thomas F. Gamble, treasurer, Box B, Astor Station, Boston 23, Mass.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner; and that affiant has no reason to believe that any other person, association, or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

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# Symphony Orchestras

**A** MILLION plants all over the United States, turning out tanks and aeroplanes and ammunition, have paced the public mind to the rhythm production, made it think in terms of output. For instance, there is a tendency to judge a person or organization by the number of completed articles he or it can turn out in a day. This "quota" conception is not so antithetical to the artistic outlook as at first might be imagined. A symphony orchestra that lets itself get misty as to objectives—just "plays along" with no definite goal in view—is an orchestra doomed to extinction. It takes definite chores, progress through measured stages, projects worked out and brought to fruition, to bring an orchestra on its way. Not a single great conductor but recognizes this fact, and, if he does not state in so many words just what the objective is, still has it written indelibly in his own private collection of resolves. Indeed some leaders have it "down in black and white". Artur Rodzinski "desires to encourage composers and to discover interesting American works", and he has worked out an excellent plan for doing so: Serge Koussevitzky accentuates the importance of creative program-building; Erich Leinsdorf, of the Cleveland Orchestra, makes up the complete programs to be given for the whole season beforehand, in order to make the public aware of exactly what is in store for it. But perhaps the clearest statement of purpose comes from Karl Krueger, musical director of the Detroit Symphony Orchestra, who tells us in the orchestra's prospectus, "Like any great plant in Detroit, our orchestra will create actual products. The output of the Detroit Symphony Orchestra in 1943-44 will be Morale, Courage, Inspiration, Relaxation, Civic Unity, Tolerance—and Victory".

## Philadelphia

**T**HE all-English program of the Philadelphia Orchestra on October 23rd, conducted by Eugene Ormandy, received, through the auspices of the Office of War Information, shortwave broadcasts around the world. During the same week the first of five "Concerts for Youth" were given, ushering in the tenth anniversary season of this institution. The audiences for these concerts are limited to those from thirteen to twenty-five years of age, and there is a squad of "bouncers" whose duty it is to exclude from the concerts any adult who is not accompanied by at least ten or more young people.

## Pittsburgh

**T**HE Pittsburgh Symphony Orchestra, under Fritz Reiner, opened its 20-week season with a pair of concerts on November 12th and on Sunday afternoon, November 14th.

## Washington

**A**T least nine major works will be heard for the first time in Washington this season, three of which, Carpenter's Dance Suite, Creston's "Chant 1942" and Robert Wilkes' Tolentine Overture, will be played for the first time anywhere.

American works to be given their first Washington hearing this season are Symphony No. 1 by Robert Ward, now a warrant officer in the Army; "Overture on a Dutch Nursery Song", by Henry A. Brinsma, native of Paterson, New Jersey; "Riders to the Sea" by Henry Gilver and "The Bright Land" by Harold Triggs.

## Baltimore

**T**HE new Baltimore Symphony Orchestra, under Reginald Stewart, has scheduled thirty concerts for the coming season, an increase of four over last year. The opening program was given November 7th. Some of the works to be presented by Reginald Stewart, conductor of the orchestra, are Stravinsky's Symphony in C, Mahler's First Symphony, and, in premiere production, Franz Borschtein's "The Earth Sings", and Louis Cheslock's "David Suite".

## Miami

**T**HE opening concert of the Miami Symphony Orchestra, under the direction of Dr. Modeste Alloo, was given on November 14th. Nathan Milstein was soloist. At the concerts of December 12th, January 16th, February 13th and March 12th, the soloists will be, respectively, Dusolina Giannini, Raya Garbousova, Efrem Zimbalist, and Alexander Borovsky.

## Boston

**I**N his twentieth year as conductor of the Boston Symphony Orchestra, Serge Koussevitzky is performing this season three newly completed symphonies by American composers: Samuel Barber's Second Symphony; Roy Harris's Fifth

Symphony and William Schuman's Fifth Symphony for Strings.

Igor Stravinsky will conduct one pair of concerts as guest. His program will include a new "Ode" recently completed. Other guest conductors will be Vladimir Golschmann and Andre Kostelanetz. Richard Burgin, concert master of the orchestra, will direct two pairs of concerts. Soloists will be Lily Pons, Rudolf Serkin, Alexander Brailowsky, Vladimir Horowitz, Joseph Szigeti and Gregor Piatigorsky.

Mozart's "Eine Kleine Nachtmusik" and Beethoven's Symphony No. 6 were a combination worth remembering on the programs of October 23rd, one of the drawing room, one of the rolling fields, but both of complete designs for living. On October 30th works of Piston, Barber and Khatchaturian made up an evening of modern overtones.

## New York Philharmonic

**T**HE 102nd season of the New York Philharmonic opened October 7th with its new musical director, Artur Rodzinski, on the podium conducting a program of

works of Beethoven, Brahms, Elgar and Ravel. The Polish Ambassador, Jan Clechanowski, and his wife came from Washington to attend the concert and honor Dr. Rodzinski, who is a Polish-born American citizen. The Polish consul-general, Sylvio Strakacz, was also present.

An important novelty was introduced on October 14th in the Violin Concerto of Bela Bartok, played by Tossy Spivakovsky, concert master of the Cleveland Sym-



JOSEPH SCHUSTER

phony Orchestra, as though he and Bartok (who incidentally was present) had become the work's composite writer, each phrase their joint creation. The persistent public appeal for Tchaikovsky was illustrated again in the concert on October 21st in a program devoted to works of that master.

At the concerts of November 11th and 12th, Joseph Schuster played Strauss' "Don Quixote" with Bruno Walter con-

ducting. Mr. Schuster, who has been first cellist of the New York Philharmonic-Symphony Orchestra since 1936, will, after the present season, relinquish that post in order to devote his entire time to a solo career.

During this season, Artur Rodzinski, true to his word, is conducting reading rehearsals to test new or locally unknown music, this both as an encouragement to our composers who have so little opportunity to hear their completed symphonic works and as a means of refreshing the orchestra's repertory with interesting new material.

Also Dr. Rodzinski will introduce a series of new works dedicated to this war, composed by Nicolai Berezowsky, John Alden Carpenter, Henry Cowell, Norman Dello Joio, Howard Hanson, Roy Harris, Bernard Herrmann, Charles Ives, Werner Josten, Darius Milhaud, Bohuslav Martinu, Douglas Moore, Walter Piston, Quincy Porter, Bernard Rogers, Roger Sessions and William Grant Still. The themes range all the way from the tragedy of the "Memorial to Lidice", by Bohuslav Martinu, Czech composer, to the humorous march, "Soldiers on the Town" by the Russian-American, Nicolai Berezowsky.

At the concert of October 17th Bernard Rogers' "Invasion" was given, the first in this series of seventeen war compositions. Limited, as indeed are all the others, to a five-minute span, this composition yet aroused a sequence of emotions, all on the stirring side, and managed to convey a sense of fruition. The work was knowingly scored.

## Brooklyn

**T**HE Boston Symphony Orchestra under Serge Koussevitzky will give five concerts in the Brooklyn Academy of Music, as a part of the series presented by the Brooklyn Institute of Arts and Sciences.

## Newark

**T**HE National Symphony Orchestra, with Hans Kindler conducting, and Maurice Eisenberg, cellist, as soloist, will constitute the second of a series of concerts to



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*Roy Maier*

be given by the Griffith Music Foundation on November 30th.

**Rochester**

IN its annual "Symposium of American Orchestral Music" the Eastman-Rochester Symphony Orchestra under the direction of Howard Hanson played, from October 25th to 28th, works by David Diamond, Scribner Cobb, Elie Siegmeister, Robert Delaney, Walter Wynn Work, William Klenz, Gall Kubik, John Vincent, Harold Brown, Robert Marvel, Richard Nolen, H. Merrills Lewis and Herbert Inch.

**Syracuse**

THE Syracuse University Symphony Orchestra began its series of concerts on October 6th in Crouse College Auditorium. Andre Polah conducting. The orchestra was augmented by twenty-five professional musicians from Local 78, with a well-known soloist for each concert. A total of at least six concerts is planned for this season.

**Detroit**

THE opening concert of the Detroit Symphony Orchestra season on October 21st was dedicated by the conductor, Karl Krueger, to the memory of Ossip Gabrilowitsch, who directed the orchestra for many years.

With the aim of making the orchestra a dynamic unit of the community, in its patriotic and social aspects, director Krueger considers it his duty, besides drilling an ensemble of outstanding virtuosi and creating a performing entity comparable to any great contemporary symphony orchestra, to blaze new pathways to musical understanding and set new standards of appreciation. Special events will be arranged in war plants, in the public schools, and at rallies and public functions elsewhere. Another series of concerts will be arranged especially for members of the Armed Forces in nearby camps.

**Youngstown, Ohio**

THE season's first concert by the Youngstown Symphony Orchestra, Michael Ficocelli, conductor, was given October 21st. Margaret Speaks and Conrad Thibault were guest artists. The concert of November 13th presented Joseph Szigeti as violin soloist.

**Cleveland**

AN all-Wagner program was the first November offering by the Cleveland Orchestra directed by Erich Leinsdorf. Helen Traubel was soloist.

Rudolph Ringwall will conduct the program of November 18th and 20th when D'Indy's Symphony No. 2 in B-flat major will be given, as well as Prokofiev's "Peter and the Wolf", with Mrs. Charles Strong as narrator.

**Cincinnati**

AT its full strength of ninety players, the Cincinnati Symphony Orchestra will give first local performance this season to the following American works: new symphonies of Paul Creston, Jerome Moross and John Haussermann, two American symphonettes by Morton Gould, the interludes from Roy Harris' "Folk Song Symphony", Walter Piston's "Incredible Flutist", Bennett's arrangement of "Porgy and Bess", the second "Essay for Orchestra" by Barber, and Ulric Cole's new Concerto for Piano.

**Indianapolis**

THE opening concerts, November 6th and 7th, of the Indianapolis season presented the world premiere of Gardner Read's "First Overture", written and dedicated to Dr. Sevitzyk and his orchestra. Alexander Kipnis will be bass-baritone soloist at the second pair of concerts, November 20th and 21st.

Out-of-town concerts in November include one at Camp Atterbury (Indiana), November 14th and one in Crawfordsville, Indiana, November 22nd as the first of a series sponsored by the American Federation of Musicians.

**St. Louis**

THE St. Louis Symphony Orchestra, under Vladimir Golschmann, opened its season with a pair of concerts November 6th and 7th, when Joseph Szigeti, violinist, was soloist. Incidentally a woman will set the pitch for the St. Louis Symphony Orchestra this season. Lois Wann has been engaged as first oboist, the only woman in any major orchestra to hold that important position.

**Chicago**

AS a special feature of the Chicago Symphony Orchestra season cycles devoted to works by Beethoven, Brahms, Tchaikovsky and Richard Strauss will be presented alternately by Désiré Defauw, the orchestra's new musical director and conductor, and Hans Lange, assistant conductor. Mr. Lange will also lead a Mozart cycle including five piano concertos.

Three concerts will be given this season by the Business Men's Orchestra Novem-

ber 16th, January 18th and April 18th. Soloists at the two latter will be Percy Grainger and Robert Quick.

Eleven new players will be in the ranks of the orchestra this season. For the first time in its history, a woman, Helen Hesse, has been accepted in the first violin section. Another woman, June Panduro, has been engaged as English horn player.

**Minneapolis**

THE Minneapolis Symphony Orchestra, under Dimitri Mitropoulos, launched its regular subscription concerts on November 5th. On November 12th Yehudi Menuhin played Bela Bartok's Violin Concerto with the orchestra, the first time it has been included in his repertoire.

**Kansas City**

EFREM KURTZ, Russian-American conductor, has accepted an offer to conduct the Kansas City Philharmonic Orchestra for the current season.

**San Francisco**

THE San Francisco Symphony Orchestra, under Pierre Monteux, will open its season November 19th in the home city. It will present eight Friday afternoon concerts and twelve Saturday night concerts in its regular subscription series. Four "Pop" concerts, four young people's concerts, and eleven municipal concerts, presented by the Art Commission of San Francisco, will also be included in the schedule.

**Seattle**

ON October 10th Betty Martin, young American soprano, appeared with the Seattle Symphony Orchestra as soloist, singing arias from Mozart's operas. Marjorie Lawrence, Metropolitan opera singer, came for two performances on

October 31st and November 1st. Betty Humby-Beecham was pianist at the Sunday matinee concert November 7th. These are but a few examples of the high quality of the artists in this third season of Sir Thomas Beecham's conductorship.

**Los Angeles**

UNDER the baton of Alfred Wallenstein, newly appointed conductor of the Los Angeles Philharmonic Orchestra, the symphony season in that city, to open November 18th, promises to be brilliant. Soloists scheduled for appearance with the orchestra are Albert Spalding (December 2nd), Yehudi Menuhin (January 6th), Rudolph Serkin (February 10th), Robert Casadesu (March 9th), Jan Peerce (March 23rd), and Lotte Lehmann (April 13th).

**Toronto**

ANDRE KOSTELANETZ presented the world premiere of Paul Creston's new work, "Frontiers", when he appeared as guest conductor of the Toronto Symphony Orchestra in that city October 7th.

**Montreal**

THE tenth anniversary season of the Concerts Symphoniques de Montreal opened October 26th, with Bruno Walter on the podium. This, by the way, is Mr. Walter's fiftieth year of conducting. He was only seventeen when, in the early fall of 1893, he was appointed conductor of the Cologne Opera. Every season since, he has been conductor of one or another of the most important operatic and orchestral organizations of the world, reaping exceptional honors and triumphs.

**News Nuggets**

Victor Kolar, former conductor of the Detroit Symphony Orchestra, has been ap-

pointed conductor of the orchestra of the Artur Jordan Conservatory of Music, Indianapolis, Indiana.

Dimitri Shostakovich gave a piano rendition of his newly completed Eighth Symphony in Moscow recently before an audience of Soviet composers and orchestra conductors. The symphony will receive its premiere performance at the opening of the December Festival of Soviet Music under the baton of the Leningrad conductor, Eugene Mravinsky. "The new composition", Mr. Shostakovich was quoted as saying, "expresses the thoughts and reflections caused by the joy which the whole Soviet people feels upon receiving news of the successes scored by the Red Army."

One concert will be given this year by the Worcester (Massachusetts) Music Festival Concerts. It will be known as the Albert Stoessel Memorial Concert. "Our association was stunned", wrote Hamilton B. Ward, president of the Worcester County Musical Association, "by the untimely death of our conductor, Albert Stoessel, who, through eighteen consecutive years, had created a place in the hearts of Worcester people, the importance and size of which neither he nor they realized."

Nicolai Malko, now at the head of the Chicago Woman's Symphony and of the Grand Rapids Symphony, has recently returned from Mexico City, where he conducted the Mexican Philharmonic Orchestra.

The soldiers' symphony orchestra at Camp Lee, Virginia, needs scores. Will major orchestras lend music to these "responsible musicians", many of whom were members of the big orchestras before entering the Army?

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## Top-Flight Bands

**B**ECAUSE a large number of musicians have been released from the service lately for medical and age reasons, bands are acquiring greater stability and cohesion, and performance standards have thereby risen considerably. Winter dates are being lined up with every evidence of old-time ability and audience-appeal.

### Manhattan Medley

**COUNT BASIE** will continue as maestro of swingers at Lincoln Hotel until January 1st.



COUNT BASIE

**BOBBY SHERWOOD** will finish his current stay at the Park Central Hotel on December 3rd.

**GLEN GRAY** will hold forth at the Strand Theatre from November 25th through December 29th.

**GEORGIE AULD** had the week ending November 4th at the Apollo Theatre.

**HAL LANSBERRY** is currently filling the bill at Billy Rose's Diamond Horseshoe.

**JAN GARBER** will open November 16th at Roseland Ballroom for a four-week date.

**BOB STRONG** will follow the Garber crew at the Roseland Ballroom on December 14th, making his Eastern debut.

**AL POSTAL**, at this writing, is doing a stint at the Rialto Ballroom.

### Bean town Bands

**BILL BARDO** will finish a three-week stay at the Tic Toc Club on November 27th.

**CLYDE LUCAS** had the week ending November 3rd at the Boston Theatre.

### Atlantic Antics

**WOODY HERMAN** will have a date at Frank Dalley's Terrace Room, Newark, opening January 7th.

**BOB ALLEN** will spend November 26th through December 9th at the Terrace Room.

**JOE SANDERS** will complete his four-week stay at the Chanticleer, Baltimore, on November 26th.

**DUKE ELLINGTON'S** concert dates have given him new importance in the music world today. On December 6th he will have an engagement at Uline's Arena, Washington, D. C.; December 11th, his second Carnegie Hall concert; December 12th, Symphony Hall, Boston, and December 16th, a repeat concert at the Academy of Music, Philadelphia.

### Miami Maestros

**HAL MCINTYRE** will fill the bill at Flagler Gardens Restaurant until December 12th.

**JOE VENUTI** had a three-week ending November 15th at the Frolics Club.

**SONNY DUNHAM** will finish his current date at the Frolics Club on December 6th.

### Buckeye Bands

**JERRY WALD** will sandwich in a three-day stay, November 23rd through 25th, at the Palace Theatre, Columbus, before opening November 26th at the Palace Theatre, Cleveland, for a week.

**GRACIE BARRIE** will tee off in mid-November with a round of theatre dates at the Palace Theatre, Columbus; the Circle Theatre, Indianapolis, and the Palace Theatre, Akron.

**STAN KENTON** will do a stint the week ending December 2nd at the Palace Theatre, Cleveland.

### Southward Swing

**AL DONAHUE** spent November 4th through 6th at Brooklay Field, Mobile, Alabama.

**SWEETHEARTS OF RHYTHM**, during their recent tour of the South, took time off to entertain Uncle Sam's fighting men at Camp Claiborne, Louisiana; Camp McCain, Alabama, and Camp Tyson, Tennessee.

**DEL COURTNEY** finished his Tune-town Ballroom, St. Louis, date on November 15th.

**CHUCK FOSTER** filled the bill at the Casa Loma Ballroom, St. Louis, for the two weeks ending November 4th.

**BUDDY FRANKLIN** will open December 31st at the Chase Hotel, St. Louis, for five weeks.

**MITCH AYRES** will have the week ending December 1st at the Majestic Theatre, Dallas.

**WILLIAM NAPPI**, currently playing at the Pickwick, Birmingham, Alabama, recently received a three months' extension of his date there.

### Chicago Chit-Chat

**CHARLIE SPIVAK** will finish his current stay at the Sherman Hotel on December 3rd, and in February he will follow the Dorsey crew at the Terrace Room, Newark, New Jersey. He recently welcomed back to the fold vocalist Irene Day, who, before her retirement, was one of the outstanding singers of the country.

**JOHNNY LONG** will take over on December 3rd at the Sherman Hotel for a four-week stay.

**JIMMIE LUNCEFORD** had the week ending November 1st at the Regal Theatre.

**JAY McSHANN** spent the week of November 11th at the Regal Theatre.

### Westward Windings

**INA RAY HUTTON** checked in November 11th for a week at the Grand, Evansville, Illinois.

**EARL HINES** had the week ending November 3rd at the Paradise Theatre, Detroit, and the week ending November 12th at the Book-Cadillac Hotel, in the same city.

**JIMMY DORSEY** will have the week ending December 3rd at the Orpheum Theatre, Omaha. He has signed on the dotted line for at least three and possibly more weeks at the Terrace Room, Newark, New Jersey, opening February 3rd.

**BENNY CARTER** will have a string of one-nighters November 18th through 30th in Denver, Colorado; San Antonio, Galveston, Beaumont, Houston and Port Arthur, Texas, and Lake Charles, New

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California Capers

BOB CHESTER finished a two-weeker at the Trianon Ballroom, Los Angeles, on November 11th.

FREDDIE FISHER will hold forth until January 11th at the Blue Heaven Club, Los Angeles.

SNOOKUM RUSSELL, at this writing, is playing his first West Coast date at the Plantation Club, Los Angeles.

It's Getting About That—

BENNY GOODMAN has been elected to the faculty of the Juilliard School of Music. He will conduct classes in discussion and criticism of the interrelationship of swing and standard music, with the accent on the clarinet, whenever his engagements in the metropolitan district permit. Incidentally, the success of his recent service camp tour for USO-Camp Shows prompted him to ask for overseas dates as soon as his band completes its three-month run at the New Yorker Hotel.

TOMMY RYAN, former vocalist with

Sammy Kaye's orchestra, has taken over Blue Barron's orchestra, which was leaderless when Barron went into the Army October 19th. The outfit is billed as "Music of Yesterday and Today, Styled Blue Barron Way, Under Direction of Tommy Ryan".

BEN BERNIE

Ben Bernie, the "Old Maestro", who rose from an East Side violin teacher to one of the nation's top stage, screen and radio entertainers, died on October 20th from a lung infection with cardiac complications. He was fifty-two years old.

Mr. Bernie, a member of Local 802, New York City, was the drawling and Cockney-accented hero of an American success story of a real trouper. Born on the lower East Side, he was one of eleven children of a blacksmith, whose family name was Anzelevitz. Money was very scarce, but, at a great sacrifice, enough was put aside for young Ben to have violin lessons from a neighborhood teacher, with the result that, at the age of fifteen, he gave a concert in Carnegie Hall. In 1908, after at-

tending Cooper Union for three years, he drifted into vaudeville, then, for the next few years, toured the country as an ad-libbing violinist, developing the bantering style which later made him famous.

When he returned to New York, he and Phil Baker formed the team of Bernie and Baker, which lasted until the outbreak of the war, when Baker joined the Navy, and Bernie, as he would often explain it, served the Intelligence Division by watching German acrobats on the Orpheum circuit, where he was back as a single act.

During the jazz-craze after the war, he formed his orchestra, opening at the Roosevelt Grill in 1922. His informal style and wry remarks made him an instant success, and led to a tour of this country and Europe. When he returned to America, his finances at a low ebb, he scraped enough money together to get to Hollywood, where, playing at the Montmartre Cafe, he was spotted by Maurice Chevalier, who offered him the entertainer's spot on a vaudeville show he was organizing, a venture which proved a great success, and brought about his first sponsored radio program. He had been

on the air almost continually since that time, had appeared in musical comedies and motion pictures, and, before his last illness, had played frequent engagements at Army camps, never losing the popularity which his engaging smile and fun-loving spirit gained him. The band world suffers a major loss in the passing of this great leader and pioneer in the field of screen and radio entertainment.



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# Grand Opera

**N**O doubt in tribute to the Russians for the heroic stand they are making against the Nazi onslaught, the Metropolitan's opening performance of its sixtieth season on November 22nd will be Moussorgsky's "Boris Godunoff". Ezio Pinza, who this year marks his eighteenth season as a principal basso with the Metropolitan, will sing the title role, and George Szell will conduct.

The company's Diamond Jubilee season promises to be an active one, for nine revivals, with a possible tenth, are scheduled; seven new singers and one new conductor have been engaged; eleven members have been added to the chorus and several new players have joined the orchestra. The season will continue for twenty weeks, with eighteen more performances than were offered last year, but last season's innovation of reduced subscription prices will remain unchanged.

Revivals will be Verdi's "Falstaff", last heard during the season of 1938-39, and the same composer's "Ballo in Maschera" and "Rigoletto". The latter two have been off the boards for but one season. Bellini's "Norma", last presented during the season of 1937-38, and Puccini's



EZIO PINZA as "Boris Godunoff"

"Gianni Schicci", also heard during that season in an English version, will be given in its Italian form. Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci", absent from last year's subscription series but given during the post-season, will be restored to the subscription series. Offenbach's "Tales of Hoffmann", which has not been presented in six years, and Thomas's "Mignon", missing for three years, complete the list of revivals. There is a possibility that Debussy's "Pelleas et Melisande" will be added.

### Podium Pointers

**D**UE to the Metropolitan's loss of Erich Leinsdorf, now conductor of the Cleveland Orchestra, and the addition of Kurt Adler, there will be a reshuffling of conductors and their assignments. Bruno Walter, famous for his Mozart conducting, will add "Tristan und Isolde" and "Ballo in Maschera" to his repertoire, and Sir Thomas Beecham will conduct his own new English version of the revival of "Falstaff". The unabridged Wagner "Ring" will be presented under the baton of George Szell. Cesare Sodero will take over several new assignments, and, by special arrangement with the Cleveland organization, Mr. Leinsdorf will conduct "Parsifal" again during Holy Week.

Kurt Adler, the new conductor, is a native of Czechoslovakia and has been a resident of the United States since 1938. He began his career as an assistant conductor in the Berlin Staatsoper, and later was conductor of the Prague German Opera Theatre and the first conductor of the Stalingrad (U.S.S.R.) Philharmonic Orchestra. During his residence in this country he has made three transcontinental tours as a pianist.

### Roster of Newcomers

**A**LL but one of the seven new singers engaged by the Metropolitan are Americans, the exception being Martial Singher, French baritone. The others are Thelma Altman, mezzo-soprano, from Buffalo, New York; Christina Carroll, soprano with the San Francisco Opera Company for two seasons; Christine Johnson, contralto, and native of Hopkinsville, Kentucky; eighteen-year-old Patrice Munsel, Spokane, Washington, coloratura; John Baker, baritone from Pasadena, California.

New Jersey, and Donald Dame, tenor, who is a native of Titusville, Pennsylvania, but came to New York by way of Cleveland.

### San Carlo in New York

**P**RECEDING its thirty-second annual transcontinental tour with an eighteen-day season in New York, the San Carlo Opera Company, under Fortune Gallo's direction, and with conductors George Schick and Emerson Buckley, opened on October 7th at the Broadway Theatre with a production of Puccini's "La Bohème" starring Dorothy Kirsten and Mario Berini.

### Tchaikovsky Tee-Off

**T**CHAIKOVSKY'S "Eugene Onegin", presented October 20th, was the initial offering of the Russian Opera Company's second season. Michel Kachouk is director of the company and Eugene Plotnikoff, conductor.

### Star Season

**T**HE Star Opera Company of New York opened its season on October 7th at the Manhattan Odd Fellows' Temple with a performance of "Il Trovatore", followed on October 14th with "Lucia di Lammermoor".

### Brooklyn Bonanza

**A**LFREDO SALMAGGI is continuing his series of week-end popular opera at the Brooklyn Academy of Music.

### Hudson Headlines

**"CARMEN"**, presented on October 13th with Carolina Segre in the title role and Armand Tokatyan as Don José, opened the 1943-44 season of the Hudson Grand Opera Association of Union City, New Jersey. Thomas Philipp Martin is the conductor.

### Philadelphia's Sixth Season

**T**HE sixth season of the Philadelphia Opera Company was opened on October 18th in Hartford, Connecticut. Under the musical leadership of Sylvan Levin, the company will fill more than one hundred tour dates in many cities of the United States and Canada in addition to its fourteen home-city performances.

### Capitol-City Company

**T**HE first offerings of the newly-organized Washington Grand Opera Association, "Cavalleria Rusticana" and "Pagliacci", will be presented on December 8th in Washington, D. C. Later in the season "La Traviata" and "La Bohème" will be given. William Webster, resident tenor, is handling the managerial duties.

### Cincinnati Opera Resume

**O**NE of the outstanding musical undertakings of the country is the season of grand opera presented in Cincinnati each year from late June through mid-August. This summer, its twenty-third season and tenth under the guidance of Oscar Hild, President of Local 1, Cincinnati, thirty-six performances were presented to informal audiences in the 4,000-seat theatre.

Many of the top names among singers took part in productions during the season. Outstanding artistic successes were "Tosca" with Stella Roman, Armand Tokatyan, Lawrence Tibbett and Salvatore Baccaloni; "Trovatore" with Zinka Milanov, Kerstin Thorborg, Kurt Baum, Richard Bonelli and Nicola Moscona, and "Traviata" with Bidu Sayao, Alexander Sved and Franco Perulli. Most popular of the repertoire of seventeen operas, drawing standing room for both of its performances, was a revival of "Martha" in English, starring Josephine Antoine and Eugene Conley.

Despite numerous nights of threatening and rainy weather, the Cincinnati Opera season was again self-supporting, an accomplishment deserving of great praise.



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(Continued from Page One)

main in business, if you know what I mean:

"To RCA Victor Recording Artists:

"It had been hoped that before this time we would have been able to settle the differences with the American Federation of Musicians, but the Union has remained adamant in demands which we cannot accept.

"The RCA Victor Division of the Radio Corporation of America has for a long time been a party to negotiations with the American Federation of Musicians in an endeavor to end the strike which started on August 1, 1942. We have not yet been able to reach a satisfactory solution. Therefore, in order to avoid further delay, we are presenting our case to the appointed panel of the War Labor Board, at formal hearings that will start Wednesday, November 3rd.

"From the very beginning it has been RCA Victor's position that we are willing to negotiate an agreement which has to do with the welfare of the performing musicians employed by the company to make records. The Union states that they have no dissatisfaction with either wages or working conditions which prevailed at the time of the strike.

"However, the Union has demanded that we pay money directly to them for the benefit of unemployed musicians. We are unwilling to pay money either direct to a union or to persons not employed by us and who never have been employed by us. That is the principal point at issue, so far as we are concerned, that is holding up a settlement of the controversy.

"What complicates the situation seriously is that one record company, which was in full accord with RCA Victor and the other record companies on this important principle, dating back to the earliest conferences with the Union, has seen fit to abandon this principle, and has signed a contract which contains other provisions unacceptable to us.

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"J. W. MURRAY, General Manager,  
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The following four transcription companies have settled with the American Federation of Musicians since the signing of the Decca-World contract:

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Associated Music Publishers, Inc.  
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This contract will be found on page 16.

The transcription companies had the Federation before a panel of the War Labor Board in New York City for approximately six weeks. These companies manufacture transcriptions only and do not make phonograph records. While this contract differs somewhat from the Decca-World contract, the amount of money and the method of payment are identical.

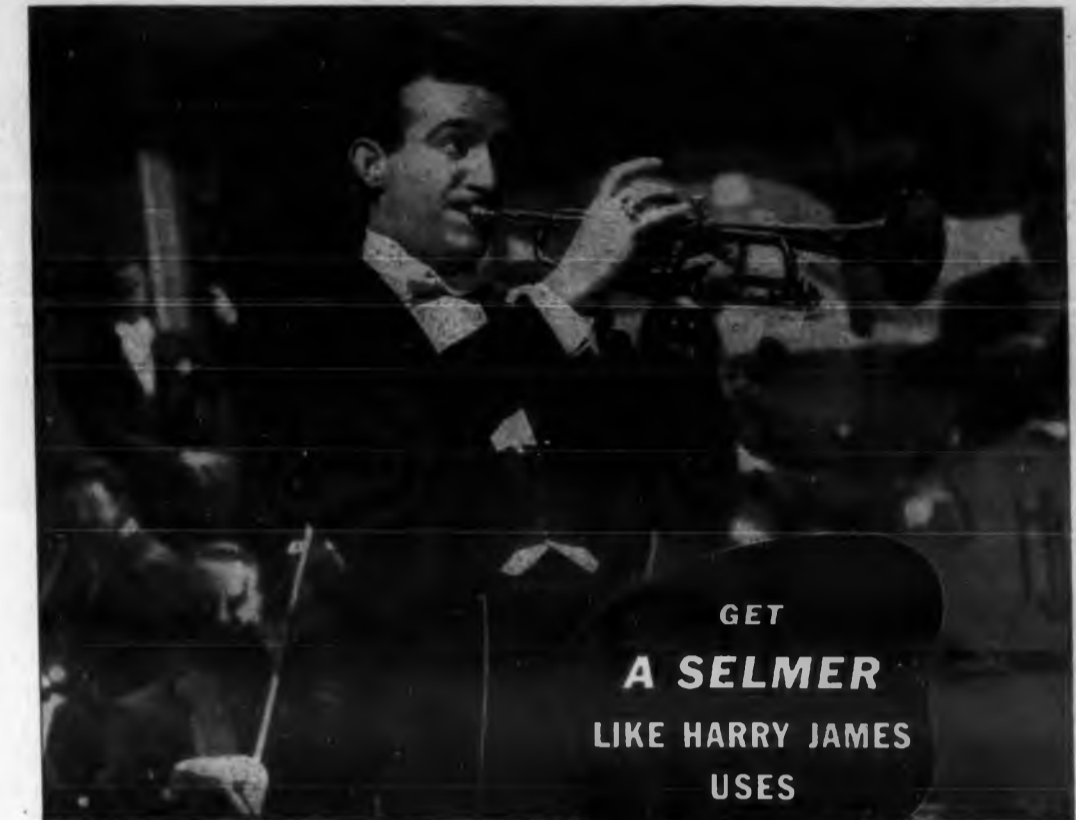
I mention the above four companies and keep them separate from the companies which signed the Decca-World contract because these companies insisted that the War Labor Board take jurisdiction in this controversy, whereas the other companies settled without asking the War Labor Board's help in the matter.

While I am writing this report we are again appearing before the panel of the War Labor Board, this time because RCA Victor Recording Company and Columbia Recording Company have requested this.

Keep in mind that even though twenty-five transcription and recording companies have mutually agreed to a contract with the American Federation of Musicians, the contract still must be approved by the War Labor Board.

For the information of those members who have never had to deal with a Labor Board, I will explain the status of the panel of the War Labor Board.

In our case seven transcription companies, namely  
Associated Music Publishers, Inc.  
Empire Broadcasting Corp.



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Lang-Worth Feature Programs, Inc.  
C. P. MacGregor  
National Broadcasting Co.,  
Radio Recording Division  
Standard Radio  
World Broadcasting System

petitioned the War Labor Board to take jurisdiction in the canned music fight. Later, World Broadcasting System and Empire Broadcasting Corporation withdrew and signed contracts with the Federation. As stated above, four other companies later signed, leaving the National Broadcasting Company, the only transcription company of the original seven, still unsigned. But before these contracts were signed, the War Labor Board summoned the American Federation of Musicians to Washington. These transcription companies argued that the Board should take jurisdiction in our case and we argued that the Board had no right to take jurisdiction. However, the Board took jurisdiction.

Then, the War Labor Board appointed a panel of three men to take evidence in our case. This panel is composed of one labor representative, one public representative and one industry representative.

After all evidence and facts in the case are taken, then this is sent on to the War Labor Board in Washington for final action. The panel has a right to make recommendations to the War Labor Board, which recommendations in most cases are accepted. On the other hand, the Board does not have to do this, but may read the evidence and render its decision accordingly, that is, it will either approve or disapprove the contract, add conditions to it, or may even go so far as to throw out the entire contract, which has been mutually agreed upon, and write its own contract and ask both parties to agree to same. If the parties do not agree, the Board would have the right to order the men back to work without a contract, which would mean we would be no better off than we were before we started this fight.

Up to this writing we have not had a decision on our contract from the War Labor Board. The big argument presented to the panel by the transcription companies was a request to send our men back to work without a contract pending negotiations. This the panel refused to do. However, it is my understanding that when the parties mutually agree on a contract as we have, nine times out of ten the War Labor Board O.K.s it.

Let me say right here and now that this is not a victory for the International Executive Board of the Federation, or for its President. This is a victory for the members of the Federation. While

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<b>FOX TROTS</b>		
ALABAMA BOUND		Paul Weirick
BY THE BEAUTIFUL SEA		Vic Schoen
CASEY JONES		Jack Mason
CHEROKEE		Ray Noble
COME JOSEPHINE IN MY FLYING MACHINE		Vic Schoen
DOWN HOME BAG		Larry Clinton
EXACTLY LIKE YOU		Rummy Mundy
IF YOU KNEW SUSIE		Vic Schoen
I'LL ALWAYS BE IN LOVE WITH YOU		Johany Watson
INDIANA (Back Home Again in Indiana)		Larry Clinton
IN THE MOOD		Joe Garland
MEET ME TONIGHT IN DREAMLAND		Vic Schoen
MEMORIES OF YOU		Jimmie Mundy
MY MELANCHOLY BABY		Jack Mason
NEW FRANKIE AND JOHNNY		Toots Camarata
ON THE SUNNY SIDE OF THE STREET		Jack Mason
THE PRISONER'S SONG		Larry Clinton
S-H-I-E		Vic Schoen
SWEET SUSIE—JUST YOU		Rummy Mundy
14TH STREET RAG		Paul Weirick
WAY DOWN YONDER IN NEW ORLEANS		Paul Weirick
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It is true that your officers did the negotiating and were in the front line fighting, by the same token it was the members of the Federation who were actually the men behind the lines who stood together as one man in this fight. The employers have really found out that the American Federation of Musicians is a powerful organization and its ranks cannot be broken. Why? Because right was on our side! We will never abuse our power as an organization, but they must remember from now on that there is a united American Federation of Musicians which can take what has been dished out to it during the past fourteen months by the press, by certain Governmental agencies,

by Wall Street, by the National Association of Manufacturers, by the National Association of Broadcasters, by the National Broadcasting Company and by Columbia. Few, if any, labor organizations and their officers would have survived the avalanche of malicious attacks heaped upon the Federation and upon me personally. We not only survived, but came out victorious in this fight, and I know that you are all proud of it. The money involved was not the primary objective of the Federation. What we wanted most was to convince the employer that there is a problem in the canned music situation. For the first time in the history of the Federation, practi-

(Continued on Page Fifteen)

# NEWS OF THE INTERNATIONAL MUSICIAN

## Service Men, All!

Another month has rolled around with news and views of sight and sound. Each letter we have closely scanned, relayed the data on each band, listed the men who've joined the forces, listed the camps with music courses. Here they all are, and please send others; we crave word from our Union Brothers.

### They're in the Service Now

Blue Barrón was inducted by the Army last month. James Pease, American baritone, is now an air cadet stationed at Thompson-Robbins Field, Arkansas, where he acts as producer and performer in addition to his military duties. Pvt. Paul Taubman, formerly musical director of the "Mary Marlin" program, is now stationed at Camp Van Dorn, Mississippi, and is composing special music for the Army units.

### Band Training Centers

As Uncle Sam becomes more and more aware of music's value in winning the war, camps, stations and forts all over the United States are burgeoning with bands. An Army band training unit has been established at Camp Lee, Virginia, as part of the Quartermaster Replacement Training Center and hundreds of soldier musicians will be trained here for duty with bands already organized, or to form new music units for service with combat troops in posts all over the world. Directed by Lt. Lynn W. Thayer, in cooperation with Colonel Howard C. Bronson, the unit is called the Band Replacement Training Center. Skill on various



LIEUT. LYNN W. THAYER

all instruments (hornets, saxophones, etc.), song leading, quartet and group work and instrument repair are part of the night. Another such training center is located at Camp Crowder, Missouri, the chief of this section being Captain J. E. Skornicka. Men eligible for the courses are being earmarked at their reception centers and, upon recommendation of the special service music section, will be reported to the adjutant general and assigned for training.

And of course you all know about the U. S. Naval Training Station where all types of musical entertainment are being provided for the thousands of recruits who are in training there.

At Cavalry Replacement Training Center at Fort Riley, Kansas, audiences comprising all the military ranks from private through major general have gathered once, sometimes twice, a week since September 3, 1942, at the Service Club to hear concerts of serious music played by soldier-artists who in civilian life were professional musicians. There is a mixed chorus of ninety voices of enlisted men and women of the WAC, and there is a thirty-piece orchestra. Sgt. Everett Roubush, who is organizer and conductor of the Cavalry Chorus and CRTC Orchestra, before his induction was accompanist for Salvatore Baccaloni, Metropolitan Opera basso.

### A Band by Any Other Name

Captain Glenn Miller's jazz quartet, featured in his Army band, would cost the maestro a small fortune outside of the Army. The quartet is composed of Cpl. Mel Powell, former featured pianist with Benny Goodman, Cpl. Trigger Alpert, bassist with the Captain's pre-draft band, Cpl. Ray McKinley, drummer and orchestra leader in his own right, and Pvt. Carmen Mastren, guitarist with many of the

nation's leading bands. The wages paid these top-notchers are \$250 per month—and they love it!

Top-flight bands in civilian life which have been entertaining the men in service nobly are Paul Martell, Johnny Messner, Chris Cross, Ted Straeter, Bob Astor, Billy Bishop, Jimmy James, Eddle Durham and Buddy Johnson.

And just for a side-light, Kay Kyser's contribution to the Hollywood Canteen has been at least \$100,000 playing time.

### Overseas Odyssey

Al Jolson, who is back from trouping in Africa and Sicily, playing 120 shows to soldier and sailor audiences, says the biggest thrill he had "was singing to three or four thousand sailors at Palermo. They all began to look the other way and I thought I was going sour. Then I discovered they were looking toward the harbor, and there was the Italian fleet steaming in to surrender." Jolson added that he had a special yen to sing "Sonny Boy" from the balcony of the Palazzo Venezia.

Gracie Fields, back from a tour of the Italian war front, during which she gave on an average of three performances a day, says that the soldiers are thrilled at being entertained by stars like Jack Benny and Bob Hope, and they want more entertainers. She also states that British and American troops mostly prefer classical songs. Their popular favorites were "In My Arms", "Coming in on a Wing and a Prayer", and "Don't be Angry with Me, Sergeant".

Jack Benny, on returning after completing a ten-week trek in Africa, Sicily, and Italy, said, "We played hospitals in some dirty, dreary spots, but we never met a nurse who wanted to be anywhere else. The devotion of those doctors and girls to their job is one of the greatest things I've seen in my life."

Seaman Artie Shaw, leading a Navy band, is set to give swing shows in United States Army hospitals located in Australia after touring other Pacific zones. With him are Barney Spieler, Mack Pierce, Tiger Wade, Ralph La Polla, Harold Way, Max Kaminsky and David Rose.

### Packaged Pleasure

Another way of enlivening the tedious existence of the men in lonely outposts is that of shipping them musical instruments. Not so long ago a large crate arrived at one of these points, with the following note for the base's commanding officer: "As this kit is in the nature of an experiment, it is requested that any constructive comment or criticism that you may have be forwarded to the Post Quartermaster, Meigs Bldg., Washington, D. C. Please let us know whether you are going to use it, if it fits the need and how you like it. When the post receives the kit, it will contain 12 guitars, 12 mandolins, 12 pianos, 23 harmonicas, 23 tenors, 23 baritone saxophones and two violins. The post exchange was contacted, however, even those who had never touched a musical instrument before, pronounced upon the assorted musicians and bore them back to the huts. Presently from every part of the post emanated agonizing sounds as the new musicians searched for their first sour notes.

### Side-Lights

That the eminent violinist Yehudi Menuhin is a romanticist at heart came to light when the customs officer at New York examined a package the violinist was bringing back with him from his recent tour of overseas camps. The peculiarly-shaped package contained some earth and a few bulbs, which, Mr. Menuhin explained, he had obtained from a London park at the exact spot where he had proposed to his sweetheart, now Mrs. Menuhin.

And here's the story of how the Dutch have outwitted the Nazis. The chimes belonging to the Christian Reformed Church in Hofweg were confiscated, but the ingenious Dutch strung up two pieces of rail as substitutes, the new "chimes" reverberating for more than a mile.

Bandleader Teddy Powell was married late in September to Marguerite James, ice-skater, who was in the last ice show at the Biltmore Hotel, New York City. Mr. and Mrs. Russ Morgan are the proud parents of a daughter, Judith Mary Ann, born in Chicago, September 16th.

It has been reported that Generalissimo Chiang Kai-shek has enlisted the services of Liu Liang-Mo, an evangelist of the Salvation Army, to teach his soldiers to sing.

And so—here's wishing you well till next month!

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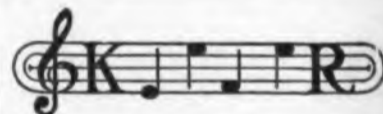
## JOSE ITURBI

(Continued from Page One)

he needed training in the actual technique of conducting. So he obtained permission from his friend, Arturo Toscanini, to attend rehearsals of the Philharmonic-Symphony in Carnegie Hall and, whenever possible, on tour. Through hundreds of rehearsals thereafter he sat, pocket score in hand, listening to each attack, each phrase, analyzing the maestro's every gesture. Also he studied the horn, the oboe, the violin, made himself acquainted with each of the other instruments, their possibilities, their limitations. Thus, when he mounted the podium in Mexico City he was more fully equipped for his task than many a baton-practiced maestro. Again, indefatigable energy and whole-souled resolve had won the day.

Besides being a devoted grandfather—Maria Teresa (six years old) and Marie Antonia (five) are the children of his only daughter, Maria—Iturbi is a genial host, an avid motorist and aviator and a protagonist of boxing and tennis.

In spite of his varied interests, however, there is no question where Iturbi's heart lies. "Though I adore the orchestra," he says, "I am not stick-crazy. I do not intend giving up the piano. If I could whistle or sing, I would. I love music—MUSIC!"



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**Wisconsin State Conference**

THE semi-annual conference of the Wisconsin State Musicians' Association was held at the Foeste Hotel, Sheboygan, October 3rd. Seventeen locals were represented by forty-six delegates. Among the guests were Edward P. Ringius, president of the Mid-West Conference, and secretary of Local 30, St. Paul, Minnesota; Stanley Ballard, secretary of the Mid-West Conference and secretary of Local 73, Minneapolis, Minnesota; Percy Snow, president of the Illinois State Conference and president of Local 284, Waukegan, Illinois; George Pritchard, secretary of the Illinois State Conference and secretary of Local 284, and Traveling Representative W. B. Hooper.

The visiting guests and delegates were serenaded from 9:15 until 10:00 A. M. by the Sheboygan Municipal Band under the able leadership of William Haack. David Rabinovitz, attorney for the Central Labor Council of Sheboygan, gave the principal address followed by a talk by Prof. Theodore Winkler, an honorary member of Local 95, Sheboygan, Wisconsin. Professor Winkler related several anecdotes, mostly humorous, about the old masters whom he had heard in Europe in his youth.

A splendid dinner was served at noon during which the delegates and guests were entertained by Larry Leverenz, a master of the piano and piano accordion and the Felton Sisters.

The annual election of officers was held during the afternoon session. The following officers, all re-elected, will serve the association during the coming year:

President, Volmer Dahlstrand, Local 8, Milwaukee, Wisconsin.

Vice-President, Erwin H. Sorensen, Local 42, Racine, Wisconsin.

Secretary, W. Clayton Dow, Local 42, Racine, Wisconsin.

Treasurer, A. F. Vandenberg, Local 205, Green Bay, Wisconsin.

**Chicago Concert in Waukegan**

WAUKEGAN HIGH SCHOOL was the scene, October 19th, of a concert given by the Chicago Symphony Orchestra under the series initiated by the National Executive Board of the American Federation of Musicians after a meeting between President Roosevelt and President James C. Petrillo last December, when arrangements were made to have the large symphony orchestras give concerts in the smaller cities that are unable to hear these fine organizations.

All musical and civic groups in the county were invited to assist Local 284, Waukegan, Illinois, in sponsoring the concert. Credit is due particularly to President Percy Snow of Local 284 for his efforts, and to the Waukegan Philharmonic Society, Zion Bands and Orchestra, Warren, Libertyville and Waukegan Township high school bands and municipal bands of Libertyville, Waukegan, Antioch, Lake Forest and Highland Park.

**Manitowoc Bond Sales**

DURING the recent Third War Loan Campaign, Local 195, Manitowoc, Wisconsin, sold one-half million dollars' worth of war bonds through a series of five broadcasts played by three concert bands and two dance orchestras, at which time pledges were taken by telephone and acknowledged over the air. The programs, each running for an hour period, were played by Manitowoc Marine Band, Two Rivers Hamilton Band, Manitowoc Shipbuilding Company Band, Rolfe Nellitz and his orchestra and Duke Janda and his orchestra. This splendid cooperation of the musicians helped put Manitowoc over the top in meeting its Third War Loan quota.

**Musician Naval Hero**

THE USS Janssen, a destroyer-escort vessel, was named in honor of Lieutenant (Jg) Ralph W. Janssen, an Illinois naval officer and member of Local 196, Champaign, Illinois, who lost his life in action in the Pacific. Mrs. Alfred Janssen of Glenwood, stepmother of the naval hero, christened the vessel early in October.

Lieutenant Janssen attended Thornton Junior College and was graduated from the University of Illinois in 1940. He was a junior officer on the USS Porter, which went down on September 15, 1942, in an engagement in the Solomons.

While attending the University, Lieutenant Janssen was a drummer in Red Maxfield's orchestra and traveled to Europe with it during the summers of 1938 and 1939.

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**PAUL WILLIAMS**

Paul Williams, secretary of Local 433, Austin, Texas, died on September 6th.

An active participant in musical circles for sixteen years, Brother Williams, who played clarinet and oboe, was devoted to his local, serving the membership in every way possible. He maintained union headquarters in his business office and was always available there or at home, offering virtually a twenty-four-hour service for the local.

**CHARLES F. DAVIS**

Charles F. Davis, former president and charter member of Local 257, Nashville, Tennessee, died on September 5th. He was 84 years old.

Brother Davis played for many years in theatres and in symphony and concert bands, and, in later years of his life, was a teacher. In 1902 he was instrumental in the organization of Local 257.

**DANIEL W. ORCUTT**

Daniel W. Orcutt, a charter member and former president, secretary, treas-

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urer and delegate to the National Convention at Niagara Falls in 1925, died on July 20th at the Fox Memorial Hospital.

Born at Unadilla, New York, on February 16, 1878, Brother Orcutt graduated from the Academy there and took up the printer's trade. In 1902 he moved to Oneonta, where he continued as a printer and followed music as an avocation until ill health forced him to retire four years ago. However, his interest in Local 443 never waned and, for his faithful service, he was made a life member.

He is survived by his wife, three sons, two daughters and several grandchildren.

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*We do not lose our right to condemn either  
measures or men because the country is at war.*

—JUSTICE OLIVER WENDELL HOLMES

## Industry Acquires a Conscience

RARELY has a union risen to an emergency more effectively than has the American Federation of Musicians in the recent recording controversy, when it coped with a problem unique in the history of industry. To put it in the form of a simile:

Say the cake-makers have formed a union, and that some clever inventor has found a way to make "repeater" cakes—confections that can be consumed yet left on the plate intact. Say that all the cakes of the greatest chefs are treated with ingredients of eternity and shipped to hotels all over the land. Guests who come to sample these cakes pronounce them miracles of perfection, far superior to the local fare. The hotel directors, thereupon, with an eye to the pennies, dismiss the regular chefs of the establishments. A few master bakers go on baking cakes, but the mass of culinary craftsmen are out on the street, and this in spite of the fact that the "repeater" invention has actually increased rather than decreased the value of cake-baking to the general public.

In the same manner recordings, which give unending repetitive value to a played work, have been crowding out of jobs many able instrumentalists. Restaurants and dance halls which formerly employed live musicians have been relying on juke boxes to entertain their guests. The actual recording artists are less inconvenienced by this than are the multitude of local instrumentalists who have made their living by playing in these very halls. Here is a problem, therefore, which all musicians as a body must solve.

Some may suggest, "Why not pay the master musicians more for recordings, and let it go at that? It is the non-recording musicians' fault if they are not good enough to make the grade". But it is not so simple as that. It takes a hundred "average" musicians to make a single outstanding artist. You cannot point to one out of a group of a hundred musically-inclined children and say, "He will some day be a Toscanini or a Goodman". Only time can tell that. Meanwhile, such are the exactions of the music profession that all of those one hundred children must be furthering themselves in their musical careers. "But", these same people may ask, "when he finds out he does not excel in his profession, why does the musician not switch to something else?" Again, this would not be a solution. The music profession, for one thing, would not be able to exist if the public were not in constant contact with "musicians in the flesh", good and less good, in small towns all over the United States, for the sense of conviviality and of participation these afford, for the "aliveness" they impart even to recorded music. Also, music-making is more than a profession; it is a way of living. When he has spent his entire childhood in music, practicing hours on end to improve phrases, playing with other instrumentalists in neighborhood functions, forming friendships and regulating activities on the basis of his talent, the musician cannot suddenly switch to carpentry or bookkeeping. As well expect the winds of chance to shunt into another category the "red-head" or the left-hander. Besides—and mark this well—without a reserve of musicians, the experts in music would not themselves be able to function. For music is a profession which calls for orchestras and sub-orchestras and training ensembles—indeed, a whole

strata of music-makers who have devoted their lives to the art out of sheer love for it. Their enthusiasm creates further demand among listeners, which in turn creates more orchestras. They also remain a source of supply when the higher-ups are eliminated by illness or old age. No invention or gadget for pulling music out of thin, black discs can hope to change a trend as fixed as this warning gulf stream of "live" art in an ocean of utilitarianism.

The first to realize this situation was the American Federation of Musicians, which is pledged to preserve and, wherever possible, to promote, the opportunities of all professional musicians. Accepting the challenge of recorded music, it set about a year ago to remove the cutting edge from this sword of Damocles hanging over the "average musician's" head. Its first move was to place a ban on all recordings other than those intended for the Armed Forces and for the home (if means could be found to differentiate the latter). Broadcasting and transcription companies immediately set up a loud wail to the effect that they were being victimized, robbed, swindled. The public, without knowing exactly whom to blame, was indignant at being deprived of recorded music. (Incidentally, home-listening to recorded music has never been opposed by the Federation—has indeed been encouraged. It is only that there was no way to confine the ban solely to recorded music in public places, since the recording companies insist they have no control of the use records are put to after sale.) Continuing for over a year, this dearth of recordings was conducive to sober, serious thought on the part of every one concerned.

The first recording company to become cognizant of the musicians' point of view was Decca, which signed a contract with the A. F. of M. in September. Associated Music Publishers, Inc., C. P. MacGregor, Standard Radio, Inc., and Lang-Worth Feature Programs, Inc., signed essentially the same contract on October 20th. This provided that, for every disc pressed, a certain percentage of the selling price be turned over to the A. F. of M., not, however, to be put into the hands of the ones who made the discs, but into an "employment fund" to create work (and pay) for less prosperous musicians—tacit recognition on the part of these companies that the source of their recordings is the great body of musicians and of their own very real responsibility for keeping this body of musicians a functioning group. This is perhaps the first instance in the history of labor of an industry evincing a sense of responsibility toward the individuals from whom it must draw for its living source of supply.

For, make no mistake, this is not a case of an employer (i. e., the recording company) feeling it advisable to recompense a class of workers who have been displaced by a mechanical contrivance, pension off, as it were, the surplus hand-workers till their death relieves him of the burden. These payments are to be a permanent dispensation for musicians, not as a group outmoded by modern ingenuity, but as one made, through an extension of its scope, even more effective. For music-makers who can cause their handiwork to resound the length and breadth of the land and on down through the ages are surely more precious to humanity than players whose notes extend in space only to the surrounding four walls and in time only to the ensuing few seconds. Sooner or later the few remaining recording companies must recognize this fact and the added one that, with this greater scope, must come a more generous reimbursement of musicians as a group. The earlier they sense this inexorable trend of the times the better for them.

## Re the Gentle Art of Mud-Slinging

THE working out of the recording situation has, in the course of attempting to right an old wrong and provide against some of the unemployment caused by the misuse of recordings, revealed prejudices and set in motion impulses entirely irrelevant to the struggle itself. Mud-slinging has been revived as a brawny if brazen art; tea parties have ended in broken friendships if not broken cups, and a certain editorial writer on a prominent New York newspaper who has never been known to take the slightest interest in protecting the employee against the exploitation of the employer has suddenly twisted his editorial visage into a semblance of solicitude, shedding crocodile tears over the poor members of the American Federation of Musicians who must stand by and watch their officers gobble up the revenue realized from the tax on discs. "The practical effect of this (recording agreement)", the editor writes, "would appear to be to prevent the members of the union . . . from changing the constitution or by-laws to give them any greater control of the union's affairs than they have at present."

In view of the "coloring" of this remark, it might serve the purposes of plain speech to point out the fact that the clause referred to was inserted at the behest of the recording company merely to provide that there be no change that would contravene any provision of the agreement.

Never once does this editor, in the throes of this unaccustomed anguish, stop to consider or give his readers a chance to consider, that these officers have been properly elected in accordance with the laws of the organization; that these laws were made by the properly elected delegates and can be altered at the behest of the members. This writer also shows touching rhetorical con-

cern over what he calls "lack of public control" over the manner in which the funds realized from recordings will be used. The insinuation is that the officers of the American Federation of Musicians, once they get the money accruing from these recordings, will declare an everlasting field day, living henceforth on incoming receipts—all this in direct contradiction of the fact that no salaries of officers of the American Federation of Musicians may be increased except by act of the Convention and that every financial transaction of the Federation must by law be made public to its membership.

The insincerity of these attacks by the press is borne out by the fact that it constantly refers to new developments in the recording situation as personal acts of President Petrillo—"James C. Petrillo lifted the ban on recording", . . . "Petrillo closed the Decca agreement", thus embodying a vast Federation in the person of a single individual, when they know full well that each of these transactions was the result of action taken, not by any one person, but by the unanimous vote of the Executive Board at their meeting in Chicago on September 18th. The Federation's President is merely carrying out the dictates of the Executive Board in whose hands the matter was left by the last Convention and nothing in the history of the Federation has so tended to unify its membership as the manner in which its President and Executive Board have carried out its will.

A further proof of the insincerity of the stand of the press: Frequently of late employers have shown themselves to be in the wrong. The operators of the D. and D. Shirt Company were jailed for violations of the Wage and Hour Law; the Marine Maintenance Corporation was charged with conspiracy against the government. But do the newspapers raise a hue and cry over these law violations? On the contrary, hardly a mention—certainly none editorially—is made of them. If they had a real interest in presenting unbiased fact, could they let such matters pass without comment?

Thus, one's wonder at the sudden shift in policy on the part of the press dissolves in full comprehension of the underlying motive: to destroy unionism, root and branch. Not even the means—that of driving a wedge of suspicion between members and officers—is a novelty.

But, though the fulminations of the press have lacked both subtlety and originality, they have certainly not lacked persistency. Again and again the name of the President of the Federation has been used as a target for threats, charges, innuendos, insults and abuse. The public has been called upon to join in the general sport of mud-slinging. The case of the Federation has never been fairly presented by the majority of the press. The editorial squeak has labored to simulate the roar of public opinion. Yet, Mr. Average Citizen, whom, thank God, you can't fool for very long at a time, righted himself after the onslaught and mulled over the pros and cons all on his own.

A certain portion of the public may be misled by the dissemination of misinformation in certain newspapers, but the majority has long ago learned to discriminate between truth, bias and propaganda. Furthermore, the time has not yet come for the Federation to permit its policies to be dictated from the editorial rooms of a metropolitan newspaper.

## A Sound Investment

WE members of the American Federation of Musicians have just made a good, sound investment.

We have helped put the third war-loan drive over the top. We have backed the attack today by providing against an emergency need tomorrow.

Now there is another drive to be put over the top. This time we are being asked, not to lend but to give. But the term is deceptive. For a donation to the National War Fund is an investment, too.

What are we investing in? Well, for one thing, in the comfort and good health and good spirits of our sons and brothers in the fighting forces—and, remember, over 30,000 members of the American Federation of Musicians are now in the Armed Forces—and, for another, in the welfare of our soldiers' families and of our war workers and their children, through our home welfare agencies. Also, through the Allied relief agencies, we are investing in the endurance of our Allies in war-torn and occupied countries.

The United States has been in this war for two years, come December 7th. And our casualties up to the invasion of Italy were 115,204, enough to shake us out of our complacency if we ever were complacent.

But the Chinese have been at war for seven years. Their losses must be measured in millions of men and a large part of their country. The British have been at war four years, and for a whole year they held out grimly alone, digging out of their bombed cities, tightening their belts while their food-ships went to the bottom. The Russian people for two and one-half years have withstood the barbarian hordes of the Western Axis powers, their industrial plant crippled, their richest food-producing area overrun, millions of soldiers and peasants either dead or in Hitler's power. The peoples of China, England, Russia, the occupied countries, have taken a terrible beating. We who have not yet suffered as they have suffered owe it to them to help them with everything it is in our power to give.

# Over FEDERATION Field

By CHAUNCEY A. WEAVER

## NIGHT SYMPHONY

I wish I could transcribe the melodies  
The trees are singing in their solitude  
Of wooded beauty; solemn harmonies  
Expressing Nature in her kindest mood.

They draw from the dark cello of the night  
The purest music of the yielding land.  
The meadow, listening, is blossom-white,  
And swathed in moonlight, oaks and  
birches stand.

If I could find the true melodic key  
To this enchanted night, I would release  
Upon a careworn world a symphony  
That would be the authentic voice of  
peace.

—ANNE CAMPBELL.

**B**EGUILED by a set of credentials from two Des Moines newspapers, we embraced the opportunity to attend the sixty-third annual convention of the American Federation of Labor at Boston (without cost to the A. F. of M.), which convened in that historic city on Monday, October 4th, at the Statler Hotel. "Over Federation Field," therefore, will, this month, consist in major degree of sights seen, impressions obtained, and contacts made incidental to this experience as a special correspondent.



Chauncey Weaver

In travelling through Buffalo on our way to Boston we found the daily papers of the city contained column announcements of the passing of J. W. Bolton, former bandmaster of the 74th Regiment, a leader who brought to a close a notable career.

Bolton was a native of England, born June 14, 1864. Coming to the United States at the age of eight, he studied music as a boy at Fall River, Massachusetts, and joined the Navy when he was seventeen, serving on the historic ship, Old Ironsides.

In 1891, shortly after leaving the Navy, he was seen by Buffalonians for the first time as the director of the old Court Street Theatre orchestra. Since that time he had led bands of the Buffalo Police Department, the Conslatory, Shrine and Elks and the John Mansfield Band. Besides being a member of the Eagles and Elks, Mr. Bolton was a thirty-second degree Mason.

A personal friend of the late John Phillip Sousa, Mr. Bolton often related his experiences overseas, where, as a lieutenant, he led an infantry band. When the armistice was signed, he was selected to direct an aggregation of seventeen Allied bands for the official celebration. He was headquarters bandmaster at Lemans, France, and later in Coblenz, Germany.

An interesting feature of his career was his hobby, earlier in life, to train canaries to sing in concert. At one time he had as many as 150 birds. When he became leader of the 74th Regiment Band in 1892 he never missed the summer training encampment.

In retirement about fourteen years ago, Mr. Bolton, honorary leader of the Shrine Band, took up the baton to direct only on special occasions. His last appearance was at the reunion of Mexican Border Campaign veterans in Jamestown, three weeks before his death.

Surviving Bandmaster Bolton are a son Frank, and a daughter, Mrs. C. W. Martyr, of San Diego, California.

The deceased was a long-time member of Local 43, A. F. of M., and his career contributes a notable chapter in the history of music in the City of Buffalo.

Boston gave the labor convention a great welcome. Neither time, toll nor expense was minimized in the preparation. State officials, county officials, city officials, civic societies and local clubs assumed the task with a unity of purpose which eloquently attested a fine community spirit. Banquets, teas, theatre parties, sight-seeing tours continued their merry round throughout the two-week period. The convention headquarters at the Hotel Statler were adequate. We heard not one single word of fault-finding. The weather was superb—clear, cool and comfortable. With her rich historic background, Boston has an abundance to offer a prospective convention or gathering of any description. We feel sure that labor will be ready to respond to another invitation when the proper time rolls round.

Iowa is well represented, in common with her sister states, on all the battlefields of the war. Her sons in various walks of life who have abandoned peacetime pursuits for the implements of war are constantly being cited for special exhibitions of valor. We are glad to have our attention called to an Iowa musician who has thus been honored. Private Sverre O. Spotvoid, former member of the Fort Dodge Municipal Band, has received a commendation from Lt. Col. B. J. Lindauer, which reads as follows:

"It gives me great pleasure to commend you, Pvt. Spotvoid, for the splendid services you have rendered in supplying the critical needs of front line troops, especially those troops under fire.

"The services you have rendered eliminated the necessity of withdrawing troops from the lines for carrying parties, making it practical for their organization and this regiment to accomplish its mission with all the strength it could muster.

"Your services at Baanga Island have added another laurel to the accomplishments of the (number) infantry band."

That is saying a whole lot in a few words, but the family and friends of the recipient will regard them as words of golden meaning. Any other Federation member similarly cited we shall be glad to report in "Over Federation Field".

Our Buffalo train interregnum afforded opportunity to visit an old friend, Johnny F. Hassler, faithful secretary for eleven years of Local 43. Like most of the locals, this one is responding to demands for war work while the secretary hustles to find piano players and other instrumentalists for which there is current need.

Among Boston labor convention callers was Moses Wright, Jr., of Marlborough, who, being only an hour's ride away, came up to see the A. F. of L. demonstration. Moses runs a fine orchestra but is not enthusiastic over international war as a promotional asset in the business.

One of the social features of the Boston labor convention period was a dinner served the A. F. of M. contingent at the Copley-Plaza Hotel under auspices of the officers of Local 9. The food was appetizing, the liquid refreshments lubricating, the incidental conversation sparkling and every mother's son was back at his hotel and between the covers by 10:00 o'clock (P. M.).

Speaking of food one likes to eat.  
There's naught that we have seen,  
That can in any sense surpass  
The luscious Boston bean.

James Kenney, long conspicuous and influential in the administration of Local 9 affairs, frequently made his way to the Boston labor convention hall, and was cordially greeted by old-time friends.

Serge Koussevitzky! That name is suggestive of genius. And the suggestion finds ready vindication. The man is sixty-nine years old. For twenty years he has conducted the Boston Symphony Orchestra. The regular season opened during the Boston labor convention period. Judging from newspaper reports the annual curtain lifting event was a 100 per cent success. The crowd was large; the enthusiasm contagious; the program in good taste and appreciated. This native Russian is not a dyed-in-the-wool provincialist to the extent that he can see nothing meritorious or promising outside the realm from which he sprang. Hear what he says: "The next Beethoven will be an American!" Where is the American who would dare to confess that kind of a dream? To further show his pride in the orchestral organization he has in charge, we quote the following paragraph from an interview granted the *Boston Herald*:

And mostly he talked of his fondest wish: to take the Boston Symphony Orchestra back to his native, victorious Russia and tour with it throughout that gigantic land. "Every day I think about it. I am an American, you know, and I am proud and happy in my adopted country. But it is the dream of an old man to return with my orchestra to Russia, and to say to my native people, 'These are now my people, but they are your people, too. And together we will work to bring peace and freedom and equality to all the men of earth.' Yes, and I will do it, too! Mark my word."

Well, we are glad that after the long years of easiness, side-stepping and misunderstanding, the Boston Symphony Orchestra is in the American Federation musical fold, and we wish Dr. Serge Koussevitzky a long stretch of years in which to translate dreams into gladsome realities.

Seated upon the labor convention platform, day after day, was an attractive

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personality. Hair as white as New England snow; a countenance beaming the spirit of kindness; his chair a sort of Mecca to which men and women made pilgrimage for a handclasp and a momentary chat. Only a stranger might ask, "Who is he?" It was Frank Morrison, eighty-four years of age, and with a spotless record of having served forty-three years as secretary-treasurer of the American Federation of Labor. The years pass and on comes the eventide. In calm peace and serenity of spirit, the grand old veteran of a great cause can say with Robert Browning,

Grow old along with me;  
The best is yet to be!

It was an unforgettable interlude which made possible affirmative response to an invitation to visit the home, on a late afternoon and evening, of Mr. and Mrs. Henry Woelber, at 11 Parley Vale, Jamaica Plain, Massachusetts. "To him who in the love of nature, holds communion with her visible forms," this charming spot would seem an ever attractive oasis. Surrounded by trees aflame with autumnal beauty, it is a modest home which seems fairly to exhale the spirit of peace and rest. Henry Woelber has the attribute of versatility. He is a trombone player, who has traveled far and wide with the best bands and orchestras known to the profession. He has been a theatre and grand opera musician. Our first contact with him was several years ago, when, traveling with the George Gershwin ensemble, he made his way to a Des Moines hospital where we were temporarily confined. He wields a prolific pen and is a constant contributor to Boston newspapers. Mrs. Woelber's tastes in music and literature blend harmoniously with those of her husband; and she is a talented writer in her own right. Mr. Woelber is at present on the official Federation staff at 295 Huntington Avenue. Long may the Woelbers live to enjoy the charming environment of Parley Vale!

Among welcome visitors to the A. F. of L. Convention table were William Barrington-Sargent and his estimable wife. Bill wears his eighty-three years lightly and looks back upon many long and happy years, as bandmaster and composer, in which Boston and surrounding territory have kept him busy. May the twilight years of this worthy couple be long extended, cloudless and serene.

Raymond J. Meurer, attorney-at-law from Detroit, Michigan, and delegate

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BUY U. S. WAR STAMPS

from Windsor, Canada, to many national A. F. of M. conventions, had business in Boston, and incidentally improved the opportunity by getting in contact with friends at the Labor Convention. He also visited the many historic spots and scenes in which Massachusetts abounds.

After the Boston Labor Convention had run the War Labor Board several times through the wringer, it looked less like a federal functionary than Kangaroo Court.

John L. Lewis, the wandering Prodigal Son, has been invited to return to a cozy corner in the House of Labor. It there is affirmative response, it remains to be seen whether the old home will seem like it used to be!

It was at the Toronto Labor Convention, just one year before, that Delegate Vincent Castronovo, of Providence, was taken seriously ill, and was sent to a hospital, where he was compelled to remain for some time after the convention adjournment. Vincent has a wide acquaintance over the national Federation jurisdiction and it is with deep satisfaction we are able to report that he has fully recovered his health and looks and acts the part of his former days.

The A. F. of M. crowd will not forget the faithfulness of President George Gibbs, of Local No. 9, in being on the job whenever it was possible to contribute to the convenience and comfort of any member thereof. In behalf of the musical contingent this note of appreciation is cheerfully recorded.

Also, highly deserving of inclusion in the memory list are the Millingtons, John, Mrs. Millington, and daughter, Reta, the family being long-time convention-goers from Lawrence. Father and daughter are also capable members of the Thomas Gamble official staff of the National Treasurer's office.

Incidental to the Boston visitation came an invitation from President E. H. Lyman of Springfield, Mass., to attend the session of the New England Conference scheduled for Providence, Rhode Island, on Sunday, October 17. Thus commissioned by President James C. Petrillo, opportunity was afforded to attend our first session of this pioneer Conference. The session was held at the Narragansett Hotel. The weather was inclement, but sixty-one delegates appeared to represent the following Locals: Boston (9 and 535), South Norwalk, Lynn, Brockton, Worcester, Springfield, Fitchburg, Milford, Lawrence, Hartford, Taunton, Newburyport, Haverhill, Manchester, Portland, Providence, Fall River, Newport, Norwood, Stamford, Keene, New Haven (234 and 486). Officers of the Conference are: President, E. H. Lyman, of Springfield; Vice-President, A. Leon Curtis, of Brockton; Secretary-Treasurer, William A. Smith, of Boston; Frank B. Field, of South Norwalk, and J. Edward Kurth, of Boston, Executive Committee. These officers hold over.

This Conference ran true to New England tradition. The delegates knew what they were there for. They were confronted with serious business. They appreciated the difficulties with which the national organization is faced. They were eager to be helpful in clarifying the situation. Each delegate was conversant with his own local problems, knew just how to tell his story, and, when the general debate was on, was capable of taking an intelligent part therein.

National Secretary-Treasurer Thomas F. Gamble, who started his musical career as leader of a theatre orchestra in Providence, and Field Man George Keene, of Middletown, New York, discussed matters of interest to the Conference.

We deeply appreciate the invitation which made attendance possible and the courtesies extended while there.

Local No. 198, the entertaining host, one of the oldest and most firmly established, has a membership of something like five hundred, and keeps the home situation well under control. It is officered as follows: President, Vincent Castronovo; Vice-President, Arthur P. Patt; Secretary, Charles A. Dugan; Treasurer, Sydney M. Byrne; Sergeant-at-Arms, Royal D. Gilbert; Executive Board, Louis Lapolla, Rocco Litolf, Frank Pallante (now in war service). The next Conference will be held at Worcester, Massachusetts.

Upon reaching the City Park on a visit to Providence we saw the monument erected by a grateful citizenship to the memory of Bowen R. Church, bandmaster, and one of the greatest cornet players the world ever produced. There stands the image, with cornet adjusted to an embouchure which never failed. Many are the names of mighty men of music who have enriched the civic and cultural atmosphere of Providence! Who will ever forget having played the "Second Connecticut Regiment March" by Reeves? And thus the list might be augmented.

## HIGHLIGHTS OF A. F. OF L. CONVENTION IN BOSTON

(Continued from Page One)

their dens; analyzed the charges of the enemies of labor with facts which could not be denied; quoted from official government records to prove that the labor slogan—All Out for the War Duration—was a solemn declaration which labor would exemplify until the end of the conflict; and would then be ready to play its part and demand its rights, in the hoped-for peace days to come. Green's address was greeted with prolonged applause.

The roll-call of delegates was made and the notation for the American Federation of Musicians was as follows: James C. Petrillo, Joseph N. Weber, C. L. Bagley, Harry J. Steeper, Vincent Castronovo and Frank B. Field.

The Credentials Committee reported eighty-seven national and international unions, four departments, thirty-five state departments, 137 central bodies, fifty-six local trade and federal labor unions, and four fraternal delegates.

### MONDAY AFTERNOON SESSION

The feature of the afternoon opening-day session was the appearance of Hon. Robert P. Patterson, Under Secretary of War, whose message was along the line that too much optimism at the present time will blind the nation to the actual facts. His argument was in harmony with current official Washington utterances that the hardest fighting is still ahead.

### TUESDAY—FIRST WEEK

In the announcement of special committees the members of the A. F. of M. delegation were given recognition as follows:

James C. Petrillo, Committee on Education;  
Joseph N. Weber, Committee on Laws;  
Charles L. Bagley, Committee on Adjustment;  
Frank G. Field, Committee on Legislation;  
Vincent Castronovo, Committee on Organization;  
Harry J. Steeper, Committee on Rules.

President Franklin D. Roosevelt sent a message to President William Green, to be read to the convention, in which he paid high tribute to the loyalty and efficiency displayed by organized labor in rallying to the pressing needs and demands of war administration, and in which he implored a continuance of this kind of service.

President Green expressed gratitude in behalf of the delegates for the inspiring message thus received.

### WEDNESDAY—FIRST WEEK

The two-hour address of Judge Joseph A. Padway, counsel for the American Federation of Musicians, given on this day, was one of the most illuminating and instructive reviews of issues vital to labor welfare delivered in the course of convention proceedings. Labor legislation and labor litigation have been major matters for consideration in Judge Padway's working schedule for many years. He displayed his mastery of this line of subject-matter in the address. We cannot review all the various legal propositions now pending before legislative bodies and in the courts of the land. We do know that readers of the INTERNATIONAL MUSICIAN will be glad to know that Judge Padway did not overlook or minimize the fight which has been in progress ever since the mandate issued by the Dallas Convention. In this connection he said:

You will recall that the American Federation of Musicians' case was instituted by Mr. Arnold last September just before the Convention met, and while the Convention was in session the hearing took place before Judge Barnes at Chicago who decided in favor of the American Federation of Musicians and dismissed the Government's case. It was a civil case. Mr. Arnold sought to have the court declare the activities of the American Federation of Musicians to be illegal. Those activities consisted of refusal on the part of the American Federation of Musicians to make records which records destroyed their employment opportunities. Federal Judge Barnes held that not only was the dispute a labor dispute and thus an injunction could not be granted because of the provisions of the Norris-LaGuardia Act prohibiting the issuing of federal injunctions in labor disputes, but that there was no violation of the anti-trust law and that workers have the right to refuse to work in the making of machines if such machines destroyed their employment opportunities. This decision was appealed to the Supreme Court of the United States. The Supreme Court of the United States sustained Judge Barnes.

Judge Padway then reviewed the reactionary legislation which has found its way on to the statute books of Arkansas, Idaho, South Dakota, Kansas, Michigan, Florida, Alabama, Massachusetts, Minnesota, together with the Hobbs Bill now pending in the national Congress and the Smith-Connelly Law, which has not yet reached judicial review.

Judge Padway stated that if called upon to suggest a title for the address he had made it would be, "Fascism Comes to America".

As an eye-opener concerning what is going on in this country and as a spur

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and incentive to serious thinking, this address merits the widest possible reading and the most serious supplementary reflection.

In that connection we are glad to state that President Green announced the address would be printed and published in pamphlet form.

### THURSDAY—FIRST WEEK

The list of officials and representatives deceased since the 1942 Convention at Toronto numbered forty-three, and included the name of

FRED W. BIRNBACH, Secretary  
American Federation of Musicians  
November 2, 1942

Following a reading of the list the Convention arose and stood for a moment of silence in testimonial of respect and as a tribute to the departed.

The rift created on May 27, 1943, by the withdrawal from the A. F. of L. by the International Association of Machinists no longer exists. The breach has been healed. The misunderstanding has been corrected.

### WEDNESDAY—SECOND WEEK

Wednesday, October 13, 1943 A. D., will be remembered as the day when the fatted calf was killed and the prodigal invited home. John L. Lewis, the long-time stormy petrel of the organized labor world, together with his imposing numerical brood, were bidden to behold the light in the window and to come, one and all, to the parental fireside.

True, there are a few technicalities to be hurdled; but these technical obstacles of the fuss and feathers variety will doubtless be brushed aside by the feather-duster of expediency, and from this time forth, "all be merry as a marriage bell". On the opening convention day the total A. F. of L. membership was proclaimed to be 6,564,141. It is now predicted that  
(Continued on Page Seventeen)

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**ACTIVITIES OF FEDERATION SINCE DALLAS CONVENTION**

(Continued from Page Nine)

ally all employers in the industry have recognized that there is a problem and that it is their responsibility to cooperate in solving it. This recognition is clearly established by their acceptance of the principle for which we fought and which they so bitterly opposed, but which is now a reality.

I want the members of the Federation to know that the British Musicians' Union voluntarily stopped making records of any kind for shipment to the United States and Canada and I have already thanked the British Musicians' Union for their support in this fight. The British musicians did not resume the making of records for shipment abroad until the Secretary of the British Musicians' Union cabled to ask if they could resume such work as he had heard or read in the press that certain recording and transcription companies had signed a contract with the Federation. Every member of the Federation is indebted to the British musicians for this grand support and I know that we will reciprocate if we are ever called upon so to do.

May I make special mention of the con-

cert artists who joined the Federation only two years ago, such as Albert Spalding, Mischa Elman, Vladimir Horowitz, José Iturbi, Efreim Zimballist, Percy Grainger, and many others equally famous but too numerous to mention individually. These artists, as well as our great symphony orchestras, stopped making records on August 1, 1942, without asking questions; their attitude in this regard was a demonstration of absolute loyalty to the American Federation of Musicians and their recognition of a just cause.

We must not forget the loyalty of the "name" orchestras, for, as you know, some of the leaders of these orchestras collect from fifty to one hundred thousand dollars a year in royalties from records.

When the Federation said, "Stop making recordings", these members stopped making them, and I have not heard any of these artists or any member of these "name" bands or symphony orchestras, or individual members who make recordings, criticize the actions of the American Federation of Musicians. They, too, made sacrifices in the interest of a just cause.

This remarkable support demonstrates the absolute unity of the Federation. It is unequalled in the history of the labor movement.

May I right here make mention of the Boston Symphony Orchestra, who were non-members for sixty-one years, the unionization of which was another great achievement of the Federation since the last Convention. When this great organization of musicians joined the Federation last December, these men said: "We are members of the American Federation of Musicians and we will not make recordings until such time as the Federation gives us the go-ahead signal." I don't mean to say that the Boston Orchestra should receive any more credit than any of the other symphonies but the fact still remains that when this fight started they were non-members and when offered a "fat" contract to make records, said "No, we will join the Federation and fight side by side with them." Certainly no one will criticize me for giving our members the facts in this particular case.

I am very happy to report that the trustees and the members of the Boston Symphony Orchestra are as happy to be with us as we are to have them in our organization.

Just recently I was told by George Gibbs, President of Local No. 9 in Boston, Massachusetts, that the unionization of the Boston Symphony Orchestra put him in a position to unionize the entire Boston jurisdiction. Previously, he was told by the hotel managers, cafe owners, etc., "Why do you want to unionize our places when you can't unionize the Boston Symphony Orchestra?" Since the unionization of the Boston Symphony Orchestra, Brother Gibbs informs me that the entire city of Boston is 100 per cent union and he also informs me that the Boston Musicians' Union is one of the strongest labor organizations in the city of Boston today.

While speaking of the Boston Symphony Orchestra, I wish to advise you that a copy of the agreement between the Federation and the Boston Symphony Orchestra Association will appear in one of the future issues of the INTERNATIONAL MUSICIAN as part of the President's report.

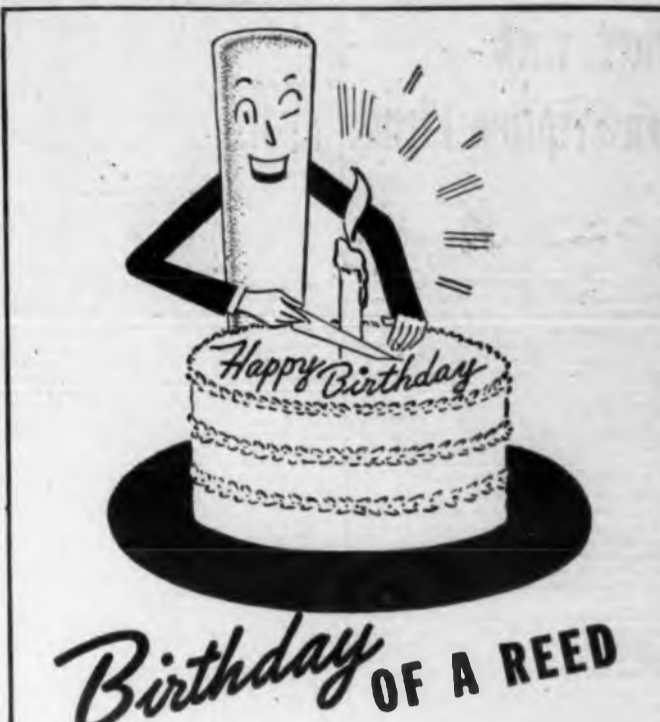
Getting back to the press, there are 290 radio stations out of approximately 900 radio stations throughout the country, which are owned by newspapers. These 290 newspapers certainly have another 290 newspapers which are friendly to them, which makes 580 newspapers alone who were on the side of the employer and against the Federation, whether we were right or whether we were wrong, and there certainly are just as many newspapers which are absolutely against labor in any fight.

You, the members of the American Federation of Musicians, are the pioneers in this battle. Perhaps you and I will never reap the full benefits in the few years ahead, but certainly we are paving the way for the next generation in the music business, so they will not have to work and fight in competition with a machine that destroys their livelihood.

The International Executive Board has been told by representatives of Decca Records that, while this contract will not bring in much during the war, and certainly none of us expect much during the war, after the war if every transcription and recording company should sign up, they estimate that this contract will bring us somewhere between three and four million dollars per year, and surely that is nothing to be "sneezed at."

But supposing we find that when the war is over it will be only two million dollars or as low as one million dollars per year—the fight which was carried on by your officers was to establish a principle and that principle has been established and a concrete foundation laid for the future.

You might ask at this point why I cannot give the exact amount of money to be derived from this contract. Before the war there were made in the United States and Canada approximately 130,000,000 records per year. When the war started,




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this number was cut down, until today there are only between 70,000,000 and 80,000,000 records being made per year. This is quite a drop from the original 130,000,000 records per year. If the war keeps on it will drop to one-half of that and maybe lower. All this is due to lack of manpower and shortage of shellac, and other critical materials. On the other hand, if the war is over and we get back to the pre-war status, Decca informs us that it is their candid opinion that the making of records will jump from 130,000,000 records per year to approximately 300,000,000 records per year. As long as our contract gives us so much per record, it is really hard to give you an exact figure on our income from these records.

To show you the difference of opinion among the recording companies, on November 3rd, 1943, the representatives of the Columbia Recording Company and RCA-Victor Recording Company made a statement before the panel of the War Labor Board that there is a demand for 500,000,000 records this year and that they could produce that number if they had the manpower and shellac necessary to do the job.

You can see from the above that there is no way of giving you the exact income from our contract. We will have to wait until the payments begin to come in.

Keep in mind that this money, which is to be paid to the Federation, will be paid from the profits of the companies because the Office of Price Administration in Washington will not permit any of these companies to increase the sale price of the records. If these companies were permitted to increase the price of records anywhere from five to ten cents each, then the Federation would probably receive in the neighborhood of from fifteen to twenty million dollars a year. The American Society of Composers, Authors and Publishers has been fighting since 1909, when they were successful in getting a law passed in Congress to get royalties on their music. Up to this date their entire income from theatres, hotels, radio stations, etc., is approximately five

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million dollars per year. They had a thirty-four-year start on us. We certainly should be happy about our agreement.

The President's Report will be continued in the next issue of the INTERNATIONAL MUSICIAN.

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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.

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# Contract with Transcription Firms

October 20, 1943.

Gentlemen:

This will confirm our agreement as follows:  
(1) You shall use only members in good standing of the American Federation of Musicians as instrumental musicians, conductors, arrangers, and copyists, in recording phonograph records and electrical transcriptions (hereinafter sometimes jointly referred to as "recordings").

(2) We agree that throughout the term of this agreement, so long as you perform, your obligations hereunder, our members shall have the right and permission to enter into and continue in your employ and you shall have the right to use their services for the purposes aforesaid upon the terms and conditions hereinafter set forth.

(3) We warrant and represent that we have the right and power to enter into this agreement and to grant you the rights and benefits set forth herein. We shall exercise full authority in order that our local and members of the Federation engaged in or pertaining to recording activities shall do nothing in derogation of this agreement.

(4) Immediately upon the making of any recording hereunder and prior to its release, you shall advise the Federation of such recording of the serial or other number thereof, and any additional information in connection with any such recording, which we may reasonably require. Upon demand by the Federation, you shall promptly furnish to it a copy of any such recording, including those made or pressed by you in Canada.

(5) Upon the execution of this agreement, you shall promptly furnish to the Federation a copy of your current catalogues of phonograph records and library transcriptions, and thereafter from time to time as and when issued, you shall supply a copy of all supplements thereto.

(6) You shall not require, request, induce or in any manner attempt to influence any member of the Federation to play or perform for recordings, or render services pertaining thereto, except as permitted by this agreement.

(7) You shall have the right to dub, re-record, or re-transcribe any of your recordings for slide films or as a part of any manufacturing processes by which you make the recordings available for the uses for which they are originally intended. Except as herein expressly provided, you shall not dub, re-record or re-transcribe any recordings containing the services of members of the Federation except on previous written notice of any such intention to be given to the member through whom the musicians were originally employed, as well as to the Federation and upon payment to the said member of the full scale for all musicians applicable to such new use. Nothing contained in this agreement shall in any way modify any obligation independent of this agreement which you may be under to obtain from our members such individual approval as may be necessary in connection with any dubbing, re-recording or re-transcribing of records.

(8) You shall not require members of the Federation to make phonograph records containing commercial advertisements; or to make any recordings designed for use as accompaniment by performers or in connection with their public performances. "Accompaniment" as used in this Paragraph shall not be construed to include signatures, bridges, background and mood music, sound effects and fanfares, incidental music in connection with scripts, etc.

(9) All laws, rules and regulations of the American Federation of Musicians (copy of which is herewith submitted) are made part of this agreement.

(10) We agree that any changes in our Constitution, By-Laws, rules or regulations, which may be made during the term of this agreement or which may conflict with any of the provisions hereof, shall not impose any conditions not herein contained or change your rights hereunder.

(11) You shall pay our members for the services rendered by them in the making of recordings such sums as you may agree upon with them but which, in no event, shall be less than the respective wage scales. We agree that the wage scales for the services of our members, which were in effect July, 1942, shall be continued without change for a period of two years from October 20, 1943. Either party may give notice of its desire to change the wage scales for the period from October 20, 1945, to December 31, 1947. Such notice shall be in writing and shall be mailed not later than April 20, 1945. In the event that such notice is sent and that negotiations fail to produce an agreement regarding new wage scales within said six-month period, either you or we shall have the right to terminate this agreement for the services of our members as of October 20, 1945.

(12) All contracts for recordings between you and the members of the Federation shall contain the following provision:

"As the musicians engaged under the stipulations of this contract are members of the American Federation of Musicians, nothing in this contract shall ever be construed as to interfere with any obligation which they owe to the American Federation of Musicians as members thereof."

(13) In consideration of the rights, privileges, and permissions granted to you hereunder, you shall pay to the "Employment Fund" of the American Federation of Musicians the following:

(a) For phonograph records manufactured or produced by you or others from masters hereafter recorded by you during the term of this agreement, containing performances by members of the Federation, and which phonograph records are sold by you or by the licensees of your masters to others, a payment equal to the following:

- 1/2-cent for each record, the manufacturer's suggested retail price of which does not exceed 35 cents;
- 1/2-cent for each record, the manufacturer's suggested retail price of which is more than 35 cents but does not exceed 50 cents;
- 1/2-cent for each record, the manufacturer's suggested retail price of which is more than 50 cents but does not exceed 75 cents;
- 1-cent for each record, the manufacturer's suggested retail price of which is more than 75 cents but does not exceed \$1.00;
- 2 1/2 cents for each record, the manufacturer's suggested retail price of which is more than \$1.00 but does not exceed \$1.50;
- 5 cents for each record, the manufacturer's suggested retail price of which is more than \$1.50 but does not exceed \$2.00;
- 2 1/2 per cent of the sales price of each record, the manufacturer's suggested retail price of which exceeds \$2.00.

(b) For electrical transcriptions, manufactured from masters hereafter recorded by you containing performances by members of the Federation, and which are intended by you for more than one use by your customers, licensees or licensees as part of your library service or otherwise, a payment equal to 3 per cent of the gross revenues derived by you from the sale, lease, license or other disposition thereof.

In the event that at the time the calculation of the first payment due to us hereunder proves to be unduly burdensome or otherwise difficult of computation by you, then and in such an event we agree that we shall endeavor to agree with you upon a new basis of calculating an amount equivalent to the sum payable to us hereunder. If we are unable so to agree within a period of thirty (30) days from the date on which such payment shall be due hereunder, then and in such an event we agree to submit such dispute to Honorable Arthur S. Meyer or any other person designated by the Chairman of the National War Labor Board for determination.

(c) For commercial electrical transcriptions manufactured for broadcasting and intended by you for not more than a single use by any one station, there shall be no payment to us pursuant to the terms of this Paragraph 13. You agree that in connection with the sale or other distribution of the electrical transcriptions mentioned in this Paragraph 13 (c), which are manufactured from masters hereafter recorded by you dur-

ing the term of this agreement, and which contain performances by members of the Federation as aforesaid, you will stipulate for the benefit of the Federation an obligation that your customers shall not use or authorize the use of such electrical transcriptions more than once on any particular station without the prior written approval of the Federation.

(d) All payments provided for in this Paragraph 13 shall be made to the Federation within 45 days following each calendar half-year, and shall be accompanied by a statement certifying all payments required to be made pursuant hereto.

(e) The Federation at its option shall have access and right of examination of your books and records at all reasonable times relating to the payments referred to in this Paragraph 13.

(f) Your obligations to make the payments pursuant to this Paragraph 13 shall continue after the expiration or other termination of this agreement with respect to any and all recordings from masters made hereunder during the term hereof.

(14) The American Federation of Musicians will use the "Employment Fund" described in this agreement only for the purposes of fostering and propagating musical culture and the employment by it of live musicians, members of the Federation, for the rendering of live music. This Fund will be kept separate and apart from all other funds of the Federation. No part of this Fund will be used for the payment of the salaries of any officer of the Federation, or for any other purpose than the foregoing. However, up to 5 per cent may be used for the purpose of administering the Fund. In the event administration expenses exceed 5 per cent, the Federation will meet such additional expenses from its own Treasury.

The Federation has in the past submitted at its Conventions a full and detailed financial statement, accounting and annual report audited by Certified Public Accountants to be submitted to the membership of the Federation, and such reports are made public. With respect to the Employment Fund referred to herein, a similar detailed statement, financial accounting and report will also be made annually and in like manner.

In administering the Fund, the American Federation of Musicians will, with a view to best serving the public interest, confer from time to time with an Advisory Committee to be created forthwith. Such Committee shall have no power of vote. The Advisory Committee will consist of two persons to be selected and appointed by the Chairman of the National War Labor Board or, in the event that the present National War Labor Board shall not be in existence throughout the term of this contract, then successor appointments shall be made by the Secretary of Labor of the United States. The necessary traveling and other expenses of the Advisory Committee will be paid by the American Federation of Musicians and charged to the Fund, but the same shall not exceed \$1,500.00 in any year.

The purpose of consulting with the Advisory Committee will be to receive advice and suggestions from the Advisory Committee concerning the administration of the Fund.

(15) The rights granted to you under this agreement are hereby declared to be personal to you, and you agree not to transfer, assign or attempt to transfer or assign this agreement without our prior written consent, which consent shall not be unreasonably withheld.

(16) In the event that we shall make any agreement permitting the making of phonograph records or electrical transcriptions, during the term hereof, upon any terms or conditions more favorable than or different from those contained in this agreement, you shall have the right at your sole option automatically to cause this agreement to be conform therewith.

(17) You shall not make or permit the use of your facilities for making or otherwise give aid and assistance in the making of any phonograph records and electrical transcriptions which contain instrumental music for or on account of other persons engaged in the phonograph record or electrical transcription business who is not signatory to an agreement with us, permitting the employment of our members, unless authorized in writing by the Federation.

(18) Except as otherwise provided in this agreement, and so long as you perform your obligations hereunder, you shall exercise no influence or restraint upon our members against entering or remaining in your employ, to the end that there shall be no cessation or interruption of your employment of our members hereunder in the making of recordings in connection with your business. However, our obligation under this Paragraph shall not extend to phonograph records or to that type of recording known as commercial electrical transcriptions hereinabove referred to in Paragraph 13 (c).

(19) You agree not to make recordings of any radio programs containing the services of our members, off-the-line or off-the-air, without first obtaining from the Federation written permission, except that we agree that no such permission shall be necessary in instances where:

- (a) Recordings are for reference or file purposes, or
- (b) For the purpose of making delayed broadcast transcriptions, which have been authorized in writing by the Federation.

The Federation agrees that in all other cases it will not unreasonably withhold permission to make such off-the-air or off-the-line recordings, and that in such other instances where granted, permission shall be given on payment of transcription scale to the members of the Federation concerned. This agreement shall not in any way modify any obligation independent of this agreement which you may be under to obtain from our members such individual approvals as may be necessary in connection with such off-the-line or off-the-air recordings.

(20) The term of this agreement shall be for the period commencing as of October 20, 1943, and terminating December 31, 1947.

If this is in accordance with your understanding, kindly execute both copies of this letter to constitute an agreement between you and us.



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.

### York War Production

Both Army and Navy recognition has been awarded the York Band Instrument Company for the extremely delicate precision parts which are being produced at its plant in Grand Rapids, Michigan.

Production of metal parts to five-millionths of an inch accuracy is but one of the many operations now being performed by the men and machines which formerly made the York musical instruments.

The excellent machining and tooling skills developed through production of vital materials for Uncle Sam will help to produce a superior standard of musical instruments after the war. In addition to the mechanical experience gained by the personnel, the plant has added a number of new, expensive precision working machines which will be converted to the production of post-war models of band instruments.

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The New Leedy DREADNAUGHT Marimba



Designed and built with the absolute minimum of metal, so critically needed for war materials, this new Leedy DREADNAUGHT Marimba has all the superb playing qualities, sturdy construction, and full, rich resonant tone for which Leedy mallet played instruments have long been renowned.

Made in four octaves, C-28 to C-76, with bars of genuine, thoroughly seasoned Honduras Rosewood, accurately tuned to low A-440 pitch. Folds for easy carrying. Complete with two pairs mallets . . . \$275.00 (Price includes Federal Tax)  
Three-octave Marimbnette of similar design and construction, complete with two pairs mallets . . . \$185.00 (Includes Federal Tax)  
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"Micro" was established twenty-two years ago by the late Jack Schwartz as the trade mark of quality and satisfaction, a guarantee which has been consistently maintained and which has built up a good will reflecting a successful business enterprise.

**Elmer Fuchs Course**  
A correspondence student of Elmer B. Fuchs wrote to tell the Brooklyn instructor of "Le Jazz Hot" that he had learned more in four lessons from him than he had in sixteen lessons from any other instructor.  
Fuchs' course, compiled in a simple and understandable manner, is adapted particularly for serious students and professional musicians who have a desire to become "hot" soloists.

**PUBLISHERS' REVIEW**  
**Adamson Output**  
Keeping musicians busy this season is lyricist Harold Adamson, who, teamed with Jimmy McHugh, has turned out two picture scores, a great war song, "Comin' In on a Wing and a Prayer", and sundry ballads published under the Robbins banner.

**Robbins' Releases**  
Sales of Robbins' song book, "Roy Rogers' Favorite Cowboy Songs", published only a short time ago, are soaring tremendously.

Another folio which will soon be issued is "Robbins All-Time Hit Parade Song Folio", which features Lucky Strike Hit Parade songs of yesterday, each accompanied by a photo of the radio star associated with its success.

One of the results of Gracie Fields' recent visit to the United States is the publication by Robbins Music Corporation of a number of her outstanding British song successes.

Musical films which will feature songs published by "The Big Three" are Sonja Henie's "Wintertime", with "Later Tonight" and the title song, and Kay Kyser's "Around the World", with "Don't Believe Everything You Dream", "He's Got a Secret Weapon", "Great News is in the Making", "Candlelight and Wine" and "They Just Chopped Down the Old Apple Tree".

**Addition**  
Through lack of complete information, the listing of founders, managers and members of the various music industries who have been and in many cases still are members of the American Federation of Musicians, did not include the Cundy-Bettoney Company, Inc., and we wish to take this opportunity to inform our readers that Harry Bettoney, president of the concern, has been a member of Local 9, Boston, Massachusetts, for forty-six years.

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ARROW & Van Heusen  
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ALL SIZES 3 FOR \$6.50  
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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.

**BOOK OF THE DAY**  
*Duet With Nicky*, by Alice Berezowsky. 239 pages. J. B. Lippincott Co. \$2.75.  
Nicholas Berezowsky, we take it, is a most serious violinist and composer. The earnest, at times, almost solemn, motif that traces through this volume of lilting arabesques is no doubt the husband's share in the duet which, for its half-suggested tragic phrases, for its gay inconsequence, its twists of whimsy, its quick delineations, is essentially Mozartean. If the tragic side occasionally gleams through, therefore, in this symphony of courtship, marriage, travel, career and children, it does so only to make the gay, gayer, the kind, kinder—a duet, indeed, not only of husband and wife, but of adversity and prosperity, Russia and America, poverty and wealth.  
Values exceeding the literary are the couple's intimate friendship with celebrities, the wife's struggles with the Russian language, vicissitudes of European travel, the French cook and the salmon trout, and political angles the more startling for being only lightly indicated.  
The helping hand of Fate, it may be interesting to add, is in at least three instances: Local 802 of New York City.  
—HOPE STODDARD.



## HIGHLIGHTS OF A. F. OF L. CONVENTION IN BOSTON

(Continued from Page Fourteen)

the Lewis addenda will swell the figure to something like 7,250,000.

### Photographing Thurman Arnold

The Executive Council's report gave much attention to what had taken place during the year along the line of anti-trust suits and prosecutions. The litigation in which the American Federation of Musicians became involved had plainly aroused the Executive Council's interest. Readers of the INTERNATIONAL MUSICIAN will certainly be interested in what the Council was moved to report:

In the civil suit which was brought against the American Federation of Musicians, the Anti-Trust Division sought an injunction in the Federal Court at Chicago on the contention that it is unlawful for musicians to object to the use of, or refuse to make, mechanical devices, such as phonograph records, even though the use of such devices renders thousands of union musicians unemployed.

The Musicians' Union vigorously defended the suit. Judge Barnes rejected the contention of the Anti-Trust Division and upheld all contentions of the Musicians' Union. The Anti-Trust Division appealed the case to the United States Supreme Court. The court promptly threw out the appeal and upheld Judge Barnes.

We had a right to expect that this decision of the United States Supreme Court would, for all time, put an end to further attempts of the Anti-Trust Division to destroy organized labor. Yet, it proceeded once more to harass our unions, this time by criminal indictment of the Brotherhood of Painters and a number of its San Francisco affiliates jointly with several employer organizations.

Mr. Thurman Arnold, who headed the Anti-Trust Division when all of the litigation referred to was instituted, has since been appointed to the Federal bench. The appointment was not a reward for services well performed, for no predecessor heading the Anti-Trust Division has such a colossal record of consistent defeats.

As we stated in the opening paragraph of this report, your committee believes that prosecutions of labor unions for alleged violations of the Anti-Trust laws are at an end. We have suffered greatly in the last five years because of these legal attacks. Indictments containing numerous false allegations were printed in the public press throughout the land, thus leading to an uninformed public to believe that labor was guilty of many criminal acts. In addition to this widespread press publicity, Mr. Thurman Arnold, as head of the Anti-Trust Division, toured the country and wrote syndicated articles condemning organized labor for engaging in practices which he declared were criminal and which in every instance the courts declared were legal. Officials of American Federation of Labor unions had to go through the processes of criminal procedure, suffering arrests, depositing bail, being fingerprinted and submitting to arraignment before the courts. Hundreds of thousands of dollars were spent by our unions in defending these false and unlawful prosecutions.

In spite of all this, the American Federation of Labor and its affiliates maintained a vigorous and brilliant defense of its constitutional rights; the complete victory obtained is our just reward.

### THE CLOSING DAY

In the closing hours of the Convention the following official slate went through from nomination to re-election victory with the facility of greased lightning:

WILLIAM L. HUTCHESON	.....	President
MATTHEW WOLL	.....	First Vice-President
JOSEPH N. WEBER	.....	Second Vice-President
G. M. BUGNAZET	.....	Third Vice-President
GEORGE M. HARRISON	.....	Fourth Vice-President
DANIEL J. TORIN	.....	Fifth Vice-President
HARRY C. BATES	.....	Sixth Vice-President
W. D. MAHON	.....	Seventh Vice-President
FELIX H. KNIGHT	.....	Eighth Vice-President
EDWARD FLORE	.....	Ninth Vice-President
W. C. BIRTHRIGHT	.....	Tenth Vice-President
W. C. DOHERT	.....	Eleventh Vice-President
GEORGE MEANY	.....	Secretary-Treasurer

### EXECUTIVE COUNCIL AMERICAN FEDERATION OF LABOR

Following the election of officers, with Bert Nickerson of Local No. 9 seated at the piano, and with a vocal trio consisting of Florence Toder of the Meat Cutters' Union of Malden, soprano, President William Green, baritone, and Secretary-Treasurer George Meany, tenor, all convention voices united in singing "God Bless America", the gavel fell for the last time, and the Sixty-third Annual Convention of the American Federation of Labor had passed into history.

For further observations see "Over Federation Field."

## SUSPENSIONS, EXPULSIONS, REINSTATEMENTS

### SUSPENSIONS

Akron, Ohio, Local No. 24—Ralph McManis, Steve Giolla, Jack Connell, Joseph Correia, Andy Emanuele, Harry Gilcrest, Whitmer Henry, Freddie Kling, Anthony Scaglione, Charles White, Marie Groat, Mildred Lutz.

Baltimore, Md., Local No. 40—Jarrett E. Cunningham, Jerry Gaine, Larry Jacques, Rex E. Jones, Joe Valle.

Boston, Mass., Local No. 9—Frank Allen, Harold Anderson, H. Edward Andrews, Patrick Barbara, James A. Barry, Leonard Bernstein, Anthony J. Bond, Harvey A. Brigham, E. Coleman Brown, Jr., Philip Brown, Robert Cohen, William N. Cohen, Nicholas Conti, Alfred A. Coughlin, Emanuel Cucchiaro, Harry R. Daniels, Kenneth Deane, Vincent DeNunzio, William Dierf, Fred J. Duncan, James N. Erikson, Edward P. Fagin, James Falzone, James P. Foley, Hal Freede, Leo E. Freegan, A. Edward Galliano, Gennaro V. Gerardi, Bradford Gowans, Donald L. Handy, James B. Hanson, George Harris, Edward D. Hasz, Joseph Heller, James J. Hooley, Robert F. Hooley, Richard F. Hunt, Stanley Ivers, Jacob J. Levine, Gordon S. Lewis, Dugald Livingstone, Herbert Lockwood, Henry Lombardi, Max Marder, William Mark, Arthur J. Martel, Octavius Martinoli, Nye S. Mayhew, Gus Mazocco, Thomas F. McConville, Joseph B. McGillicuddy, James McHale, Robert W. Mulcahy, James F. Munda, Nuncio Musciano, Robert V. Nevins, Robert W. Norris, Lionel Pacheco (Leo Furtado), Carl Pacifici, Terry Page, Lionel Palmer, Ralph S. Parks, Carmine Petze, John Rago, Roland Rogers, Benjamin Rubin, William Semkowky, Jan Smeretlin, Walter M. Smith, Jr., Armand N. Starita, Robert L. Stevens, Perley Stevens, Americo Sullo (Don Rico), Mary P. Tower, Josef U. Uppling, Charles M. Van Loan, Michael J. Vigliari, Alfred O. Wait.

Elizabeth, N. J., Local No. 151—George T. O'Leary.

Hammond, Ind., Local No. 203—John J. Boudi, Kenneth Grabel, Elmore Mosny, J. C. Rapier, Donald A. Rogers, Joseph Stark.

Hartford, Conn., Local No. 400—Newt A. Moss, Rudolph Edelman.

Houston, Texas, Local No. 65—Everett J. Pence.

Livingston, Mont., Local No. 358—Merle E. Whitney, Joseph Brooks, Wayne Kemper, Lettie Williams.

Marquette, Mich., Local No. 218—Irene Campbell, Pearl Hagerman, Leo Kusisto.

Missoula, Mont., Local No. 498—Robert James, Antonio Negro.

New Haven, Conn., Local No. 234—Simon Finhorn, Alvin D. Filer, Robert A. Fischer, F. Campbell Good, Harold Kelleher, Harry Levinson, Paul Mamorsky, J. Kent Miller, Louis Oles, Italo Rebucci, Morris Rubin, Robert G. Wagner.

Norwood, Mass., Local No. 343—R. C. Mitchell.

Nampa, Idaho, Local No. 423—A. E. Varnador, Floyd Ames, Merle Ames.

New Brunswick, N. J., Local No. 204—Chester Nesley.

Newark, N. J., Local No. 16—Joseph Caliri, Filcen Ellis, Sam Newman, Buddy Sager, Robert Schaefer, Albert Ulrich.

New Philadelphia-Dover, Ohio, Local No. 408—Charles F. Corbett, Wanda Davis, Lloyd Earl, George Heldt, Glenn Kent, Virgil Pierce, Wm. Ramsour, Dorn Ripple, Virgil Stealy, Lewis Winch.

Peoria, Ill., Local No. 26—Walter Hamilton, Raymond F. Hayes, Joe B. Pwile, Robert L. Schoenberger.

Raleigh, N. C., Local No. 500—Frank L. Harrell, Jr., Bob McBrayer, John McLeod, Sammy Andrews, Walter W. Andrews, Buddy Brannock, John R. Futch, Robert Farria, Jimmie Parish, R. S. Streetman, Bruce Snyder, Robert Thorn.

Redding, Calif., Local No. 113—Violet McFarland Carlisle, Norwood Carnes, Charles DeLaer, Loren Messenger, Lorane Morris, Granville West.

Richmond, Va., Local No. 128—George O. Quillin.

Syracuse, N. Y., Local No. 78—Freddie Reed, William Smith, Jack Nett, Wm. S. O'Brien, Anthony Gangemi, Charles Brown, Warren Seufert, Floyd Wilkinson.

Schenectady, N. Y., Local No. 85—Purcell Bronk, John Secombe, Sr., Charles Hockford, Nick Vinciguerra.

Toronto, Ont., Canada, Local No. 149—Ole Brandes, Era Coles (Grace), Lloyd H. Cope, Frank Crowley, Mrs. Muriel Donnellan, Adam R. Douglas, V. Duncombe, Wilson Dunlop, A. M. Giolonna, B. Halperin, W. F. Handor, Cyril House (transfer), Robert Kelly, Albert H. Kennedy, Archie Love, Murray McEchern, Marion Madgett, Norman Moffatt, Howard Morris, Charles Nuttall, George E. Patister, Jas. S. Reid, Wm. Rennick, Charles A. Ross, Mrs. Robert J. Shuttleworth, Miss M. Spergel, Wm. Tonkin, V. A. Whight, Jean Wood, Arthur Worden.

Superior, Wis., Local No. 260—Al LeClair, Hilding Schoen.

St. Paul, Minn., Local No. 30—Miles Graves.

San Antonio, Texas, Local No. 23—Royal Hintzman, Florencia Segura.

### EXPULSIONS

Baltimore, Md., Local No. 40—Frank W. Weber.

Ely, Nev., Local No. 212—John Gray, James Stevens.

Marquette, Mich., Local No. 218—John B. Violetta, Al Gustafson.

Spokane, Wash., Local No. 105—Howard Clyd.

Waukegan, Wis., Local No. 193—Paul Azolina, Everet Chack, Louise Hart, Laddie Kochelmeier, Harland Rhode, James Wisner, LeRoy Thompson.

### REINSTATEMENTS

Allentown, Pa., Local No. 561—Anthony Herschitz.

Brook S. Ott. Ill., J. Rau.

Alber, Lea, Minn., Local No. 967—Elmer Johnson, Lloyd Nelson.

Akron, Ohio, Local No. 24—Frank Emanuele, Andrew Emanuele, Harry Gilcrest, Harry Smith, Joseph M. Correia.

Baton Rouge, La., Local No. 538—Fred D. Pitts, Jr.

Baltimore, Md., Local No. 40—Dorothy Coy, Edwin J. English.

Boston, Mass., Local No. 9—Fred A. Colard, Charles Rosen, John M. Dorsey, Albert Badgers, Peter V. Giampa, Abraham Bond, Gregory Procidia, Albert A. Ward, Jason Tobias, Josef Orosz.

Chicago, Ill., Local No. 10—Allen Sanford, Edward Fliaak, Walter J. Kula, Frank Jos. Hlava, Max M. Colgan.

Anthony Guerrero, Walter Rue, Oliver Horvath, John Frigo, George Giudice, James T. Green, Herman F. Reber, Robert Klavans, David Duda.

Chicago, Ill., Local No. 208—Berry Hodges, Minnie Lawhart, Melvin Howard, Jimmie McEndree, Earnest Lawlars.

Des Moines, Iowa, Local No. 67—Arly Meyer, Norma Davis.

Detroit, Mich., Local No. 5—Alphonso Ford, Cyril Gutthoerl, Wm. Horvath, Thaddeus A. Kowalski, Jos. S. Marchellita (Marchell), Jos. Vido Perna, Wm. J. Scanlan, Walter Scott, Sam Shore, Harold Arthur Smith II, Wm. C. Shuart.

Fall River, Mass., Local No. 216—Carl Buffington.

Fort Wayne, Ind., Local No. 58—Carl Andrews, Kenneth Wilhelm.

Gloversville, N. Y., Local No. 163—Norman Abelovitz.

Hammond, Ind., Local No. 203—Don G. Krause.

Hartford, Conn., Local No. 400—Willford B. Miller.

Houston, Texas, Local No. 65—M. M. Edwards.

Indianapolis, Ind., Local No. 3—Charles M. Hughes, Laverne Jessup.

Lexington, Ky., Local No. 554—Clyde Storey, Ernest Connelton, Tom Hubbard.

Los Angeles, Calif., Local No. 47—Max Anderson, Fred Durey, Victor DePino, Herbert Henning, Susan Ruderick, Bruce J. Stanley, Richard Stanton.

Minneapolis, Minn., Local No. 73—Howard Berry, Ernest G. Gaetke, Irv L. Robins, Wm. Kunze, R. M. Sinclair.

Monroe, Wis., Local No. 243—Dallas Beatty.

Mission, Mont., Local No. 498—Patrick Magee.

Miami, Fla., Local No. 655—Sylvia Whitney, Walter Fieldhouse.

Milwaukee, Wis., Local No. 8—Walter P. Graap, LaVerne Schowee Waigh, Cook Harding, Virgil Hofmann, Robert Krause, Edwin Kauter, Ludwig Amann.

Montreal, P. Q., Canada, Local No. 406—E. Cadieux, Phil Cusson, Sarcid D. Les. Gas. Garand, A. Hammel, Harry Jones, Charlie Little, Kenneth Moore, Lloyd Moore, P. Pleau, David Scott, Chas. Ed. Roy, Peter Rubman, G. Romano, Lorette Labelle, Winnifred Bambrick.

Minneapolis, Minn., Local No. 73—Ester S. Hagquist, Edwin M. Goodford, Harold Walker, Adolphus Alsbrook, Fred Myhre, E. C. Lundquist, Thomas B. Kokes.

New Brunswick, N. J., Local No. 204—Walter Robinson, William Alberts, John Buga, William Sperling, Kara Haram.

New Haven, Conn., Local No. 234—Thomas B. Bence.

Newark, N. J., Local No. 16—Cosmos Lombardi, Ernest Holst.

New Orleans, La., Local No. 174—Karl Oldstein.

Philadelphia, Pa., Local No. 77—Victor Bergen, Pasquale (Pat) Crusco, Wm. DeSimone, Manny Goldstein, Edward Harvey, Jack H. Kenworthy, Joseph Leonardo, James Ronald, Alfred F. Nappi, Louis Novak, George W. O'Brien, Jesse White Passalacqua, Lester Perkins, Seymour Rosenfeld, Gerhard Ruhnke, Al (Piano) Seroia, Al Small, Charles M. Smith, Pasquale (Pat) Valonte, Edward Wendell, Joseph Riccardi.

Plymouth, Mass., Local No. 281—Michele A. Brigida, Thomas R. Longhi.

Pottstown, Pa., Local No. 211—Ralph S. Thomas.

Peoria, Ill., Local No. 26—Marion Thomason, Tommy Thomason, Clinton Beebe.

Providence, R. I., Local No. 198—Jerry Tulino.

Redding, Calif., Local No. 113—James McDonald III, Pearl Mills, Louis Mills, Grover Geurin.

Reno, Nev., Local No. 368—Dave Burke.

Reading, Pa., Local No. 135—John C. Jackson, LeRoy H. Brendel, Claude A. Becker.

Rochester, N. Y., Local No. 66—Sam L. Muscate, Alfred Santillo, Theodore Scarpino, Harry J. McKee, Aureli (Pete) Imhof, Alfred E. Lefoux, Donald Brown.

Seattle, Wash., Local No. 76—Michael G. Elmo, Jewell Booth Boswell.

San Diego, Calif., Local No. 325—John Prochaska, William T. Baker.

St. Cloud, Minn., Local No. 536—Harry M. Johnson, Carl Holmquist, Dan Edstrom, Claude Coates.

Schenectady, N. Y., Local No. 85—John Finke, Jr., Superior, Wis., Local No. 260—Claude Burr.

San Antonio, Texas, Local No. 23—Isabel N. Fougat, June Bump Lockett.

St. Paul, Minn., Local No. 30—Harry V. Norling.

Toronto, Ont., Canada, Local No. 149—Agnie N. Brown, James Crichton, Wally King, Virginia Knott, Gerald O'Toole, A. G. Poitras.

Toledo, Ohio, Local No. 15—Ruth Beeson.

Waterbury, N. Y., Local No. 734—Carlson Drake.

Worcester, Mass., Local No. 143—Anthony Patrick, Leo Vigeant, John P. Bergstrom.

Walla Walla, Wash., Local No. 501—Lloyd Morris.

## Local Reports

### LOCAL NO. 3, INDIANAPOLIS, IND.

New members: James G. Hadley, Louis Spencer, Lee Risher, Don Martin.

Transfers issued: Charles Locke, Doris Joffe, Mae Jack, George Strandt, Raymond Barlow, Robert Zellner, John Robert Stonebraker, Max Dunleavy, Don Kelly, Luella Schilly, Belma Fox Seth, Neva Ames, Bee Pipes.

Transfers deposited: Freddie Reed, 20; Dale Simpson, 89.

Traveling members: Dale Simpson, Don Roth, Ray Pearl, Kenny Jagger, Don Reid, Ray Herbeck, Joe Venutti, Gene Gary, 47; Herb Miller, Al Kavelin.

Transfers withdrawn: William Darrow, 136; Robert Minton, 245.

Transfers returned: J. Robinson, Robert Venable.

### LOCAL NO. 4, CLEVELAND, OHIO

New members: John Bango, Maurice Goldman, Philip Hebble, Milton E. Hinds, John Trush.

Transfers issued: Tony Anzalone, Hyman Licht, Sonny Brooks, Al Knapp.

Transfers deposited: Stanley C. Usher, 802; Wilson Humber, 532; Jean Marshall, 60; Frank Ludwig, 8; James Solar, 802; Allen E. Lilley, 214.

Transfers withdrawn: Delbert Aronson, 10; John Twinbull, Mary Grace (Justus), both 802; Gladys Nach, 657; Russell McCandless, 60.

Ersued: Stanley Wood, Irvin Frazier.

Honorably discharged: Sonny Brooks, Art Broze, Grant B. Cole, Bernard Goodman, Al Knapp, Frank H. Nealon, Arnie Pisco.

In service: Art Baumgartner, Anthony Cipriano, Richard Cutlip, Charles (Mason) Mack, Anthony Pavia, John M. Spengler, John (Terry) Tirabasso, Warren White.

Traveling members: Grace Barrie, Victor Saitta, Wesley Fogel, Rex Sittig, Victor Christensen, Charles Mike, James Roma, John Arnold, Clyde Newcomb, Walter Wechsler, Louis Zito, all 802; Robert Funk, 77; Howard Reich, 16; Woody Herman, J. Borwick, both 10; S. DeSair, 802; E. Wetzell, 11; Bob Guyer, 802; Ben Stabler, 20; Cappy Lewis, 8; John Cress, 10; Edmund Kiefer, 802; Tommy Pederson, B. Gene Sargent, Richard Kane, both 47; Hy White, Chubby Jackson, both 802.

### LOCAL NO. 5, DETROIT, MICH.

New members: Virginia May Allan, Matt Blazen, Grace Carroll Bowdick, Paul Edgar Egelkroth, Elina L. Escoc, Albert L. Girard (Helen Henry), Russell J. Gwinnon, Albert L. Gris (Langford), Maurice W. Head, Shirley B. Kinney, Wilfred Martin, John F. Orr, Byron E. Payne, Harry J. Persang, Joseph I. Petovelio, Mary Eileen Richerd, Alexander Robinson, Robert B. Rose, Joseph Sarcona, Joseph A. Sosby, Eric T. Thoris, Thomas C. Vaughan, Julianne Watson, Eugene N. Weust, Archie Williams.

Transfer members: Harry Evans, James D. King, John Thomas Rodriguez, Robert B. Stannard.

Transfers issued: Richard W. Frost, Clarence Scherling, Jayne Bigsby, Stanley Morgan, Betty Kidwell, John M. McDonald, Harold A. White, Eddie Krzyk, Joe Wohl, Paul Lando, William P. Farrell, Stanley Shea, Thomas Paumer, Jos. (Sonny) Burke, Ray A. Severin, Malcolm M. Lang, Paul E. Masters, Irvete Pat Flowers, Bernard P. Alvarico, Juan Alvarez Condez, Frayne Robyns, N. Edward Graver.

Transfers revoked: Yencu Barca, 802; Francis Edwards, 994; Wardell Gray, 357; Robert Johnson, 2; Leonard B. Keller, 10; Marion McDonald, 37; Wheeler Moran, 589; Keith Cooper, 802; Barbara Marshall, 137; Beatrice V. Atkin, 77; Bernice Pangorsh, 174; Corale (Cochin) Stevens, 802.

Returned from service: Julius Von Gende, Ray Hjertstedt, Leon Gonzalez, John J. Marowsky, Jack Gottlieb, Joe Rumoro, Robert K. Mokrejs, Raymond (Tad) Tadelki, George E. Hall, Harold Cohen II, Harry Gold, Lesley Kodner, George Cillo, Jr., Eugene Harry Keck, Rudolph Vals, Hild Gras.

Transfer members: Marjorie N. Garetson, 47; Kendall Sinchomb, 303; Vincent T. Connor, 284; Judy Winsor, 47; Joe Rose, 4; Helen Sheridan, 9; Jack Bruske, 57; Carolyn Francis Lyford, 2; Helen Cantlin, 196; Clyde La Mar Brown, Geoefrey Clarksoo, Robert H. Leininger, all 802; J. Linton Montgomery, 291; Richard (Dick) Noel, 47; Robert T. Poland, 60; Henry Stone, 802; Dick Shanahan, 994; Warren Wiedeman, 686; Robert N. Thompson, 798; Felix Garcia, 802; Barbara Marshall, 137; Beatrice V. Atkin, 77; Bernice Pangorsh, 174; Corale (Cochin) Stevens, 802.

Returned from service: Norman Goldberg, Louis Couhan, Caesar Fazzoli.

### LOCAL NO. 10, CHICAGO, ILL.

New members: Joseph Mudrich, Marvin Margolis, Albert Cesario, Maude Gale, George W. Candee, Mary Ann Davison, Dorothy Louise Jones, Joseph J. Trabick, Leoford Lunford, Jesse J. Colvard, Jr., Langdon L. Howe, Cynthia Gumbo, Arthur P. Quinn, Howard Sterling, Ada Belle Groes, Anne Chadwick, Richard James Covelli, Edward J. Miller, Edward A. Loftus, Clyde Holmes, John J. Furch, Joseph M. (Pepe) Benitez, William R. Crapia, Clayton Adams, Edward G. Sank, Hawkins, Donald A. Fairchild, Leora F. Wainwright, Cora A. Steffy, Edward Charles Novy, Conrad Ellis Cottrell, Charles Finley Swain, Joseph R. Zivic, Joseph Tassilli, Sarah Proetoreur Surkie, Robert E. Karr, Frank Weld, Raymond W. Mahony, Buster Slaver, Susan B. Miller, Clarence Hank Stank, Seymour Keith Kreimann, Dorothy Furler, Emile Petri.

Resigned: Amalie Brubauer, Marian Kropfian, Ruth (Antidel) Cameron, Frances McMahon.

Annulled: David Duda.

Returned from service: Julius Von Gende, Ray Hjertstedt, Leon Gonzalez, John J. Marowsky, Jack Gottlieb, Joe Rumoro, Robert K. Mokrejs, Raymond (Tad) Tadelki, George E. Hall, Harold Cohen II, Harry Gold, Lesley Kodner, George Cillo, Jr., Eugene Harry Keck, Rudolph Vals, Hild Gras.

Transfer members: Marjorie N. Garetson, 47; Kendall Sinchomb, 303; Vincent T. Connor, 284; Judy Winsor, 47; Joe Rose, 4; Helen Sheridan, 9; Jack Bruske, 57; Carolyn Francis Lyford, 2; Helen Cantlin, 196; Clyde La Mar Brown, Geoefrey Clarksoo, Robert H. Leininger, all 802; J. Linton Montgomery, 291; Richard (Dick) Noel, 47; Robert T. Poland, 60; Henry Stone, 802; Dick Shanahan, 994; Warren Wiedeman, 686; Robert N. Thompson, 798; Felix Garcia, 802; Barbara Marshall, 137; Beatrice V. Atkin, 77; Bernice Pangorsh, 174; Corale (Cochin) Stevens, 802.

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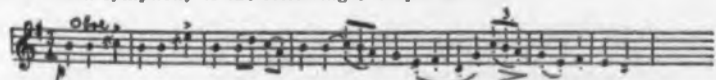
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## MUSICAL QUIZ

(Answers on Page Twenty-four)

- The parents of which three famous composers intended their sons for the legal profession?
- The following operas:
  - "Boris Godunoff" by Moussorgsky
  - "Cavalleria Rusticana" by Mascagni
  - "The Flying Dutchman" by Wagner
  - "Alceste" by Gluck
  - "The Jewels of the Madonna" by Wolf-Ferrari
  - "Le Prophete" by Meyerbeer
- On which instruments did the following famous musicians play?
  - Francois Couperin (1668-1733)
  - Johann Joseph Quantz (1697-1773)
  - Christoph Willibald Gluck (1714-1787)
  - Domenico Dragonetti (1763-1846)



Laura Kay Harris, 802-Alex Street, 4; Ted Travers, 1; Laura Kay Harris, 802-Alex Street, 3; ...

In service: David (Jack) Bennett, Jr., Lee V. Brown, Harold D'Agostino, Frank Kimmick, Channon H. Krupsky, ...

Traveling members: Jay Freeman, Arthur Steinberg, Herbert Walker, Ben Schwartz, Ed Brill, all 802. ...

LOCAL NO. 11, LOUISVILLE, KY.

New member: Jas. Newton, Jr. Transfers issued: Wm. H. Toney, Jack Steele, Eddie Reinhardt, ...

LOCAL NO. 12, SACRAMENTO, CALIF.

New members: C. A. Cushman, Alton Dabbs, Edw. H. Beaver, Walter Gleis, Harold Johnson, Nick J. Merlino, ...

LOCAL NO. 15, TOLEDO, OHIO

New member: Gene Gorney. Braced: Wayne Baker, Bancroft Eckler, Charlene Langevin, ...

LOCAL NO. 16, NEWARK, N. J.

New members: William Weiss, Claire Goldfield, Anthony Clyde Dinella, Morton Perry Gash, Alfred Terrieri, ...

J. Coleman, all 802; M. Orlando, 248; C. Kingsbury, 151. Traveling members: C. Calloway, M. Hinton, J. Heard, ...

LOCAL NO. 18, DULUTH, MINN.

In service: Al Agostino, Tom Scheffich, Robert Biglow, Bob Talarico, Roy Nickola, Robert Goldthrift, ...

LOCAL NO. 20, DENVER, COLO.

New members: Thomas A. Lee, Clyde E. Wells, F. Mason Hemphill, Clifford L. Pigg, Richard Robert Richdorf, ...

LOCAL NO. 23, SAN ANTONIO, TEXAS

New member: Robert Kliefoth. Transfer deposited: Harriet P. Plozman, 47. ...

LOCAL NO. 24, AKRON, OHIO

New members: Harry Stoffholz, Otmer T. Gaudet, Donna J. Lewis, Elsie Loveland, George Rus, N. Jean Shepherd, ...

LOCAL NO. 26, PEORIA, ILL.

In service: Ralph E. Thompson, James E. Artis. Transfers returned: Frank L. Johnson, Louis Armstrong, ...

LOCAL NO. 30, ST. PAUL, MINN.

New members: Ronald J. Rhein, Donald M. Anderson, Cole Iyer Iverson, Dorothy C. Truman, Glennis I. Sorenson, ...

LOCAL NO. 36, TOPEKA, KAN.

New member: Melvin Kime. Transfer deposited: Frank C. Jennings, 50. ...

LOCAL NO. 40, BALTIMORE, MD.

New members: Norman R. Abrahams, Lucille Buecker, Stanley D. Clements, Lee B. Eisenberg, Iona E. Fielding, ...

LOCAL NO. 43, BUFFALO, N. Y.

New members: Walter Kuffak, Charlotte L. Barabasz, Dorothy Wexler, Helen Colombo, Stanley J. Strzelczak, ...

Pertchonok, Brooks Parker, Robert Dent, Benjamin Pellmar, Samuel Silit, Murray Green-Gold, Louis Buhl, ...

LOCAL NO. 47, LOS ANGELES, CALIF.

New members: Jack L. Alexander, Louis Arviso, Loretta Bentley, Earl Blue, James G. Boersma, Ona Bell Britain, ...

LOCAL NO. 49, ROCKFORD, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

LOCAL NO. 51, CHICAGO, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

LOCAL NO. 52, CHICAGO, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

LOCAL NO. 53, CHICAGO, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

LOCAL NO. 54, CHICAGO, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

LOCAL NO. 55, CHICAGO, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

LOCAL NO. 56, CHICAGO, ILL.

New members: Arno K. Haeberle, Don A. McCallum, ...

V. Aiello, Adolph J. Zabierowsky, Oswald E. Kirckbaum, ...

LOCAL NO. 66, ROCHESTER, N. Y.

New members: Newton C. Maenhout, Henry Ferrante, Ray C. Hider, Harry A. Page, James Stuard Sr., ...

LOCAL NO. 67, DAVENPORT, IOWA

New members: Alison F. Moore, Charles Peart, Charles Gabriela, Paul Wolfman, Daniel F. Roman, ...

LOCAL NO. 70, OMAHA, NEB.

New members: Harold L. Douglas, David Majors, Clyde J. Addy, Eddy Hadden, Richard Rossiter, Donald A. Rice, ...

LOCAL NO. 71, MEMPHIS, TENN.

New members: Angelina Gish, Leola Dixon, Garnett Arnold, Frances Dixon, Henry Schueller, Christine Carnell, ...

LOCAL NO. 73, MINNEAPOLIS, MINN.

Transfers issued: Fred E. Case, Loretta S. Anderson, Howard Berry, Harry Bertelsen. ...

LOCAL NO. 77, HOUSTON, TEXAS

Transfers deposited: R. G. (Dick) Caine, 196; Paul Chapman, 116; George Anderson, 385; Mike Cistaro, 264; ...

LOCAL NO. 58, FORT WAYNE, IND.

In service: Robert Orndorff, Meredith Van Zile, Paul Windemuth. ...





DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Cable Gardens, Youth, Inc., Props., Detroit, Mich. Midway Park, Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens, A. J. Voss, Mgr., Bryant, Iowa. Sni-A-Bar Gardens, Kansas City, Mo. Sunser Park, Baumgart Sisters, Williamsport, Pa. Terrace Gardens, E. M. Carpenter, Mgr., Flint, Mich. Woodliff Park, Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

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

ARIZONA

PHOENIX: Emile's Catering Co. Murphy, Dennis K., Owner, The Ship Cafe. Newberry, Woody, Manager and Owner, The Old Country Club. Ship Cafe, The, Dennis K. Murphy, Owner. Taggart, Jack, Manager, Oriental Cafe and Night Club.

ARKANSAS

ELDERADO: Shivers, Bob HOT SPRINGS: Sky Harbor Casino, Frank McCann, Manager. LITTLE ROCK: Bass, May Clark Bryant, James B. DuVal, Herbert Oliver, Gene MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.

CALIFORNIA

BAKERSFIELD: Charlton, Ned Cox, Richard BENICIA: Rodgers, Edw. T. COVINA: Broadwell Studios, Inc. GALT: Sparks, James B., Operator, Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Denigier, Ann Hanson, Fred Maggard, Jack Morton, J. H. Patterson, Trent Bobitschek, Kurt Wright, Andy, Attraction Company LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbough, C. E., Prop., Lake Shore Cafe. Hanson, Fred Maggard, Jack Newcorn, Cecil, Promoter. Sharp, Helen Williams, Earl Wilshire Brawl. MANTECA: Kaiser, Fred. OAKLAND: De Azevedo, Soares Fauset, George OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom. PALM SPRINGS: Hall, Donald H. SACRAMENTO: Cole, Joe Lee, Bert Leingang, George SAN FRANCISCO: Bramy, Al. Kahn, Ralph Rogers & Chase Co. Tenner, Joe (Henery) The Civic Light Opera Committee of San Francisco, Francis C. Moore, chairman. SAN JOSE: Parker, Charlie San Jose State College STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Costa, Owner, and James O'Neil, Mgr. YREKA: Legg, Archie

COLORADO

DENVER: Yobe, Al MANITOU: Hellborn, Louis

CONNECTICUT

HARTFORD: Kantrovitz, Clarence (Kay) Kaplan, Yale -Kay, Clarence (Kantrovitz) Russo, Joseph Shyne, Tony NEW BRITAIN: Radio Britain WNBC

NEW HAVEN:

Nixon, E. C., Dance Promoter. NEW LONDON: Johnson, Henry WATERBURY: Derwin, Wm. J. Fitzgerald, Jack

DELAWARE

LEWES: Riley, J. Carson NEW CASTLE: Lamon, Ed., manager, Deemer Beach. REHOBOTH BEACH: Rapkin, Harry, Prop., Wagon Wheel Tavern. WILMINGTON: Chippey, Edward B. Crawford, Frank Johnson, Thos. "Kid" Kaye, Al

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadie's JACKSONVILLE: Sells, Stan MIAMI: Alexander, Chester Evans, Dorothy, Inc. MIAMI BEACH: Amron, Jack, Terrace Restaurant Davie, Willie, Owner, Rockland Palace Hume, Jack Galatia, Pete, Mgr., International Restaurant Wit's End Club, R. R. Reid, Mgr.; Charles Leveson, Owner.

ORLANDO: Feehan, Gordon F. Langford, Edward Omega Xi Fraternity Roush, J. R., manager, Sunshine Club. Wells, Dr. ST. PETERSBURG: Barse, Jack SARASOTA: Loudon, G. S., Mgr., Sarasota Cotton Club.

STARKE: Camp Blanding Recreation Center. Goldman, Henry TAMPA: Junior Woman's Club Pogram, Sandra WEST PALM BEACH: North, James Smith, Carl Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farm Supper Club. Marcus, A. B., Owner, Marcus Shows. AUGUSTA: Garden City Promoters Kirkland, Fred Minnick, Joe, Jr., Minnick Attractions. Neely, J. W., Jr. SAVANNAH: Hotel DeSoto Hellmen's Club VALDOSTA: Wilkes, Lamar VIDALIA: Pal Amusements Co.

IDAHO

LEWISTON: Rowenber, Mrs. R. M. POCATELLO: McNichols, James Reynolds, Bud

ILLINOIS

CHICAGO: Buk's Super Beer Co. Club Plantation, Ernest Bradley, Mgr., Lawr. Wakefield, Owner. Davis, Wayne Fden Building Corporation 411 Club, The, Hey Kelly, Owner Fine, Jack, Owner. "Play Girls of 1938". Fine, Jack, Owner. "Victory Follier". Fitzgerald, P. M., Mgr., Grand Terrace Cafe. Fox, Albert Fox, Edward Gentry, James J. Guckman, F. M., Broadway on Parade. Markee, Vince Novak, Sarge Quodbach, Al. Rose, Sam Siphren, R. J., Amusement Co. Sittare, Horace Stanton, James B. Stoner, Marlan T. Toffan, Mathew Platinum Blond Revue Taffan, Mathew. "Temptations of 1941". EAST ST. LOUIS: Davis, C. M. EFFINGHAM: Hehl, Dan FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. FREEPORT: Hille, Kenneth & Fred March, Art GALESBURG: Clark, Horace G. KANKAKEE: Havenor, Mrs. Theresa, Prop., Dreamland. LA GRANGE: Naeper, Robert Klann Club, LaGrange High School Viner, Joseph W. PFORIA: Rejar, Alfred

POLO: Clem, Howard A. QUINCY: Hammond, W. Vincent, Charles E. SPRINGFIELD: Stewart, Leon H., Mgr., Club Congo STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Foa, Ben FORT WAYNE: Fisher, Ralph L. Mitten, Harold R., Mgr., Uptown Ballroom. Reeder, Jack GARY: Dunbar Club, Richard Bryant Gentry, James J. INDIANAPOLIS: Dickerson, Matthew Dickerson Artists' Bureau Harding, Howard Richardson, Vaughn, Pine Ridge Follies. MARION: Horine, W. S. Idle Hour Recreation Club MISHAWAKA: McDonough, Jack Rose Ballroom Welby, Elwood ROME CITY: Kintzel, Stanley SOUTH BEND: DeLeury-Reeder Advertising Agency VINCENNES: Vacht, Edward M.

IOWA

AUDUBON: American Legion Auxiliary Hollenbeck, Mrs. Mary BRYANT: Voss, A. J., Mgr., Rainbow Gardens CEDAR RAPIDS: Alberts, Joe, Mgr., Thornwood Park Ballroom. Jurgensen, F. H. Watson, N. C. DES MOINES: Hughes, R. E., Publisher, "Iowa Unionist". LeMan, Art Young, Eugene R. EAGLE GROVE: Orr, Jesse IOWA CITY: Fowler, Steve MARION: Jurgensen, F. H. OTTUMWA: Baker, C. G. WHEATLAND: Griebel, Ray, Mgr., Alex Park

KANSAS

KANSAS CITY: White, J. Cordell LEAVENWORTH: Phillips, Leonard MANHATTAN: Sandell, E. E., Dance Promoter Stuart, Ray PIEDMONT: Minsley, Homer SALINA: Apt, Johnny TOPEKA: Brecky Terrace, Pete Grego, Mgr. Grego, Pete, Mgr., Brecky Terrace Mid-West Sportsmen Association WICHITA: Bendinger, John Over Flow Club, Fred Clemons and H. E. "Whitey" Clinton, Mgr.

KENTUCKY

HOPKINSVILLE: Suckle, Lester LEXINGTON: Hine, Geo. H., Oper., Halcyon Hall Montgomery, Garnett Wilson, Sylvester A. LOUISVILLE: Greenwell, Allen V., Prop., Greenwell's Nite Club. Greyhound Club Norman, Tom Offutt, L. A., Jr. Shelton, Fred Walker, Norval Wilson, James H. MIDDLESBORO: Green, Jimmie PADUCAH: Vickers, Jimmie, Booker's License 2611.

LOUISIANA

ALEXANDRIA: Green, Al., Operator, Club Almack Weil, R. L. LEESVILLE: Green, Al., Operator, Roof Garden NEW ORLEANS: Hyland, Chauncy A. Mitchell, A. T. SHREVEPORT: Adams, F. A. Farrell, Holland Hosner, J. W. Reeves, Harry A. Williams, Claude

MAINE

PORTLAND: Smith, John P. SANFORD: Parent Hall, E. L. Legere, Mgr.

MARYLAND

BALTIMORE: Alber, John J. Continental Arms, Old Philadelphia Road. Delta Sigma Fraternity Demley, Emil E. Earl Club, Earl Kabp, Prop. Erond Holding Corporation Lipsey, J. C. Mason, Harold, Prop., Club Astoria New Broadway Hotel

BETHESDA: Hodges, Edwin A. FRÉDERICK: Rev. H. B. Rittenhouse TURNER'S STATION: Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS

ATTLEBORO: St. Moritz Cafe BOSTON: Grace, Max L. Jenkins, Gordon Losez, William Mouton, George Paladino, Rocky Sullivan, J. Arnold, Booker's License 150. Youner Citizens Coordinating Committee. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Baurisini, Eugene FITCHBURG: Fitchburg Sports Arena. Henry Bulduc, President. HOLYOKE: LeVey, Bernard W., Holyoke Theatre LOWELL: Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel NORTH WEYMOUTH: Pearl, Morey 3A Manor, formerly known as "Poppeys", Morey Pearl. SOUTH WEYMOUTH: Colonial Inn, Thomas Smith, Mgr.

MICHIGAN

BATH: Terrace, The, Park Lake BATTLE CREEK: Magel, Milton BAY CITY: Alpha Omega Fraternity Niedzielski, Harry Walther, Dr. Howard DETROIT: Adler, Caesar, and Hoffman, Sam, Oper., Frontier Ranch. Advance Theatrical Operation Corp., Jack Broder, President. Amnor Record Company Berman, S. R. Bologna, Sam, Imperial Club Bommarito, Joe Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The Mallory, James O'Malley, Jack Paradise Cafe San Diego Club, Nono Minando Schreiber, Raymond, Owner and Oper., Colonial Theatre. FLINT: Carpenter, E. M., Mgr., Terrace Gardens. McClarin, William GRAND RAPIDS: Huban, Jack ISHPENDING: Andriacchi, Peter, Owner, Venice Cafe. LANSING: Hagen, Lester, Mgr., Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry Wilson, L. E. MCILLIAN: Boddeto, Clarence, Mgr., Jeff's MENOMINEE: Doran, Francis, Jordan College MONTAGUE: Rochdale Inn NORWAY: Valencia Ballroom, Louis Zadra, Mgr. ROUND LAKE: Gordon, Don S., Mgr., Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Gasmer BEMIDJI: Foster, Floyd, Owner, Merry Micaers' Tavern. CALEDONIA: Elton, Rudy FAIRMOUNT: Graham, H. R. GARDEN CITY: Conking, Harold C. GAYLORD: Green, O. M. GRAND RAPIDS: Watton, Ray, and Rainbow Club HIBBING: Pitman, Earl LUTERNE: Bennett, J. W. OWATONNA: Mendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike ST. PAUL: Foa, S. M.

MISSISSIPPI

GREENVILLE: Pflund, Flenord JACKSON: Perry, T. G.

MISSOURI

CAPE GIRARDEAU: Gilkinson, Lorene Moonglow Club CEDAR CITY: Jubilee Village KANSAS CITY: Coa, Mrs. Evelyn Foa, S. M. Holm, Maynard G. Thudium, H. C., Asst. Mgr., Orpheum Theatre. Watson, Chas. C. LEBANON: Kay, Frank MEXICO: Gilbert, William NORTH KANSAS CITY: Cook, Bert, Mgr., Ballroom., Winnwood Beach.

ROLLA: Shubert, J. S. ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Brown Bomber Bar, James Caruth & Fred Guinyard, Co-owners. Caruth, James, Cafe Society, SIRESTON: Boyer, Hubert

MONTANA

FORSYTH: Allison, J.

NEBRASKA

COLUMBUS: Moist, Lon GRAND ISLAND: Scott, S. F. KEARNEY: Field, H. E., Mgr., 1733 Club LINCOLN: Johnson, Max OMAHA: Davis, Clyde E. Omaha Credit Women's Breakfast Club. NEVADA

NEVADA

ELY: Fulson, Mrs. Ruby, Chicken Shack

NEW HAMPSHIRE

WHITEFIELD: Newell, H. A., Newell's Casino

NEW JERSEY

ARCOLA: Corraon, Eddie White, Joseph ASBURY PARK: Richardson, Harry White, William ATLANTIC CITY: Atlantic City Art League Jones, J. Paul Lockman, Harvey ATLANTIC HIGHLANDS: Kaiser, Walter BLOOMFIELD: Brown, Grant CAMDEN: Towers Ballroom, Pearson Lesay and Victor Potamkin, Mgrs. CLIFTON: Silberstein, Joseph L., and Etzelson, Samuel. EATONTOWN: Scheri, Anthony, Owner, Dubonnette Room. LAKEWOOD: Pat, Arthur, Mgr., Hotel Plaza. Seldin, S. H. MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo NEWARK: Clark, Fred R. Kruvant, Norman N. A. C. P. Robinson, Oliver, Mummies Club Royal, Ernest Santoro, V. Simmons, Charles Skyway Restaurant, Newark Airport Highway. Smith, Frank Stewart, Mrs. Rosamond Tucker, Frank URANGE: Schlesinger, M. S. PATERSON: Marsh, James Piedmont Social Club Pyatt, Joseph Riverside Casino PRINCETON: Lawrence, Paul SOMERS POINT: Dean, Mrs. Jeannette Leigh, Stockton TRENTON: Laramore, J. Dory UNION CITY: Head, John E., Owner and Mr. Scott, Mgr., Back Stage Club. WANAMASSA: Maurice, Ralph, Oper., Ross-Fenton Farms. WEST COLLINGSWOOD HEIGHTS: Conway, Frank, Owner, Frankie Conway's Tavern, Black Horse Pike.

NEW MEXICO

ALBUQUERQUE: Muertz, Otis

NEW YORK

ALBANY: Bradt, John Flood, Gordon A. Kessler, Sam Lang, Arthur New Abbey Hotel New Goblet, The O'Meara, Jack, Booker's License 2816 ARMONK: Embassy Associates BINGHAMTON: Bentley, Bert BONAVENTURE: Carlson, D. L. St. Bonaventure College BROOKLYN: Graymont A. C. Hared Productions Corp. Puma, James BUFFALO: Christianso, Frank Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club King, Geo., Productions Co. McKay, Louis Nichols, Max Rush, Chas. E. Shulta, E. H. Watta, Charles J. EASTCHESTER: Starlight Terrace, Carlo Del Tulo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalyn GLENS FALLS: Tiffany, Harry, Mgr., Twin Tree Inn JAMESTOWN: Lindstrom & Meyer RIAMESHA LAKE: Mayfair, The LACKAWANNA: Chk's Tavern, Louis Cicarelli, Prop.

LARCHMONT: Morris, Donald Theta Kappa Omega Fraternity LOCH SHELDRAKE: Club Riviera, Felix Amstel, Prop. MT. VERNON: Rapkin, Harry, Prop., Wagon Wheel Tavern. NEWBURGH: Matthews, Bernard H. NEW LEBANON: Dunlon, Eleanor NEW YORK CITY: Baldwin, C. Paul Booker, H. E., and All-American Entertainment Bureau, L. Frankel, Owner. Callicchio, Dominick Campbell, Norman Carestin, A. Chiassari & Co. Cotton Club Currie, Robert W., formerly held Booker's License 2995. Davison, Jules Denton Boys Diener & Dorskind, Inc. Dodge, Wendell P. Dyruff, Nicholas Embree, Mrs. Mabel K. Evans & Lee Fine Plays, Inc. Foreman, Jean Forshop, Inc. Fur Dressing & Dyeing Salesmen's Union. Glyde Oil Products Grant & Wadsworth and Casmir, Inc. Graman, Sam Herk, J. H., Theatrical Promoter Hurliman, George A., Hurliman Florida Productions, Inc. Immerman, George Jackson, Billy Jackson, Welly Joseph, Alfred Katz, George. "Theatrical Promoter" Koeb, Fred C. Koenig, Aaron Leigh, Stockton Leonard, John S. Levy, Al and Nat, former owners, Merry-Go-Round (Brooklyn). Lyon, Allen (also known as Arthur Lee). Makler, Harry, Mgr., Folley Theatre (Brooklyn). Masconi, Charles Madlaw, I. Maybom, Col. Fedor Miller, James Montello, R. Murray, David Pearl, Harry Phi Rho Pi Fraternity Regan, Jack "Right This Way", Carl Reed, Mgr. Rogers, Harry, Owner, "Frisco Follies". Roencner, Adolph and Sykes, Opera, Royal Tours of Mexico Agency. Russell, Alfred Seidner, Charles Shayne, Tony, Promoter Solomunoff, Henry South Sea, Inc., Abner J. Rubian "SO" Shampoo Company Spencer, Lou Stein, Ben Stein, Norman Straus, Walter Superior 25 Club, Inc. Wake, Frank Wee & Leventhal, Inc. Weinstein, Joe Wilder Operating Co. Wisotzky, S.

NIAGARA FALLS: Parness, Joseph, connected with Midway Park. PORT KENT: Klages, Henry C., Owner, Mountain View House. ROCHESTER: Genove Electric Products Co. Gozin, Arthur Lloyd, George Pulster, E. H. Valenti, Sam SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant. SCHEENCTADY: Gibbons, John F. Magill, Andrew SOUTH FALLSBURG: Seldin, S. H., operator, Grand View Hotel. SUFFERN: Armitage, Walter, President, County Theatre. SYRACUSE: Feinglos, Norman Horton, Don Syracuse Musical Club

TONAWANDA: Shuman, George, Oper., Hollywood Restaurant. TROY: DeSina, Manuel TUCKAHOE: Burnbaum, Murray Roden, Walter UTICA: Moindoux, Alex VALHALLA: Twin Palms Restaurant, John Masi, Prop. WHITE PLAINS: Hechirus Corporation, Reis, Les WHITESBORO: Guido, Lawrence YONKERS: Colonial Manor Restaurant, William Baber, Prop.

LONG ISLAND, NEW YORK

HICKSVILLE: Seever, Mgr., Hicksville Theatre LINDENHURST: Fox, Frank W.

NORTH CAROLINA

ASHEVILLE: Pitmon, Earl CAROLINA BEACH: Palais Royal Restaurant, Chris Economides, Owner. DURHAM: Alston, L. W. Ferrell, George Mills, J. M. Pratt, Fred FAYETTEVILLE: Bethune, C. B. The Town Pump, Inc. HIGH POINT: Trumpeters Club, The, J. W. Bennett, President. KINGSTON: Courie, E. F.

ROCHESTER: Genove Electric Products Co. Gozin, Arthur Lloyd, George Pulster, E. H. Valenti, Sam SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant. SCHEENCTADY: Gibbons, John F. Magill, Andrew SOUTH FALLSBURG: Seldin, S. H., operator, Grand View Hotel. SUFFERN: Armitage, Walter, President, County Theatre. SYRACUSE: Feinglos, Norman Horton, Don Syracuse Musical Club

TONAWANDA: Shuman, George, Oper., Hollywood Restaurant. TROY: DeSina, Manuel TUCKAHOE: Burnbaum, Murray Roden, Walter UTICA: Moindoux, Alex VALHALLA: Twin Palms Restaurant, John Masi, Prop. WHITE PLAINS: Hechirus Corporation, Reis, Les WHITESBORO: Guido, Lawrence YONKERS: Colonial Manor Restaurant, William Baber, Prop.

LONG ISLAND, NEW YORK

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**RALEIGH:**  
Charles T. Norwood Post, American Legion.

**WILLIAMSON:**  
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  
Eubanks, Harry  
Jones, John  
Bobby, Matt  
J. M., Myer (Blackie)  
L. E., Eugene  
Overton, Harold  
Rainey, Lee  
Reider, Sam  
Williamson, Horace G., Manager, Williamson Entertainment Bureau.

**CLEVELAND:**  
Amata, Carl and Mary, Green Derby Cafe.  
Barker, William R.  
Yutrone, Velma  
Weinberg, Nate, Manager, Mayfair or Euclid Casino.

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

**DAYTON:**  
Stapp, Philip B.  
Victor Hugo Restaurant

**DELAWARE:**  
Bellinger, C. Robert

**ELYRIA:**  
Cornish, D. H.  
Elyria 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  
Wunderbar Cafe

**SPRINGFIELD:**  
Prince Hunley Lodge No. 469, A. B. P. 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  
Reider, Sam

**ZANESVILLE:**  
Veaner, Pierre

**OKLAHOMA**

**ADA:**  
Hamilton, Herman

**TULSA:**  
Angel, Alfred  
Gofry, Charles  
Horn, O. B.  
Mayfair Club, John Old, Mgr.  
McHurt, Arthur  
Moana Company, The  
Bandanzo, Jack  
Tate, W. J.

**OREGON**

**ASHLAND:**  
Halaas, Kermit, Oper., The Chateau

**HERMISTON:**  
Rosenberg, Mrs. R. M.

**PENNSYLVANIA**

**ALTOONA:**  
Cannon, Robert  
Young Republican Club  
Guino, Otto

**ALLENTOWN:**  
Connos, Earl  
Sedley, Ray

**BRADFORD:**  
Pizzel, Francis A.

**BROWNVILLE:**  
Hill, Clifford, President, Triangle Amusement.

**BRYN MAWR:**  
Ford, Mrs. H. J. M.

**CANONSBURG:**  
Vlachos, Tom

**CLARION:**  
Birocco, J. E.  
Smith, Richard  
Bending, Albert A.

**COLUMBIA:**  
Hardy, Ed.

**CONROUD LAKE:**  
McGuire, P., Manager, Oakland Beach Hotel.  
Yaras, Max

**DEUMS:**  
Green Gabler

**EASTON:**  
Cafecchio, E. J., and Marino, Michael, Mgrs., Vokopy Ballroom.

**ELMSTURT:**  
Ware, John, Mgr., Showboat Grill

**EMERSON:**  
McNaney, W. E.

**ERIE:**  
Oliver, Edward

**FAIRMOUNT PARK:**  
Riverdale Inn,  
Samuel Otzenberg, President.

**HARRISBURG:**  
Reeves, William T.  
Waters, B. N.

**RELAYS:**  
Condors, Joseph

**LANCASTER:**  
Parker, A. R.  
Weinbrom, Joe

**LATROBE:**  
Yangling, Charles M.

**LEBANON:**  
Fishman, Harry K.

**MARSHALLTOWN:**  
Willard, Weldon D.

**MIDLAND:**  
Mason, Bill

**MT. CARMEL:**  
Mayfair Club, John Pogesky and John Balkitt, Mgrs.

**NEW CASTLE:**  
Bondurant, Harry

**PHILADELPHIA:**  
American Aircraft Workers  
Arcadia, The, International Rest.  
Bryant, G. Hodges  
Bubeck, Carl F.  
Fabiani, Ray  
Garcia, Lou, formerly held Booker's License 2620.  
Lacey, Davy  
Hirst, Izzy  
McShain, John  
Philadelphia Federation of Blind  
Philadelphia Gardens, Inc.  
Rothe, Otto  
Street, Benny  
Wilner, Mr. and Mrs. Max

**PITTSBURGH:**  
Anania, Flores  
Blandi's Night Club  
Ficklin, Thomas  
Matesic, Frank  
Matthews, Lee A.  
Sala, Joseph M., Owner, El Chico Cafe.

**READING:**  
Nally, Bernard

**RIDGEWAY:**  
Benigni, Silvio

**SHARON:**  
Marino & Cohn, former operators, Clover Club.

**STRAFFORD:**  
McLain, R. K., Spread Eagle Inn.  
Poisnetta, 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

**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

**ROCK HILLS:**  
Rolan, Kid  
Wright, Wilford

**SPARTANBURG:**  
Holcomb, H. C.

**SOUTH DAKOTA**

**BERESFORD:**  
Muhlenbert, Mike

**LEBANON:**  
Schneider, Joseph M.

**SIOUX FALLS:**  
Mudge, Floyd

**TRIPP:**  
Maxwell, J. E.

**YANKTON:**  
Koma, Oscar, Mgr., Red Rooster Club

**TENNESSEE**

**BRISTOL:**  
Pineburst Country Club,  
J. C. Rates, Manager.

**CHATTANOOGA:**  
Doddy, Nathan  
Reeves, Harry A.

**JACKSON:**  
Clark, Dave

**JOHNSON CITY:**  
Watkins, W. M., Manager,  
The Lark Club.

**MEMPHIS:**  
Atkinson, Elmer  
Holt, Maurice

**NASHVILLE:**  
Carter, Robert T.  
Eakle, J. C.

**TEXAS**

**ABILENE:**  
Sphina Club

**AMARILLO:**  
Cos, Milton

**AUSTIN:**  
Franks, Tony  
Rowlett, Henry

**CLARKSVILLE:**  
Dickson, Robert G.

**DALLAS:**  
Carshan, R. H.  
Goldberg, Bernard  
Johnson, Clarence M.

**FORT WORTH:**  
Bowers, J. W.  
Carnahan, Robert  
Coo-Coo Club  
Merritt, Morris John  
Smith, J. F.

**GALVESTON:**  
Evans, Bob  
Page, Alex  
Purple Circle Social Club

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Grigsby, J. B.  
Jenson, Oscar  
Merritt, Morris John  
Orchestra Service of America  
Revis, Bouldin  
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,  
Garcia, Lou, formerly held Booker's License 2620.  
V. B. Berwick, Manager.

**TEXARKANA:**  
Gant, Arthur

**TYLER:**  
Giffilan, Max  
Tyler Entertainment Co.

**WACO:**  
Williams, J. R.  
Wilner, Mr. and Mrs. Max

**WICHITA FALLS:**  
Dibles, C.  
Malone, Eddie, Mgr., The Barn

**UTAH**

**SALT LAKE CITY:**  
Allan, George A.

**VERMONT**

**BURLINGTON:**  
Thomas, Ray

**VIRGINIA**

**NEWPORT NEWS:**  
Kay, Bert, Owner, "The Barn"

**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

**SUFFOLK:**  
Clark, W. H.

**WASHINGTON**

**TACOMA:**  
Dittbenner, Charles  
King, Jan

**WOODLAND:**  
Marion, Mrs. Edith

**WEST VIRGINIA**

**BLUEFIELD:**  
Brooks, Lawson  
Florence, C. A.  
Thompson, Charles G.

**CHARLESTON:**  
Brandon, William  
Corey, LaBabe  
Hargrave, Paul  
White, R. L.,  
Capitol Booking Agency.  
White, Ernest B.

**FAIRMONT:**  
Carpentier, Samuel H.

**WISCONSIN**

**ALMA CENTER:**  
Dvorak, Joseph, Oper., Ruth's Hall

**ALMOND:**  
Bernatos, Geo., Two Lakes Pavilion

**APPLETON:**  
Konzelman, E.  
Miller, Earl

**ARCADIA:**  
Schade, Cyril

**BARABOO:**  
Dunham, Paul L.

**EAGLE RIVER:**  
Denoyer, A. J.

**HEAFFORD 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. R.

**MALONE:**  
Kramer, Gale

**MERRILL:**  
Battery "P", 120th Field Artillery  
Goetsch's Nite Club, Ben Goetsch, Owner.

**MILWAUKEE:**  
Cubie, Iva  
Thomas, James  
Weinberger, A. J.

**MT. CALVARY:**  
Sijack, Steve

**NEOPIT:**  
American Legion,  
Sam Dickenson, Vice-Commander.

**RHINELANDER:**  
Kendall, Mr., Mgr., Holly Wood Lodge.

**SHOURY, Tony**

**ROTHSCHILD:**  
Rhyner, Lawrence

**SHEBOYGAN:**  
Bahr, August W.  
Sicilia, N., Prop., Club Flamingo

**SLINGER:**  
Bue, Andy, alias Andy Buege

**SPLIT ROCK:**  
Rabitz, Joe, Mgr.,  
Split Rock Ballroom.

**STURGEON BLAY:**  
DePoe, P. G.

**TIGERTON:**  
Larheid, Mrs. George  
Mieschke, Ed. Mgr.  
Tigeron Delta Resort

**TOMAH:**  
Craun, E. L.

**WAUSAU:**  
Vogl, Charles

**WAUTOMA:**  
Passarelli, Arthur

**WYOMING**

**CASPER:**  
Schmitt, A. E.

**CHEYENNE:**  
Schwartz, Sidney A., Owner,  
Schwartz Cocktail Lounge.

**ORIN JUNCTION:**  
Queen, W., Queen's Dance Hall

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Alvis, Ray C.  
Archer, Pat  
Berenguer, A. C.  
Burroughs, H. F., Jr.  
Dyker, John (Jim), Prop.,  
Dyker's Stockade.  
Flagship, Inc.  
Frattone, James  
Furedy, E. S., Mgr., Trans Lux Hour Glass.  
Hayden, Phil  
Hodges, Edwin A.  
Hoffman, Ed. F., Hoffman's 3-Ring Circus.  
Husa, Lim, Mgr., Casino Royal, formerly known as La Parade.  
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:**  
Dowlsley, C. L.

**ONTARIO**

**CORUNNA:**  
Pier, William Richardson, Prop.

**HAMILTON:**  
Jumbells Amusement Co.

**NEW TORONTO:**  
Leslie, George  
Chin-Up Producers, Ltd.,  
Roly Young, Manager.  
Clarke, David  
Cockerill, W. H.  
Fden, Leonard  
Henderson, W. J.  
LaSalle, Fred.  
Fred LaSalle Attractions.  
Urban, Mrs. Marie

**QUEBEC**

**MONTREAL:**  
Auger, Henry  
DeSautels, C. B.  
Sourkes, Irving

**QUEBEC CITY:**  
Sourkes, Irving

**STE. MARGUERITE:**  
Dumaine d'Estrel,  
Mr. Ouellette, Manager.

**VERDUN:**  
Senecal, Leo

**MISCELLANEOUS**

American Negro Ballet  
Aulger, J. H., Aulger Bros. Stock Co.  
Bert Smith Revue  
Bigley, Mel. O.  
Blanche, Mrs. Mary  
Blake, Milton (also known as Manuel Blanke and Tom Kent).  
Blanke, Manuel (also known as Milton Blake and Tom Kent).  
Blaufox, 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  
Burns, L. L., and Partners  
Carr, June, and  
Her Parisienne Creations.  
Carroll, Sam  
Currie, Mr. and Mrs. R. C.,  
Promoters, Fashion Shows.  
Curry, R. C.  
Czapiewski, Harry J.  
Daragh, Don  
DeShon, Mr.  
Edmonds, E. E., and His Enterprises  
Farrance, B. F.  
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade".  
Fitzkee, Daryl  
Foley, W. R.  
Fox, Sam M.  
Freeman, Jack, Mgr., Follies Gay Paree  
Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies.  
Hamer, M. L., Promoter  
Hendershot, G. B., Fair Promoter  
Holman, Ed. F., Hoffman's 3-Ring Circus.  
Hyman, S.  
International Magicians, Producers of "Magic in the Air".  
Johnson, Sandy  
Kauneoga Operating Corp.,  
E. A. Scheel, Secretary.  
Kane, Lew, Theatrical Promoter  
Kent, Tom (also known as Manuel Blanke and Milton Blake).  
Keyes, Ray  
Lasky, Andre, Owner and Manager, Andre Lasky's French Revue.  
Lawton, Miss Judith  
Lever, Ann  
London Intimate Opera Co.  
Marcus, A. B., Owner, Music Shows  
McFryer, William, Promoter.  
McKay, Gail B., Promoter.  
McKinley, N. M.  
Monmouth County Firemen's Assn.  
Monoff, Yvonne  
Musher, Woody (Paul Woody)  
Nash, L. J.  
Platinum Blond Revue  
Plumley, L. J.  
Richardson, Vaughn, Pine Ridge Follies  
Robertson, T. E., Robertson Rodeo, Inc.  
Robinson, Paul  
Rogers, Harry, Owner, "Frisco Follies"  
Ross, Hal J.  
Ross, Hal J., Enterprises  
Russell, Ross, Mgr., "Shanghai Nights Revue".  
Shavitch, Vladimir  
Singer, Leo, Singer's Midgets  
Sydney, Sam, Owner, International Water Follies.  
Sponser, Les  
Stone, Louis, Promoter

Tafan, Mathew  
Temptations of 1941  
Thompson, J. Nelson, Promoter  
Todd, Jack, Promoter  
"Uncle Ezra Smith Barn Dance Follies Co."  
Waliner, Marie, Promoter  
Welsh Finn and Jack Schenck, Theatrical Promoters.  
White, Jack, Promoter of Style Show  
Wiley, Walter C., Promoter of the "Hitterbug Jambores".  
Williams, Frederick  
Wolfe, Dr. J. A.  
Woody, Paul (Woody Mosher)  
Yukel, 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

**VIRGINIA**  
BUENA VISTA:  
Rockbridge Theatre

**DISTRICT OF COLUMBIA**  
WASHINGTON:  
Universal Chain Theatrical Enterprises.

**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.  
Crown 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, Watertown, Wis.

**PARKS, BEACHES AND GARDENS**

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. Fergus, Mgr., Wilmington, N. C.  
Japanese Gardens, Salina, Kan.  
Jefferson Gardens, The, South Bend, Ind.  
Kerwin's Beach, Jim Kerwin, Owner, Modesto, Calif.  
Maryland Club Gardens, E. C. Stamm, Owner and Prop., Washington, D. C.  
Midway Gardens, Tony Rollo, Mgr., Mishawaka, Ind.  
Minahala Park, Tim Nolan, Mgr., Zanesville, Ohio.  
Myers Lake Park, operated by Sinclair Amusement Co., Canton, Ohio.  
Palm Gardens, Five Corners, Totowa Boro, N. J.  
Rite O Wa Gardens, Mr. and Mrs. R. 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.

Baer, Stephen S., Orchestra, Reading, Pa.  
Banks, Toug, and His Evening Stars Orchestra, Plainfield, N. J.  
Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y.  
Canadian Cowboys' Dance Orchestra, London, Ont., Canada.  
Carone, Ty (Thomas Caramide), and His Orchestra, Utica, N. Y.  
Clark's, Juanita, Mountainers Orchestra, Spokane, Wash.  
Corse, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y.  
Cowboy Copas Orchestra, Lloyd Copas, Leader, Knoxville, Tenn.  
Cragin, Knocel, and His Iowa Ramblers Orchestra, Okwain, 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.  
Grafs, Karl, Orchestra, Fairfield, Conn.  
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, Ernie, and the Farmer Fiddlers' Orchestra, Saskatoon, Saskatchewan, Canada.  
Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas.  
Hughes, Wim., "String Pickers" Orchestra, Stratford, Wis.  
KPH Ark Valley Boys Orchestra, Wichita, Kansas.  
Kneeland, Jack, Orchestra, Akron, Ohio.  
Milotlavich, Charles, and Orchestra, Stockton, Calif.  
Oliver, Al., and His Hawaiians, Edmonson, Aita., Canada.  
Pizani, Fred, Orchestra, New Rochelle, N. Y.  
Peddycord, 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.  
Trenkelt, Burnie, and His Orchestra, Morris, N. Y.

**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**  
LOS ANGELES:  
Howard Orchestra Service, W. H. Howard, Mgr.  
Sullivan, Lloyd

**MODESTO:**  
Rendezvous Club, Ed. Davis, Owner

**ORLAND:**  
Veterans' Memorial Hall

**SAN BERNARDINO:**  
Serria Park Ballroom, Clark Rogers, manager.

**SAN JOSE:**  
Trana, Philip

**COLORADO**  
GRAND JUNCTION:  
Airport Inn, Hap Harris, Oper.

**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, Frank

FLORIDA

MIAMI: Fenias, Otto
Palm Beach: Boyle, Douglas
St. Petersburg: Brass Rail Bar & Grille
West Palm Beach: Palm Tavern, The, Al Van De, Oper.

ILLINOIS

CHARLESTON: Coles County Fair
Chicago: Amusement Service Co.
St. Louis: Elgin High School and Auditorium

LANSKAKE: Devlyn, Frank, Booking Agent
Lisalle: Bill's Roller Rink
Mattoon: U. S. Grant Hotel
North Chicago: Dewey, James, Promoter of Expositions.

INDIANA

BICKNELL: Knox County Fair Association
Evansville: Fox, Ben
Indianapolis: Marott Hotel
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. I. Hall
Des Moines: Reed, Hartley, Mgr., Avon Lake
Dubuque: Julien Dubuque Hotel
Glidden: Town Hall
Oelwein: Moonlite Pavilion
Rochester: Casey, Eugene

KANSAS

Salina: Cottage Inn Dance Pavilion
Kentucky: Louisville: Offutt, L. A., Jr.
Paducah: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA

New Orleans: Happy Landing Club

MAINE

North Kennebunkport: Log Cabin Ballroom
Old Orchard: Palace Ballroom, Charles Uen, Prop.

MARYLAND

Baltimore: Huber, Frederick R.
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: The Deils, Jules Flath, Prop.
Essexville: LaLonde Ballroom
Iron Mountain: Kettler Building
Iron River: Jack O' Lantern Club, James Silverthorn, Owner.
Ishpeming: Casino Bar & Night Club, Ralph Doto, Prop.
Lansing: Lansing Central High School Auditorium, Wilson, L. E.
Marquette: Johnston, Martin W.
Presque Isle Band (Str).

Midland: Midland Country Club
Negaunee: Hotel Bar, Napoleon Vizna, Prop.
Niles: Four Flags Hotel, The
Saginaw: Phi Sigma Phi Fraternity
Wampers Lake: Nisles Resort

MINNESOTA

Claremont: Zorn, Peter
Faribault: Kelley Inn, Kelley Davis, Owner
Lonsdale: Hermann Hall
Minneapolis: Borchardt, Charles
New ULM: Becker, Jess, Prop.
Witoka: Witoka Hall

MISSISSIPPI

Meridian: D. D. D. 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. Dihman, Props.

NEBRASKA

Emerald: Sunset Party House, H. E. Nourse
Fairbury: Bonham
Lincoln: Garden Dance Hall, Lyle Jewett
Omaha: United Orchestras Booking Agency

NEW JERSEY

Atlantic City: Dude Ranch
Flinham Park: Canary Cottage, Jack Bloom, Mgr.
Jersey City: Duffy, Ray, and his Music Box
Moundside: Chi-Am Chateau, Geo. Chong, Pres.
Newark: Liberty Hall
Paterson: Martin's Hawaiian Paradise
Stelton: Linwood Grove
Union City: Joyce's Union City Brew House
Wildwood: Bernard's Hofbrau Club Avon, Jos. Totarella, Mgr.

NEW YORK

Averill Park: Crooked Lake Hotel
Beacon: The Mt. Beacon, L. D. Lodge
Bronxville: Siwanoy Country Club, Board of Directors.

Buffalo: German-American Musicians' Assn.
Canton: St. Lawrence University, Dr. Wildard H. Jencks, President.
Fort Edward: Everett's Restaurant, Hiram Knickerbocker, Prop.

Greenfield Park: Grand Mountain Hotel and Camp, Abe and M. Steinhorn, Mgrs.
Larchmont: Larchmont Yacht Club, N. Shea, Mgr.
Mamaroneck: Lawrence's Inn
Mount Vernon: Emil Hubch Post No. 596, V.F.W.

New Rochelle: New Rochelle Shore Club, Board of Directors.
Larchmont: Larchmont Yacht Club, N. Shea, Mgr.

Mamaroneck: Lawrence's Inn
New Rochelle: New Rochelle Shore Club, Board of Directors.
New York City: Ship Ahoy Tavern.

New York City: New York Coliseum
New York City: Palais Royale Cabaret
New Brighton: Clearview Inn

Olean: Belles Lettres Club
Philadelphia: Benny-the-Bum's, Ben. Fogelman, Owner.
Pittsburgh: New Penn Inn, Louis, Alex and Jim Passarella, Props.

Pittsburgh: New Penn Inn, Louis, Alex and Jim Passarella, Props.
Potsdam: Clarkson College of Technology

Rochester: Medwin, Barney
Rye: Coveleigh Club
Sodus Point: Joe's Place, Lillian C. Blumenthal, Mgr.

TuckaHoE: Bordewicks on the Parkway
Windsor Beach: 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 Casino, J. F. (Irish) Horen and J. E. Baxter, 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
Avon: North Ridge Tavern
Cambridge: Lash, Frankie (Frank Lashinsky)
Canton: Beck, L. O., Booking Agent

Cincinnati: Cincinnati Club, Milner, Mgr.
Cincinnati Country Club, Miller, Mgr.
Hartwell Club
Lawndale Country Club, Hutch Ross, Owner.
Maketewah Country Club, Worburn, Mgr.
Queen City Club, Clemen, Mgr.
Spat and Slipper Club
Western Hills Country Club, Wasman, Mgr.

Dover: Eli Studer and his Rink and Dance Hall
Ironton: Ritzy 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.

Stuebenville: St. Stanislaus New Polish Hall
Summit County: Blue Willow Night Club, H. W. McCleary, Mgr.

OKLAHOMA

Oklahoma City: Buttrick, L. E.
Tulsa: Rainbow Inn

PENNSYLVANIA

Bancor: American Legion Home (Emlyn H. 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. Skibinski, Pastor.

New Brighton: Clearview Inn
Oil City: Belles Lettres Club

Philadelphia: Benny-the-Bum's, Ben. Fogelman, Owner.
Pittsburgh: New Penn Inn, Louis, Alex and Jim Passarella, Props.

Pottsville: Wokik's Cafe
Reading: Park Cafe, The, George Stephens, Mgr.
Spartaco Society, The

Shamorin: Boback, John
Shenandoan Heights: W. Mahanoy Township High School Auditorium.
Sharon: Williams' Place, George
Simpson: Albert Bocianski Post, The
Sunbury: Sober, Melvin A.

RHODE ISLAND

Bristol: Bristol Casino, Wm. Viers, Mgr.
Providence: Bangor, Rubes
Woonsocket: Tuchapski, 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: Norse Glee Club

TEXAS

El Paso: Tropics Cocktail Lounge, Joe Kennedy, Prop. and Mgr.
Fort Worth: Plantation Club

Houston: Merritt, Morris John
Texarkana: 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 Banquet Club Ballroom.
Virginia Beach: Gardner Hotel

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

Hortonville: Hortonville Community Hall or Opera House.
Lancaster: Roller Rink

Logansville: Solwedel's Hall, Paul Solwedel, Prop.
Luxemburg: Wiery's Hall, Chas. Wiery, Oper.

Madison: Club Jolly Roger, Vic Boyd Mgr.
Manawa: Community Hall, Mrs. D. Drew, Mgr.

Milwaukee: Caldwell, James
New London: Veterans of Foreign Wars

Nichols: Nichols Auditorium.
North Freedom: Quiggle's Hall

Random Lake: Random Lake Auditorium

Shiocton: Hazen's Pavilion, Henry Hazen, Prop.

Spread Eagle: Spread Eagle Club, Dominic Spera, Owner.

Stoughton: Club Barber
Superior: Willitt, John

Tilleda: Community Hall
Waukesha: Clover Club
Wautoma: Pasarelli, Arthur

WYOMING

Casper: Whinnery, C. I., Booking Agent

DISTRICT OF COLUMBIA

Washington: Ambassador Hotel
Hi-Hat Club
Kipnis, Benjamin, Booker

CANADA

London: Palm Grove
Markdale: Mercer, Hugh W.

ONTARIO

Peterborough: Peterborough Exhibition
Port Stanley: Casino-on-the-Lake Dance Hall.

Toronto: Broder, B.
Saskatoon: Guthbert, H. G.

QUEBEC

Sherbrooke: Eastern Township Agriculture Assn.

SASKATCHEWAN

Saskatoon: Guthbert, H. G.

MISCELLANEOUS

Ellis, Robert W., Dance Promoter
Fiesta Company, Geo. H. Boles, Mgr.
Kinsey Players Co. (Kinsey Comedy Co.)
Kirby Memorial, The
Miller's Rodeo
National Speedathon Co., N. K.
New Arizona Wranglers, Jack Bell and Joe Marcum, Mgrs.
Scottish Musical Players (traveling)
Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz.

THEATRES AND PICTURE HOUSES

Arranged alphabetically as to States and Canada

CALIFORNIA

Gridley: Butte Theatre
Los Angeles: Follier Theatre

CONNECTICUT

Bridgeport: Park Theatre

ILLINOIS

Quincy: Orpheum Theatre, Jack and Perry Hoeftler, Mgrs.
Washington Theatre, Jack and Perry Hoeftler, Mgrs.

INDIANA

Terre Haute: Rex Theatre

IOWA

Des Moines: Casino Theatre

LOUISIANA

New Orleans: Palace Theatre

MARYLAND

Baltimore: Regent Theatre
Temple Amusement Co.

MASSACHUSETTS

Boston: Park Theatre

NEW JERSEY

Brooklyn: Brooklyn Little Theatre
New York City: Irving Place Theatre
West End Theatre

Lowell: Capitol Theatre
Lynn: Capitol Theatre
Roxbury: Liberty Theatre

MICHIGAN

Niles: Riviera Theatre

MISSOURI

St. Louis: Fox Theatre
Loew's State Theatre
Mission Theatre
St. Louis Theatre

NEW YORK

Beacon: Beacon Theatre
Bronx: President Theatre
Tremont 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

NEW YORK

Brooklyn: Brooklyn Little Theatre
Star Theatre
Verba's Brooklyn Theatre

New York City: Arcade Theatre
Irving Place Theatre
West End Theatre

NEW YORK

Long Island, New York
Freeport: Freeport Theatre
Huntington: Huntington Theatre

NEW YORK

Lucust Valley: Red Barn Theatre

NORTH CAROLINA

Durham: New Duke Auditorium
Old Duke Auditorium

OHIO

Akron: DeLuxe Theatres

OKLAHOMA

Blackwell: Bayu Theatre
Midwest Theatre
Palace Theatre
Rivoli Theatre

OREGON

Portland: Studio Theatre

PENNSYLVANIA

Reading: Bertram, Lew, United Chain Theatres, Inc.
York: York Theatre

RHODE ISLAND

Providence: Bomze 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

CANADA

St. Thomas: Granada Theatre

SASKATCHEWAN

Regina: Grand Theatre
Saskatoon: Capitol Theatre
Daylight Theatre

FIFE AND DRUM CORPS

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

# Treasurer's Report

## FINES PAID DURING OCTOBER, 1943

Alexander, Mike	15.00
Alston, John	20.00
Barber, Percy Oliver	15.00
Berrafato, Benny	5.00
Barton, Lee	15.00
Brewer, Teddy	13.23
Barker, LaVern	29.20
Bigeleisen, Abe	5.00
Blackman, Charles	25.00
Capaino, Amanda	20.00
Cascales, Charles W.	51.49
Cornely, Henry	10.00
Cornely, Mrs. Ruth	10.00
Dunham, Sonny	5.00
Denmond, Walter	10.00
Duentz, Ray	25.00
D'Agostino, John	50.00
Davis, Coleridge	50.00
Enoch, Thomas	25.00
Groat, Marie	10.00
Grande, George	15.00
Horvath, William	25.00
Henry, Eric	10.00
Hardy, Henry	20.00
Hollander, Arthur	5.00
Innis, Louis	20.00
Jackson, Allen	10.00
Johnson, Silas	20.00
Johnson, William Wrinkee	10.00
Joreas, Al	10.00
Kristal, Cecil	5.00
Kaplan, Bori (Knapp)	25.00
Kline, Paul B.	5.00
Lathan, John	10.00
Liebmann, Oscar	5.00
Lutz, Mildred	10.00
Lira, Hugo	25.00
Larkin, Milton	50.00
Marlo, Don	22.44
Marlone, Tone (Piccolo)	50.00
Masnie, Alan R.	10.00
McCurry, Edwin	20.00
McOmber, Mac	10.00
Pollock, Maurice	50.00
Polkoff, Herman	5.00
Pierre, Clement	20.00
Ross, Elwood	50.00
Rhein, Ronald J.	50.00
Sutton, Theodore	20.00
Schraider, Johnny	100.00
Sampson, Walter	25.00
Smith, Carl Teddy	25.00
Sidman, Henry	15.00
Taylor, Iona (Smith)	25.00
Velasquez, Juan	75.88
Vera, Anton	1.80
Vieira, Manuel, Jr.	10.00
Weiner, Seymour	10.00
Wilhelm, Kenneth	10.00
Yates, Sammy	5.00
Zimmerman, William	20.00
<b>TOTAL</b>	<b>\$1,327.24</b>

## CLAIMS PAID DURING OCTOBER, 1943

Ann, Emil, Jr.	40.00
Bradshaw, Ray	16.14
Baker, Ken	105.25
Bestor, Don	15.00
Brewer, Ted	11.07
Callender, George S.	50.00
Chaves, Eduardo	26.71
Contreras, Manuel	10.00
Chicago Artists Bureau	5.00
Donahue, Al	100.00
Duffy, George R.	2.50
Prinick, Rudolf	10.00
Flintnick, Sam B.	20.00
Grubbs, Jack, and E. Moody	28.00
Gonzales, Louis	24.00
Gilberto, Don	23.70
Gordon, Gray	100.00
Hampton, Lionel	25.00
Harden, Harry	35.00
Hunter, Glenn	12.15
Heatherston, Ray	45.00
Henderson, Fletcher	6.60
Johnson, Paul	25.00
Kaye, Don	688.50
Keeling, Alce, and R. James	15.00
Kelley, Ed	42.00
Krupa, Gene	6.00
Local 141 (due M. Larkin Orchestra)	100.00
Morrison, Toni	25.00
Mitchell, Albon	40.00
Mattingly, Tony	40.00
McHale, Jimmie	40.00
McCune, Bill	66.92
Newberry, Earl	50.00
Nichols, Bob	5.00
Passerilli, Arthur	15.00
Raymond, Dick	1.20
Samarino, Joe	97.03
Shand, Terry	40.00
Showboat Ballroom and Bauer	10.00
Shryock, C. R.	75.00
Surrel, Jack	10.05
Sears, Albert	66.08
Teagarden, Jack	150.00
Travers, Vincent	25.00
Tomlin, Pinky	49.00
Vaux, Vern (Wellington)	10.00
Williams, Mary Lou	104.27
Wald, George	41.50
Wilson, Teddy	30.00
<b>TOTAL</b>	<b>\$2,520.16</b>

Respectfully submitted,  
**THOMAS F. GAMBLE,**  
Financial Secretary-Treasurer.

## AT LIBERTY

**AT LIBERTY**—Drummer, Colored, open for engagements; member Local 802, A. F. of M.; read and takes latest equipment experienced in all lines. George Perry, Apt. 20, 502 West 151st St., New York, N. Y. Phone AU 3-8455.

**AT LIBERTY**—I play alto, tenor, baritone Sax; Clarinet, Flute and Piccolo, also sing, drums and M.C.; cannot read. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone RA 3788.

**AT LIBERTY**—Pianist, young man, 10 years dance orchestra experience, continental style, seeks position in Florida; responsible, personable, member, Local 802, Harry Reingold, 215 Morris Ave., New York, N. Y.

**AT LIBERTY**—French Hornist, with 30 years' experience in nationally known symphony, opera and concert bands; also pleased to hear from first-class municipal and industrial organizations; go any distance. Arthur Wolfe, 116 South Maple St., Akron, Ohio.

**AT LIBERTY**—Drummer, 15 years' experience; shows, productions, musical comedies, good solid dance, steady tempo; hotel, radio, continental; 33; free to travel. Drummer, % Local 802, A. F. of M., 1267 Sixth Ave., New York, N. Y.

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- Should cleaning rod be used to clean trombone inside slides? Why?
- Do you know how to wrap a trombone cleaning rod properly?
- Should cornet valve awab be used with cloth threaded through the eye?
- How can you oil a French horn rotary valve without taking it apart?
- What extra precaution should valve instrument players take with their valves after a parade or outdoor concert?
- Should piston be used to lap out a dent in the casing? Why?
- What happens to valves when musicians chew gum while playing?
- Can all kinds of lacquer be removed with alcohol?
- What is a quick and easy way to keep a loose post in a wood instrument from turning?
- What is a quick, easy way to tighten a clarinet tenon or bell ring?
- Should a clarinet or other key instrument be laid on its side during a playing engagement? Why?
- What are two precautions every clarinet and oboe player should take to avoid broken tenons?
- What are the standard meanings of the following: knuckle, crook, port, venturi, spatule, ligature, bit, stocking, baluster?
- Should brass instruments be stored near the furnace room? Why?

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**FOR SALE**—100 orchestrations of back numbers as far as year 1910, \$5.00; send stamp for list. Musician, 422 N. W. South River Drive, Miami 36, Florida.

**FOR SALE**—Alto, F-flat, Genuine Buffet Saxophone; guaranteed to be in new condition; \$225.00. Edward F. Croy, 512-520 Sixth St., Racine, Wis.

**FOR SALE**—Special arrangements on standard hits; same as name orchestras; have 80 of them, giving up my orchestra; \$2.00 each. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone RA 3788.

**FOR SALE**—Two Kutykiewicz Harmoniums, four reeds—three reeds; good condition; reasonable. Mrs. Carl Weber, 118-39 193rd St., St. Albans 12, L. I., N. Y. Phone LAurelian 8-6307.

**FOR SALE**—One Selmer Double Case for Bb and A plain Boehm Clarinet; it is brand new and cost \$19.00, will sacrifice for \$20.00. Dick Helt, 309 Winne Bldg., Wichita 2, Kansas.

**FOR SALE**—Conn 201 Double B-flat Recording Bass; short action valves; gold lacquer finish with deluxe carrying case; only \$250.00 cash. Sgt. George W. Love, 181st Infantry Band, Camp Framingham, Mass.

**FOR SALE**—Drum Outfit, marble and chrome finish; cost \$460 new in 1942; used very little, going for \$300. Leedy Portable Vibraphone and Stand, \$75.00. James P. Irwin, 1320 Indiana St., Martins Ferry, Ohio.

**FOR SALE**—Pine, complete concert orchestra library: American and foreign editions; Overtures, Suites, Grand and Light Opera selections, Concert Waltzes, Marches, Descriptive, Characteristics, Miscellaneous Concert numbers; most for full orchestra, some full symphony; about 1,500 numbers; fine condition; cost approximately \$3,000; will sacrifice for quick sale, \$300 cash; for further information write: Leo Stumpf, 626 North Arden Blvd., Los Angeles, Calif.

**FOR SALE**—Baritone Sax, Soprano Sax, Holton Trumpet, Trombone, Albert Bb and Eb Clarinets, Guitar, Banjo-Sax Stand, new, folding, holds four instruments, nickel. Fred Vincen, 3529 North Broad St., Philadelphia, Pa. Phone RA 3788.

**FOR SALE**—A Quartette of Joseph Gaglianos; 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. Reiger, 906 Huguette Place, Chicago, Ill.

**FOR SALE**—Thirteen Standard Selections for 11 men and piano and nine for violin and piano, by Dvorak, Mendelssohn, Beethoven, etc.; complete Heberlein School for Violin, 18 separate folios; one Heberlein violin; particulars on request. George J. Hiler, Sr., 12 Livingston Ave., Dover, N. J. Phone Dover 814-R.

### WANTED

**WANTED**—Besson Trumpet, large bore; new or used, in good condition. Metz, 910 East Wisconsin Ave., Milwaukee, Wis.

**WANTED**—Books about music, composers, instruments, etc.; quartets, trios, scores; modern or old editions; small collections or complete libraries; describe fully. Rubin Surasky, 2349 Eutaw Place, Baltimore 17, Md.

**WANTED**—Ludwig Concert Model Snare Drum, No. 25 or No. 29, 8x15 inches or 6 1/2x13 inches, preferably the former. Ronald N. Rayce, 1316 West Lansale St., Baltimore 17, Md.

**WANTED**—A complete Drum Outfit, pearl, used, cheap. Drummer, % Local 802, A. F. of M., 1267 Sixth Ave., New York, N. Y.

**WANTED**—Large music company in California wants experienced girl for music department; ALSO expert reed instrument mechanic; top salaries paid. Box B, International Musician, 39 Division St., Newark 2, N. J.

### Answers to MUSICAL QUIZ

(Questions on Page Seventeen)

- Handel, Schumann, Sibelius
- a. Lithuania and Russia  
b. A Sicilian village  
c. Coast of Norway  
d. Greece  
e. Naples  
f. Holland
- Brahms' Symphony No. 2 in D-major, Op. 73
- a. Tommy Dorsey  
b. Guy Lombardo  
c. Bob Crosby
- a. Organ (Couperin was one of the most famous exponents of this instrument.)  
b. Flute (Quantz was flute instructor to Frederick the Great.)  
c. Musical glasses (The tone was obtained by friction of wetted fingers on the rims of "twenty-six drinking glasses tuned with spring water." Gluck gave concerts as soloist on this instrument.)  
d. Double-bass (Dragonetti was the greatest known player on this instrument.)

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