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NO. 5

DEVELOPMENTS IN RECORDING SITUATION

For the Information of the Membership, Following Are President Roosevelt's Telegram to Me, My Answer Thereto and the Answer of the International Executive Board:

TELEGRAM

NA 925 220 Gov't.
White House, Washington D. C., 3 726P
James C. Petrillo, 39 Division Street,
Newark, N. J., HU 2-3400.

The National War Labor Board has entered Directive Orders in the dispute between the Electrical Transcription Manufacturers and the American Federation of Musicians. Among the provisions of the Directive Orders is a direction that the Federation withdraw its ban against playing for mechanical reproductions of music for commercial use. With this provision the Federation has not complied. The National War Labor Board and the Director of Economic Stabilization have not recommended Government possession and operation. Under the statute it must be found that the labor dispute unduly impedes the war effort. It is the opinion of the Director of Economic Stabilization that under all the present circumstances the non-compliance by your union is not unduly impeding the war effort. But this non-compliance may encourage other instances of non-compliance which will impede the war effort. In a country which loves democratic government and loves keen competition under the rules of the game the parties to a dispute should adhere to the decisions of the Board even though one of the parties may consider the decision wrong. Therefore, in the interests of orderly government and in the interests of respecting the considered decision of the Board, I request your union to accept the Directive Orders of the National War Labor Board. What you regard as your loss will certainly be your country's gain.

FRANKLIN D. ROOSEVELT.

TELEGRAM

To the President of the United States:

Your request that the American Federation of Musicians lift its ban against playing for mechanical reproductions of music for commercial use has been received. It is very gratifying to the American Federation of Musicians that the Director of Economic Stabilization is of the opinion that we are not unduly impeding the war effort, nor are we in violation of any statutory law. This opinion vindicates the position which we have taken throughout this entire controversy. The importance of this matter of necessity requires me to submit it to the International Executive Board of the American Federation of Musicians. Since members of this Board reside in various parts of the United States and Canada, it will take at least four days for them to convene. I have issued a call for them to meet in Chicago on Monday, October 9th, at which time your request will be given careful consideration.

JAMES C. PETRILLO.

TELEGRAM

October 10, 1944.

The Honorable Franklin D. Roosevelt,
White House,
Washington, D. C.

My dear Mr. President:

In response to your communication of September 4th I called a meeting of the International Executive Board of the American Federation of Musicians for October

9th at Chicago for the express purpose of acting upon the subject of your telegram. All members of the International Executive Board were present at the meeting and gave full and deliberate consideration to your telegram. I am directed respectfully to communicate to you the following, which represents the unanimous action of the Board.

The Executive Board is of the opinion that were all of the facts and circumstances pertaining to this so-called recording controversy made known to you, knowing your position on labor's rights and your humanitarian viewpoint, you would not ask it to reverse the unanimous action of three conventions and by which action the International Executive Board is bound. There is, evidently, a misapprehension concerning the so-called ban with respect to the making of mechanical recordings and transcriptions. A ban was imposed by order of the Convention of the American Federation of Musicians at Dallas, Texas, in June, 1942, effective as of August 1st, 1942. This ban applied to all companies and persons engaged in the manufacture of recordings and transcriptions. It is no longer in existence except as to the two companies who now seek competitive advantage over one hundred and five other companies and persons who have entered into contractual arrangements with the American Federation of Musicians and who are now engaged and have been engaged for over a year in the making of recordings and transcriptions. Thus the issue as it existed in August, 1942, has been resolved except for two companies who, as will be more fully pointed out later in this telegram, have refused to abide by the solution procured through the efforts of a panel of the War Labor Board.

The International Executive Board recognizes the fact that it is impossible for you to look into this entire controversy from its inception, that is, from August 1, 1942, or twenty-six months ago. It is only because of the seriousness of the circumstances and problems confronting the American Federation of Musicians of the United States and Canada that the Board and I presume to impose upon your time by setting forth in some detail the more important facts involved in this matter. Unless fairness and justice prevail a wrong determination may destroy our profession and the livelihood of thousands of members.

May I respectfully direct your attention to this outstanding fact, that is, one hundred and five contracts have been signed to date with the Federation by manufacturers engaged in the making of recordings and transcriptions. All of them are patterned after the contracts which were approved by the panel of the War Labor Board and which were obtained through its efforts at mediation and conciliation.

A most important clause in these contracts provides that if we give any other person or company a better contract or more favorable terms and conditions than the existing contracts, the latter must be reformed so as to include the changes and more favorable terms and conditions given to such others. Therefore, to request us to resume employment with these two companies who refused to sign contracts with us for the employment of our members, and to work for these two companies on terms different than those now prevailing would be to destroy the benefits and advantages of the one hundred and five existing contracts.

There has been some talk by others that we have struck against these two companies. We have never struck against any of these companies and certainly we have never struck against the Government. During this entire controversy we have made records and transcriptions for practically every Governmental Agency, for the armed forces of the United States and our Allies, in the overwhelming number of cases without any compensation, and we are continuing to do so. With respect to our patriotism, it is second to none as the following recital of facts will clearly demonstrate.

The Special Service Division of the Army is now pressing over 225,000 musical records monthly and distributing them to the men in the Army as well as the personnel of the Navy. These records find themselves in the remotest fox holes in the combat areas wherever the war is fought. The Special Service Division allows no budget for this work and it is done gratuitously by the members of the American Federation of Musicians.

Our donation in service to the Coordinator of Inter-American Affairs' Office has been evaluated by Mr. Rockefeller in excess of one million dollars. This applies also to our gratuitous efforts with respect to the Office of War Information, where Mr. Robert Sherwood has estimated that if he were required to pay for the free music via recordings and transcriptions that he receives for overseas service, it would total not less than one million dollars.

Thus, Mr. President, you can readily see that, where the war effort was and is involved, we have responded without hesitation. That is certainly manifest from the fact that we have supplied our members to do Governmental work for the two companies who refused to contract for the employment of our members for civilian work.

In addition our outstanding name bands and symphony orchestras are daily appearing in army camps, cantonments, hospitals, bond drives and wherever members of the armed forces are congregated. All these services are being given gratuitously and can be evaluated at millions and millions of dollars.

The following list of agencies, Governmental, educational and charitable, have also been beneficiaries of our gratuitous services on behalf of the war effort:

U. S. Department of Agriculture; Treasury Department; U. S. Department of Labor; War Department (Bureau of Public Relations, Special Service Department, etc.); War Manpower Commission; War Shipping Administration; Department of the Interior; War Production Board; Farm Credit Administration; Department of State; Social Security Board; Office of Facts and Figures; N. Y. Department of Health; various divisions of the U. S. Army Air Forces; U. S. Army Infantry, etc.; U. S. Naval Air Station; Photographic Science Laboratory; U. S. Army Service Forces; Signal Corps Photographic Center; U. S. Coast Guard; Third Naval District; Naval Officer Procurement; U. S. Navy Bureau of Aeronautics; U. S. Maritime Service; Civil Air Patrol; Division of War Training; U. S. Marine Corps; various radio stations, recordings for morale purposes overseas and in this country; use of guests—men in uniform; permission for defense plants to use recordings for employees; American Red Cross; USO; National War Fund; Greater New York Fund; Salvation Army; Y. M. C. A.; Office of Civilian Defense; ENSA Committee; National Safety Council; Auratone; Writers War Board; Russian War Relief; Cuban Consul General; British Broadcasting Corporation; British-American Ambulance Corps; Belgian Information Center; Royal Norwegian Information Services; Royal Norwegian Air Force; United China Relief; Consul of Poland; Australian News and Information Bureau; Catholic Charities; Bundles for Britain; Navy Relief Society;

(Continued on Page Nine)

New Contract Clauses

The Following Is for the Information of the Membership of the A. F. of M.

Reprinted from the August, 1944, issue of the International Musician

July 18th, 1944.

To All Locals, Members, Licensed Booking Agents, Personal Managers, Recording Companies, Symphony Associations and all other employers:

At the recent Convention of the American Federation of Musicians held in Chicago, June 5th, 1944, the following resolution was adopted:

"All contracts of employment entered into by any member or members of this Federation, or a Local thereof, for the performance or rendition of music, shall include (and if not specifically included, the same shall be deemed to be included), the following:

'Any member or members who are parties to or affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list order or requirement of the Federation shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.'

"If any such contract requires or contemplates the recording, transmission, or reproduction of any music by any mechanical means, there shall be included in addition and subject to the foregoing provision in such contract, (and if not specifically included, the same shall be deemed to be included) a provision that 'this contract shall not become effective unless and until it shall be approved by the International Executive Board of the American Federation of Musicians.'

This resolution has to do with employment contracts between members of the Federation and employers. The resolution makes it mandatory that the above provision be included in any and all contracts between Federation members and employers.

It further provides that contracts contemplating the employment of musicians in recording, transmission or reproduction of any music by any mechanical means shall contain the above provision as well as provisions stating that the contract must be approved by the International Executive Board of the American Federation of Musicians.

This in effect means that all contracts for recording services of any kind must be submitted for approval to the International Executive Board before they are deemed to be valid.

Trusting you will be governed accordingly, I remain,

Yours very truly,

JAMES C. PETRILLO,

President, A. F. of M.

THE SIXTH WAR LOAN DRIVE

The Sixth War Loan Drive has just been launched—and we are sure our members will respond as generously now as heretofore. In the past three years members of labor unions have bought between ten and twelve billion dollars of War Bonds—or about one-third of all the War Bonds sold by the Treasury, according to James L. Houghteling, the Treasury Department's director of labor relations. "At a time when victory can be hastened by the united efforts of all Americans," he says in his letter of announcement, "we are confident that Organized Labor will duplicate or exceed its past records."

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Official Business

COMPILED TO DATE

CHARTERS ISSUED

197—St. Louis, Missouri (colored).
 221—Fairbanks, Alaska.
 392—Forth Worth, Texas (colored).

CHARTER REVOKED

658—State College, Missouri.

CONDITIONAL TRANSFERS ISSUED

435—James S. Turner.
 436—Otto Woolsey.

FORBIDDEN TERRITORY

Pacific Coast Club, Long Beach, Calif.

WANTED TO LOCATE

Don Wilcox, member of Local 642. Address replies to Secretary Robert C. Clark, Local 642, A. F. of M., P. O. Box 867, Helena, Montana.

DEFAULTERS

J. Earl Denton, owner, Plaza Hotel, Clovis, New Mexico, is in default of payment in the sum of \$700.00 due members of the A. F. of M.

Sam B. Filashnik, New York, N. Y., is in default of payment in the sum of \$550.00 balance due members of the A. F. of M.

Otto Frelberg, operator, Ray Ott Club, Niagara Falls, N. Y., is in default of payment in the sum of \$125.00 due members of the A. F. of M.

CHANGE OF OFFICERS

Local 63, Bridgeport, Conn.—Secretary, Harold W. Hartley, R. F. D. 3, Box 41.
 Local 109, Pittsfield, Mass.—Secretary, Nils Guttormsen, Jr., 53 Pinehurst Ave.
 Local 271, Oskaloosa, Iowa—President, Raymond Pierson, 632 North "C" St.
 Local 369, Las Vegas, Nev.—Acting President, Charles E. Barbee, Box 1445; Acting Secretary, Orlo Sims, Box 1445.
 Local 413, Columbia, Mo.—President, A. C. Mays, P. O. Box 244; Secretary, Alfred C. Moon, P. O. Box 244.
 Local 457, Attleboro, Mass.—President, Eric Pickering, 231 Park St.
 Local 587, Milwaukee, Wis. (Colored).—Secretary, T. J. Thomas, 718 West Walnut St., Milwaukee 5, Wis.

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TO LOCAL SECRETARIES

Among the notices of change of address which we have received lately from local secretaries are several where the members are prisoners of war in Germany. Since German authorities do not allow prisoners of war to receive newspapers or magazines, it is impossible in these cases to forward the INTERNATIONAL MUSICIAN. We suggest, therefore, that secretaries withhold sending addresses of such members until they have been transferred to locations where the receipt of our Journal is permitted.

CHANGE IN OFFICERS' ADDRESSES

Local 72, Fort Worth, Texas—President, Woods C. Moore, 412 Capps Bldg.; Secretary, Woods C. Moore, 412 Capps Bldg.
 Local 562, Morgantown, W. Va.—President, C. H. Mankins, 637 Elysian Ave.
 Local 621, Greenfield, Mass.—President, Philip H. Schwartz, 61 Conway St.; Secretary, E. Forrest Sweet, 18 Pleasant St.
 Local 773, Mitchell, S. D.—Secretary, Jos. P. Tschetter, 1034 East 3rd Ave.

CHANGE OF CONFERENCE OFFICER

U. P. Musicians' Conference—Secretary, Ernest Baldrice, 300 East Main St., Iron Mountain, Mich.

THE DEATH ROLL

Alliance, Ohio, Local 68—William Kline.
 Bridgeport, Conn., Local 63—John H. Schmidt.
 Buffalo, N. Y., Local 43—Herman Killian, Alfred C. Seelbach.
 Chicago, Ill., Local 208—Johnny H. Long.
 Chicago, Ill., Local 10—Nick Gentile, George H. Arvidson, F. Louis Augustine, Vaclav Machek, Eric Sagerquist, Frank Riha, Richard Voinow.
 Columbus, Ohio, Local 589—J. E. Hope-well.
 Detroit, Mich., Local 5—Stanley Norris.
 Fitchburg, Mass., Local 173—George H. Miller.
 Houston, Texas, Local 65—Ira Haynes.
 Indianapolis, Ind., Local 3—Olive Kiler.
 Kansas City, Mo., Local 34—Dr. Herbert Baldwin.
 Louisville, Ky., Local 11—Robert L. Mattingly.
 Minneapolis, Minn., Local 73—R. A. Lawson.
 Mitchell, S. D., Local 773—Clifford Bates.
 New York, N. Y., Local 802—Francesco Andrisani, Percy M. Baldwin, Otto N. Bergner, Elliot Best, Paul De Lorenzo, Herman Diestel, Richard Gonzales, Louis Halperin, Isaac Klasse, Morris "Kiss" Klein, Deszo Rado, William Henry Snow, H. Thomas Stevenson.
 New Haven, Conn., Local 234—Paul DeLorenzo.
 Norfolk, Va., Local 125—A. O. Fischer.
 Pittsburgh, Pa., Local 60—Lewis F. Neeson, Naomi Baylor, Robert Wyse, George W. Young, James J. Hagan.
 San Francisco, Calif., Local 6—W. H. Rice, Jr., Eugene B. LaHaye, Arthur A. Deffno.
 San Diego, Calif., Local 325—Martell "Bud" Lovell.
 Syracuse, N. Y., Local 78—Grove C. Hutchings, Edson B. Miner.
 Springfield, Mass., Local 171—Ted H. Davis.
 Seattle, Wash., Local 76—George M. Kidd, Curtia Skinner.
 St. Paul, Minn., Local 30—Walter F. Drieling.
 Toronto, Ont., Canada, Local 149—Robert J. Ward.
 Wheeling, W. Va., Local 142—Theron Edell.
 Worcester, Mass., Local 143—William E. Toney.

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TUNE-DEX

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Symphony Orchestras

PROFESSIONAL musicians need no argument to be persuaded that a symphony orchestra is a force for good in any community. They would not have devoted their lives to the art had they felt otherwise. We might even say—considering that by now their material as well as their spiritual survival is tied up in a successful prosecution of the art—that they are one-sided in their attitude, are no longer able to render disinterested judgment. Which all makes of exceptional value a statement on music by a non-musician, who happens also to be an expert on matters civic and social—no other than the Mayor of Memphis. Holding that city's all-round expansion of paramount importance, his word becomes a criterion for the civic-minded everywhere.

"Every progressive city in America", said Mayor Chandler at a luncheon opening a drive for membership in the Memphis Symphony Orchestra. "has a symphony orchestra. It is one of the hallmarks of a real city and Memphis simply could not do without our symphony. Show me a great city with no symphony and I'll show you a city that is going down. I want to see the Symphony Orchestra here develop into a full professional orchestra within our lives, an orchestra that is great and famous. Music is the most democratic of the arts. People could not live without it, and the symphony is doing a public service far beyond the imagination of the average person."

This from a practical civic leader who sees the project not over the tail-piece of a violin that must be kept sounding if the player's family is to have its three meals a day, not through the whirl of drums, nor the criss-cross of wood-winds, but simply in the unobstructed eye-to-eye focus of a business man promoting his product, should be thought-provocative for all who have their community's good at heart.

Boston

THE Boston Symphony Orchestra, now in its sixty-fourth year, has already chalked up new attendance records. Not

only are the season's subscriptions above last year's but individual concert ticket sales are mounting in such proportions as to indicate that a new public, namely the younger business people, have discovered that serious music offers fare worth investing part of their week's pay in. Conductor Serge Koussevitzky's solicitude for young American composers might have something to do with this new-felt interest. "Second Symphony" by David Diamond has been given already this season, displaying "considerable gift of melody".

At the concert of October 28th, Paganini's fabulous playing and unique interpretation were recalled with something like authenticity when Zino Francescatti, concertmeister and associate conductor of the Boston Symphony Orchestra, was soloist in Paganini's D Major Concerto. Interestingly enough, Mr. Francescatti stands in direct line as preserver of the Paganini tradition. His first studies were with his father, who in turn studied with Sivori, who in his youth was the prodigy pupil of Paganini. Thus Boston audiences and listeners over the broadcast performance were allowed a duplication as nearly perfect as possible of the miraculous performance of the Wizard of the Violin.

Lukas Foss has been appointed pianist of the Boston Symphony Orchestra, succeeding Jesús María Sanromá who plans to devote all his time to concert work.

New York City

YEHUDI MENUHIN was soloist at the October 19th concert of the New York Philharmonic, playing the Mendelssohn Concerto, a composition whose mellow phrases were incidentally heard recently by gratified Parisians when Mr. Menuhin gave his "liberation" concert in that city.

The Tuesday six o'clock concerts of the New York City Symphony are proving a success not only with between-shift war workers, school students and tired business men but also with service men on short furlough, since it allows them to take in an extra evening show.

Among the innovations introduced by Mr. Stokowski in the present ensemble at both the Monday and Tuesday concerts are the blending of the first and second



ROMAN TOTENBERG

violin groups into one section, the discontinuance of the post of concertmeister and the employment of a new sound reflector for "equalized listening". The orchestra numbers among its seventy-five members no less than sixteen women, an innovation in itself. The young American conductor, Sylvan Levin, has been named associate conductor.

Roman Totenberg, solo violinist with the orchestra, played Samuel Barber's Concerto for Violin and Orchestra at the concerts of November 6th and 7th.

Philadelphia

HAVING already given six performances at the Worcester Music Festival in Massachusetts, the Philadelphia Orchestra presented the third program of its season on October 20th and 21st at the Academy of Music in Philadelphia when Erica Morini was soloist. Shostakovich's Fifth Symphony was presented at the concerts of October 27th and 28th, as well as "Rhapsody on a Theme of Paganini for Piano and Orchestra" by Rachmaninoff, played by William Kapell.

Pittsburgh

FRITZ REINER will conduct the Pittsburgh Symphony Orchestra this month in the first performance of "Makil", a new suite by the Soviet composer, Lev Knipper.

Harrisburg

THE Harrisburg Symphony Orchestra, which has become a vital force in the music of Central Pennsylvania, opened its fifteenth season October 17th with a concert at which the duo-pianists, Dougherty and Ruzicka, were soloists. "Song for a Peaceful Valley" by Margaret Ferrill was given its first performance. Four more concerts are scheduled. George King Raudenbush is the orchestra's conductor.

Rochester

THIRTEEN works by contemporary composers were presented in the annual symposium of American Orchestral Music of the Eastman School of Music, by the Eastman-Rochester Symphony Orchestra under Howard Hanson October 17th through 19th, in Rochester, New York. They comprised recent works by John Verrall, Joseph Wagner, Morris Mamorsky, Robert Sanders, Scribner Cogg, Jack End, Grant Fletcher, Frederick Hunt, Irving Lowens, Earl Price, Leland Proctor, Simon Sandler and Harold Wansborough.

Washington, D. C.

THE fourteenth season of the National Symphony Orchestra under the direction of Hans Kindler opened November 8th with Richard Crooks as soloist. Other



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artists to appear in the Wednesday series will be Egon Petri, Zino Francescatti, Helen Jepson, Mischa Elman, duo-pianists Ethel Bartlett and Rae Robertson, and Alexander Brailowsky.

Memphis, Tennessee

THE first concert of the Memphis Symphony Orchestra conducted by Dr. Burnet Tutbill in this its seventh season will be presented November 21st when Joseph Knitzer will be guest violinist. A campaign for increased membership has recently been brought to a successful close under the slogan, "Industry is a city's brawn; business is its brain; culture is its spirit and soul." Dr. Louis Levy, president of the Symphony Society, urged that those selling membership subscriptions stress that "they are not selling tickets but membership shares in the cultural life of the city".

Miami

SOLOIST at the opening concert of the seventeenth season of the University of Miami Symphony Orchestra was Jesus Maria Sanromá, Puerto Rican pianist. Succeeding soloists will be Wellington Esekiel, basso; Carroll Glenn, violinist; Josef Hofmann, pianist, and Max Rosen,

violinist. Handel's "Messiah" will be given in the Spring.

St. Louis

THE St. Louis Symphony Orchestra opened its sixty-fifth annual season with a pair of concerts November 4th and 5th. Vladimir Golschmann was on the podium for his fifteenth consecutive season and Nathan Milstein appeared as soloist. Guest conductors to direct subsequent concerts will be Leon Barzin, Andre Kostelanetz, Leonard Bernstein, Stanley Chapple and Harry Farbman.

Two works will be given world premiere: a Sinfonietta by Vittorio Rieti and a Nocturne by George Antheil.

Chicago

THE Chicago Symphony Orchestra under the musical directorship of Désiré Defauw, which opened its fifty-fourth season October 12th, is giving twenty-eight pairs of Thursday night-Friday afternoon concerts, twelve concerts on alternate Tuesday afternoons, twenty Saturday night popular programs and two series of Young People's Concerts. A distinguished list of soloists—Elman, Platigorsky, Heifetz, Brailowsky, Serkin, Casadesu, Milstein and others—has been engaged.

With Jerzy Bojanowski, former director of the Warsaw Philharmonic, as its season's conductor, the Woman's Symphony Orchestra presented its opening concert on October 6th with disciplined and inspired interpretations which augured well for the series.

Cincinnati

THE Golden Jubilee season of the Cincinnati Symphony Orchestra, conducted by Eugene Goossens, opened October 13th with a Beethoven program, the Eighth and Ninth symphonies, the latter work performed with the assistance of the May Festival Chorus of Cincinnati and soloists Florence Kirk, Anna Kaskas, John Dudley and Gean Greenwell. Morton Gould is appearing as guest conductor at one pair of concerts.

Cleveland

ON November 9th and 11th a new symphonic work by Lionel Barrymore, "Fugue Fantasia", was presented. Guest conductor George Szell directed the performance.

Rudolph Ringwall is conducting the "Twilight Concert" series given Sunday afternoons during the season.

Detroit

THE new Saturday series of the Detroit Symphony Orchestra, under Karl Krumberger, opened on October 21st with a concert which was carried on a coast-to-coast network by Mutual Broadcasting Company. Josef Gingold, the organization's new concertmeister, was soloist.

Fort Wayne

HANS SCHWIEGER has been engaged as the musical director and conductor of the new Fort Wayne Philharmonic Orchestra. In this, its first season, the

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Canton, Ohio

THE Canton Symphony Orchestra opened its eighth season October 25th with the first of a series of four concerts. Percy Grainger as soloist played Grieg's Concerto in A minor as a climax to a brilliant program including also Beethoven's Leonore Overture No. 3 and his Seventh Symphony. The audience which occupied every seat and even stood in the wings and at the rear of the auditorium responded to each number with enthusiasm. The next concert, December 6th, will present Miss Wanda Wendell, violinist, as soloist. The orchestra's conductor is Richard W. Oppenheim.

Fayetteville, Arkansas

WE are in receipt of a letter from William Hacker, conductor of the University-Civic Orchestra of the University of Arkansas. He tells of coming to Fayetteville, Arkansas, a few months ago to form a symphony orchestra and admits that at first the task appeared hopeless, since it seemed "difficult to associate symphonic music with the Ozark mountains." But, he goes on to say, "the past few months have proved that way of thinking to be a fallacy and have given me a new respect for these people and a desire that others should share it. . . . This summer, at the end of just two months of practice, the orchestra gave three concerts in Northwest Arkansas to capacity audiences, all of which met with such success that the orchestra has been asked to play in many other Arkansas communities. Applications for membership came from cities as far distant as sixty miles."

Mr. Hacker further informs us that "this coming season the Northwest Arkansas Symphony plans close to fifteen concerts in this area, including one program of American compositions." An achievement, to be sure!

Airborne Artistry

THE first of a series of "Treasury War Bond Concerts" was broadcast over WQXR on November 12th under the auspices of the War Finance Committee for New York. On this and each subsequent Sunday evening the National Orchestral



LEON BARZIN

Association, a seventy-piece ensemble conducted by Leon Barzin, is presenting a concert, with Abram Chasins as commentator. The audiences at the Association's studios are made up entirely of war-bond purchasers.

The opening concert of the Toscanini-directed winter series of the N. B. C. Symphony Orchestra saw, as a new member in the cello section of the orchestra, sixteen-year-old Bobby La Marchina, who was selected by the Maestro last summer as an addition to the orchestral staff. This concert also launched a nine-week Beethoven Festival. Mr. Toscanini is conducting the orchestra in sixteen of its winter concerts. Guest conductors, each appearing for four weeks, are Eugene Ormandy and Malcolm Sargent.

Oklahoma

ROBERT RUDIE, violinist; William Primrose, violist, and Gregor Platigorsky, cellist, will be soloists respectively at the concerts of November 26th, December 3rd and December 17th, given by the Oklahoma State Symphony.

Salt Lake City

ANDOR FOLDES, pianist, will introduce Leroy Robertson's "Rhapsody" for piano and orchestra at a concert of the

Salt Lake City Symphony Orchestra on November 28th and 29th with the composer conducting. The work is dedicated to Mr. Folders.

Our Neighbors to the South

THE Symphony Orchestra of Mexico, under Carlos Chavez, completed its season in Mexico City recently and is now on tour in various Mexican communities. Its schedule will include also El Paso, Texas, the orchestra's first appearance in the United States.

A contest for the selection of an American student song, intended to promote the ideal of solidarity among the student body of the Western Hemisphere, has just been announced by the Pan American Union. Open to students of public or private educational institutions it requires that each contestant present a work (melody without accompaniment) with words in English, Spanish, Portuguese or French. Words and music may be contributed by one person or by two or more collaborators, with the name and address of the institution in which each is studying indicated. An International Committee of Judges, appointed by the Pan American Union, will judge the entries winning first award in the national contests and grant the international prizes. Further conditions governing the contest may be obtained from the Pan American Union, Washington 6, D. C.

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Top-Flight Bands

BANDS will contribute their share of mirth and merriment during the coming holiday season in hotels and theatres all over the United States. Their share will be a large one, since Thanksgiving, Christmas and New Year's celebrations are unthinkable without music. Many of the engagements outside of the United States, however, will go unlisted here, for want of available data, and these will be the ones we like to think of most—a hand striking up in a barracks somewhere in the Marianas, a group of instrumentalists "getting into the groove" in a lonely Alaskan outpost, an ensemble easing the tension during a siege of Germany. These and the bands playing within our borders will unitedly make the coming seasons all that Americans of the stalwart faith and the stiff upper lip would have them.

Manhattan Medley

CHARLIE BARNET took a date at the Apollo Theatre late in October.
JIMMY DORSEY will begin his month at the Capitol Theatre November 18th.
DEAN HUDSON at this writing is at Hotel Lincoln on an indefinite engagement.
COUNT BASIE is signed up for an eight-week date at Lincoln Hotel starting December 18th.
GEORGE PAXTON will play at the Roseland until December 25th.



LOUIS BETANCOURT

LOUIS BETANCOURT and his Continental Music began an indefinite engagement at the Hotel Ambassador on October 19th.
TONY PASTOR is playing a four-week date in November at the Paramount Theatre, then on to the Frolics Club, Miami, until December 18th.

East Coast Cavalcade

HAL McINTYRE will play the RKO-Keith, Boston, November 23rd through 29th.
TED WRIGHT'S orchestra had a summer-through dating at "The Barn", Salisbury Beach, Mass.
ERNIE FIELDS will be maestro at Metropolitan Theatre, Providence, December 8th through 14th and at the Paradise Theatre, Detroit, December 15th through 21st.

CHARLIE SPIVAK will begin a two-week date at the Capitol Theatre, Washington, December 7th.

FREDDIE SCHAFER had an October date at the Hotel Syracuse, Syracuse.

SHEP FIELDS played at Training Center, Bainbridge, Maryland, November 10th.

AL POSTAL and his orchestra played October 20th at the Biltmore Ballroom, Brooklyn, for an affair sponsored by Navy Yard employees there.

ADA LEONARD wound up her week at the Adams Theatre, Newark, November 1st.

LOUIS JORDAN will have the week of November 16th at the Adams Theatre, Newark; that of the 24th at the Palace Theatre, Cleveland.

Southward Swing

JAN GARBER finished his three weeks at the Southland, New Orleans, October 25th.

COOTIE WILLIAMS played at Greensboro, North Carolina, October 24th.

JERRY WALD rounded off the 31st of October with a date at Charleston, S. C.

LUCKY MILLINDER played at New Orleans on October 22nd.

STAN KENTON finished a week at the St. Charles Theatre, New Orleans, November 15th.

MILT BRITTON has just finished a week's date at National Theatre, Louisville.

SONNY DUNHAM is at present taking a three-week date at Frolics Club, Miami. After a run of short dates he will check into Tune Town Ballroom, St. Louis, for a December 19th-January 1st date.

Ohio Hi-De-Hoes

CLYDE LUCAS has just finished (November 10th) a date at the Palace Theatre, Cleveland.

WILL OSBORNE will take a week at the Palace Theatre, Cleveland, November 17th.

DUKE ELLINGTON played at the Ezzard Charles Coliseum, Cincinnati, November 1st.

SAMMY KAYE finished a Palace Theatre, Youngstown, date October 23rd.

Mid-West Maelstrom

GLEN GRAY will take a week at the Circle Theatre, Indianapolis, beginning November 17th and an indefinite date at the Paramount, New York, November 29th.

FRANKIE CARLE'S December dates will take him to Akron, Indianapolis, Fort Wayne and Minneapolis.

FLETCHER HENDERSON will take a week at Paradise Theatre, Detroit, January 5th through 11th.

LOUIS PRIMA finished his two-week stint at the Tune Town Ballroom, St. Louis, October 17th.

Chicago Chit-Chat

CHUCK FOSTER'S date at the Blackhawk, Chicago, begun October 18th, will continue until December 12th.

BOB CHESTER checked out of the Sherman Hotel, Chicago, October 19th.

GENE KRUPA'S six-week run at the Sherman Hotel will end November 30th.

TOMMY DORSEY'S two-week date at the Sherman Hotel will begin December 1st.

BOBBY SHERWOOD will swing into the Sherman December 15th.

BILL BARDO is filling an indefinite date at the Latin Quarter, Chicago.

BILLIE BISHOP swung into the Trianon Ballroom, Chicago, November 28th, to remain until December 24th.

TEX RITTER will take a week at the Downtown Theatre, Chicago, beginning November 17th.

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Far-West Fanfare
EDDIE STONE rounded off his three-weeker at the Muehlebach Hotel, Kansas City, Missouri, November 2nd.
ACE BRIGODE'S current date at the Rainbow Room, Denver, began November 3rd and will continue up to January 4th.
ARTIE SHAW will have a theatre date in Minneapolis the week of December 1st.

Pacific Pastime
SPIKE JONES opened October 27th at the Casino Gardens Ballroom, Los Angeles, where he played two three-night week-ends before starting on a tour of one-nighters on the West Coast.
AL DONAHUE began an indefinite date at the Aragon Ballroom, Ocean Park, October 18th.
HENRY BUSSE went into the Palace Hotel, San Francisco, October 19th for an indefinite period.
HARLAN LEONARD finished his date at Silver Slipper, San Diego, November 10th.

BUY BONDS EVERY PAY-DAY

GUS ARNHEIM will hold forth at the Sherman Hotel, San Diego, until December 28th.

Spatz o' Dates
JOHNNY LONG, beginning November 16th, will take a week each at RKO-Keith, Boston, and Adams Theatre, Newark. The State Theatre, Hartford, Connecticut, will claim him December 8th through 10th, and the Chicago Theatre, Chicago, December 22nd through January 4th.

CAB CALLOWAY, after a series of one-nighters in Davenport (Iowa), Peoria (Illinois), Detroit (Michigan), Dayton and Youngstown (Ohio), will swing into the Sherman Hotel, Chicago, December 31st, to remain throughout January.

BENNY CARTER'S November dates have already taken him to Flint, Muskegon, South Bend, Detroit, Chicago, Milwaukee, Toledo and Buffalo.

WOODY HERMAN'S schedule through November and up to December 10th will see him in Hollywood, Fresno, Stockton, San Jose, Sacramento, San Francisco, Oakland, Long Beach, San Bernardino and San Diego, all in California.

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Opera and Operetta

IF symphony, opera, concert bands and swing bands were to be relegated each to a separate season, we would unquestionably place the concert bands, with their propensities for park and parade, in the Summer season. Symphonies, for their promise of musical fulfillment on icy nights, we would give to Winter. Swing, answer to quickened pulse and tingling feet, would be for Spring. But opera, sheer fantasy, illusion, the mellowness of mature emotions, would be Autumn's fare. And in Autumn opera seasons do usually start—a Tosca with a burnished tree-top, an Aida with a swirl of leaves, a Carmen with a glitter of hoar-frost—that is, just at the time when the spirit, robbed of its outward benison of leaf and blade, turns to the inward haven of imagery, peopling an otherwise destitute world with kings and fairy maidens, elves and witches, damsels in distress and saviour knights, beggars and queens, in fact all the heart can desire in the way of make-believe. It is as though the season whispered to the heart of man, "Come, let us play at opera together and forget the wind whistling at the doors of the dying world; let us imagine a world of our own—rich, rife, revelling—where death as well as life is only a dream and a delusion."

Metropolitan Emergence

THE Metropolitan Opera season of 1944-45 will open November 27th with a performance of Gounod's "Faust", the opera which was performed at the begin-

ning of the Metropolitan's very first season on October 22, 1883. Licia Albanese, Raoul Jobin, Martial Singher and Ezio Pinza will take the leading roles. Wilfred Pelletier, who is celebrating his twenty-fifth year with the Metropolitan, will conduct.

The list of operas scheduled for production during the season includes several revivals, Wagner's "Meistersinger", heard for the first time since 1939, Ponchielli's "La Gioconda", also in its first performance since 1939, Beethoven's "Fidelio", last heard in 1940, Rimsky-Korsakov's "Le Coq d'Or", not given since 1941, and Mozart's "Don Giovanni" and Wagner's "Lohengrin", restored from the 1942-43 repertoire.

The "Ring" of Wagner will be given intact; other Wagner offerings will be a Good Friday performance of "Parsifal",

as well as "Tristan und Isolde" and "Tannhäuser". Debussy's "Pelleas et Melisande" which proved immensely successful last season is scheduled again for this.



LICIA ALBANESE
As Marguerite in "Faust"

Conductors will be Emil Cooper, George Szell, Erich Leinsdorf (recently honorably discharged from the Army), Paul Breisch, Wilfred Pelletier, Karl Riedel, Frank St. Leger and Cesare Sodero.

Artists added to the roster are Blanche Thebom, mezzo-soprano, Florence Kirk, soprano, Mimi Benzell, soprano, Morton Bowe, tenor, William Hargrove, baritone,

Martha Lipton, contralto, Richard Manning, tenor, Regina Resnik, soprano, and Hugh Thompson, baritone. The season will continue for eighteen weeks, ending April 1st.

City Center

DURING the three weeks of opera of the New York City Opera Company (November 9th through 30th) twenty-two performances of standard repertoire are being presented, conducted by László Halász. Puccini's "Manon Lescaut" (three performances) and Johann Strauss' "The Gypsy Baron" (four performances) are new to the repertoire and are being given new productions, the latter in an English version by George Mead. Frances Cascard, a young American soprano, is making her American debut in the title role of "Tosca". Dorothy Kirsten, who scored a triumph as Violetta in the City Center's production of "Traviata" last season, assumes the role again this year as well as the title role of "Manon Lescaut".

Civic's Fifth

THE Manhattan Civic Opera Company opened its fifth season at the Shubert Theatre, New Haven, Connecticut, on October 16th with a performance of "La Traviata" in which the leading roles were sung by Dorothy Kirsten, soprano, Franco Perulli, tenor, and Robert Shilton, baritone. The 1944-45 season's repertoire includes "Tosca", "Faust", "Carmen", "Il Trovatore" and "Otello". Francesco Riggio is the conductor of the company.

Brooklyn Billing

MAESTRO A. SALMAGGI, general director of the Brooklyn Academy of Music Grand Opera Season, presented the twin-bill, "Cavalleria Rusticana" and "Pagliacci", conducted by Salvatore Dell'Isola, on the evening of October 21st, and "Il Trovatore" on the evening of October 28th, conducted by Gabriele Simeoni.

Chicago

OF the twelve operas included in the repertoire of the Chicago Opera Company this season "Carmen" was the opening night attraction October 16th. Then, in the order of their first performances (some have been given twice) came "La Traviata", "La Bohème", "Aida", "Die Walküre", "Il Trovatore", "Romeo and Juliet", "Otello", "Pelleas et Melisande", "Faust", "Rigoletto", and "Tosca". The season closes November 18th.

Eugene Goossens, Edwin McArthur and Louis Hasselmann were added to the list of conductors.

Curtain Calls

GEORGE SEBASTIAN made his debut as an opera conductor in this country when, on October 13th he presided over the performance of Strauss' "Salome" with an all-Metropolitan Opera cast at the San Francisco Opera. Mr. Sebastian previously had collaborated with Richard Strauss himself in presentations of this opera in Leipzig, Barcelona and Buenos Aires.

The opera season in liberated Florence was opened on October 29th in the Teatro Verdi with a performance of Verdi's "Falstaff" under the direction of Tullio Serafin, according to a dispatch from overseas.

The concert premiere of Sergei Prokofiev's much-heralded opera, "War and Peace", based on the novel of Tolstoy, took place in Moscow on October 17th, according to a recent report received by the Russian War Relief. Performance by the Metropolitan here must await—in line with a stipulation by the composer—the world-wide stage premiere in Russia.

Operetta

LYRICS for the Fritz Kreisler operetta, "Rhapsody", which arrived at the Century, New York, on November 6th, are the combined work of John Latouche and Russell Bennett.

A Gilbert and Sullivan troupe, organized by R. H. Burnside, opened in Philadelphia October 30th.

"Merry Widows" are merrily touring the country this season, one under the auspices of the New Opera Company, one under that of the Shuberts. The competition seems to augment rather than detract from their popularity.

Alexander Gray sang the title role in "The Student Prince" which arrived at the Blackstone, October 22nd, for its tenth season in Chicago.

"Bloomer Girl" is adding cheer to the stage on Broadway and proving a worthy second to Oklahoma—which is saying considerable!

Rudolf Friml's "Katinka" opened October 23rd at the Paper Mill Playhouse in Millburn, New Jersey. Andzia Kuzak was again in the title role. "The Student Prince" will begin its run November 20th.

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DEVELOPMENTS IN THE RECORDING SITUATION

(Continued from Page One)

Army Emergency Relief; Freedom House; Boys Town; Father Flanagan; American War Dads; American Jewish Committee; Community Chests and Councils, Inc.; Hadassah; National Labor Committee for Palestine; Pocket Testament League.

The foregoing, Mr. President, does not take into consideration the many millions of dollars of service rendered by 735 of our local unions for the armed forces. We believe that this record of co-operation with the Government and Armed Forces has no greater parallel in the history of this war.

At the expense of repetition, but only for the purpose of emphasizing one of the important points to be considered, we declare that the refusal of the two companies to employ our members on the same terms and conditions now prevailing in the industry is not a violation of the American Federation of Labor's no strike pledge. The American Federation of Labor has kept its no strike pledge and we have cooperated with it in that regard. However, in the matter of this particular controversy, the American Federation of Labor Convention in Toronto, Canada, in October, 1942, after a full consideration of the matter, not only declared that it did not involve the no strike pledge, but it endorsed the position of the American Federation of Musicians by an unanimous vote.

As the Director of Economic Stabilization has clearly pointed out, the making of the records to which the ban pertains has no connection with the war effort. They are purely for civilian use. We offered to make records free for the Army and Navy to be used in juke boxes, provided the members of the armed forces could hear them played without having to deposit a nickel to hear them. The Navy Department advised us that the Navy Personnel were acquiring records in sufficient quantity to meet their recreational and entertainment needs. The War Department likewise has advised that the present arrangements between the Federation and the War Department were most satisfactory and it was desired that the arrangements remain unchanged.

Much is made of the fact that, as President of the American Federation of Musicians, I had made the statement that in the event the President of the United States asked me to lift the ban I would comply with such request. I did make that statement. It was made at the Dallas Convention in June, 1942. I repeated it on January 12, 1943, before the sub-committee of the Interstate Commerce Committee of the United States Senate in response to a question put to me by Senator Clark. At that time no records were being made by us for any record manufacturers and no such manufacturers saw fit to ask you to intervene, but sought instead through court procedure and through a Senate investigation to compel us to make records without regard for either our rights or our desires. Now, however, we are making records to the extent of nearly four million per month for one hundred and five companies and have been doing so for many months under a form of agreement which neither Columbia nor RCA are willing to accept.

Mr. President, our membership has had and now has great confidence in you. We are all aware that, while others objected to your handling of their problems, our organization through me was willing to have you do so. We waited for the employers to join with us in this request to have you consider the matter. The employers, however, did not do so. On the contrary, after many tricky attempts to defeat the Federation by instigating a Senate investigation of, and an anti-trust suit against, the Federation, some of the companies filed a petition with the War Labor Board. The two companies now objecting did not petition at the time other companies first filed the petition. They waited several months. As a result of the filing of the first petition, the situation has completely changed which, of course, has affected the handling of this controversy by you under the offer I made

to Senator Clark and his committee. For instance, the one hundred and five contracts were entered into subsequent to the offer I made Senator Clark, and these contracts as explained above resulted from the panel's efforts to settle this controversy.

It was because of the confidence the organization and I had in you, Mr. President, that I made the offer referred to. It was circulated widely and published in the press. The companies now seeking your aid knew of that offer. Although it was not a direct invitation to them to meet with you and me in order to have you determine the matter at that time, nevertheless it certainly must have occurred to them that in view of my offer they could have asked you to look into the situation and determine it if necessary. Evidently they did not have confidence in you then, for they did not ask you to request me to comply with the offer I had made. On the contrary they set in motion the machinery of the War Labor Board believing that that might work to their greater advantage. Now, twenty-six months after the ban was imposed, realizing that the circumstances have greatly changed, virtually making it impossible to lift the ban as to these two companies without disrupting the relationships brought about by one hundred and five existing contracts, they run to you, Mr. President, and ask you to aid them.

By virtue of the one hundred and five contracts which conform to the settlement agreed upon by the American Federation of Musicians and certain companies, at the instance of the War Labor Board, the American Federation of Musicians has been placed in a position whereby the offer made by me no longer has any further application. That is clearly the case because to give these two recalcitrant companies different terms than have been given to the one hundred and five companies would cause great confusion and disruption of existing peaceful labor relations with the one hundred and five companies.

To direct members of the American Federation of Musicians to work for these two companies would inevitably result in incalculable harm to our membership; the only good that would come out of the lifting of the ban would be to permit these two companies to resume the manufacture of records for civilian use with resulting tremendous profits to them, and that would be accomplished by taking the business away from those companies who have signed with the American Federation of Musicians and who are now supplying the public with all necessary recordings.

We have referred to the anti-trust case, which was instituted against the Federation by the Anti-Trust Division of the Department of Justice. This occurred October 12, 1942; after a full hearing before Federal District Judge Barnes at Chicago, the court denied the Government an injunction and dismissed the suit upon its merits. The case was appealed to the Supreme Court of the United States. That court approved the holding of the District Court to the effect that we were not violating any law of the United States, and that we had a lawful right to take such action to preserve our livelihood.

Mr. President, as a matter of fairness there is only one solution to this problem the Federation can accept and that is for these two companies to sign the same contract as the one hundred and five other companies have signed if they wish our members to work for them in making recordings and transcriptions. It must be remembered that these are not contracts containing arbitrary terms submitted by the American Federation of Musicians; the contracts as explained before, result from the efforts at mediation by the War Labor Board itself. These contracts have not been disapproved of by the War Labor Board; on the contrary the War Labor Board panel stated that the terms and conditions are not contrary to sound social policy. Therefore, if these companies are anxious to make records for civilian use and desirous of procuring the services of musicians affiliated with the American Federation of Musicians, in justice and fairness they ought to do so by agreeing to the same terms and conditions as the one hundred and five of their competitors have agreed to and under which our members are now working.

The Federation is aware that this case is a small matter compared with the many tremendous problems of national and international importance which are confronting you today, but it is one of the greatest fights in which organized labor has ever been involved, a fight for the maintenance and preservation of basic fundamental rights, a fight to preserve free labor as against conscription and involuntary servitude. Knowing your position on human rights, we are sure you would not want to impose unjust and harmful conditions upon thousands of musicians or anyone else for that matter.

Most respectfully yours, JAMES C. PETRILLO, President, American Federation of Musicians.

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BOOKS OF THE DAY

By HOPE STODDARD

YOUR CAREER IN MUSIC, by Harriett Johnson. 319 pages. E. P. Dutton and Company, Inc. \$3.00.

"If you can build a better mouse-trap than anyone else", so one sage has told us, "the world will beat a path to your door." But Miss Johnson's prescription for success in music requires far more than being able to play the Mendelssohn Concerto better than anyone else. There are all sorts of ins and outs to it, so she tells us, having to do with salesmanship, articulateness, objectivity, rapport, individuality, and, oh, yes, creativeness. That twist to your personality, that ability to play the piano standing up and the bass viol sitting down, that graceful bow, that ingratiating smile—these are the stuff that little (and big) musicians are made of.

Seriously, though, genius itself needs no elucidatory volume; a Beethoven will go his own rugged way whatever the rules and regulations. Those who, though they do not necessarily excel in their field still

expect to make a living from music, are the ones who stand in need of instructions, and hence the ones the author addresses. For them she has expended a great deal of energy and collected a great deal of clarifying material. She discusses, with the freshness of first-hand knowledge, the careers of the concert artist, teacher, orchestra member, conductor, band leader, chamber player, composer, operatic singer, organist, musicologist and critic. Every field is exhaustively treated as it impinges on the radio, the films, the press, the church, the stage. Numerous examples are cited. The words of the "arrived" are quoted. Related skills—piano tuning, instrument making, therapeutical practices, library work, press agenting and social work—receive explicit discussion. There is a quickness, a vivacity, a directness, about the whole work that counteracts a certain cynicism which, we suppose, is inevitable in any volume whose chief motif is monetary success.

EVENINGS WITH MUSIC, by Syd Skol-sky. 382 pages. E. P. Dutton and Company, Inc. \$3.00.

Twenty-seven "evenings" (the book is so divided) is not too much to require of

the music lover in order to give him (1) the main episodes in the lives of our immortal composers, (2) the trends in music that each of these composers traced, (3) the plan of the outstanding works of our symphonic literature. No knowledge of music is presupposed; no technical vocabulary resorted to. The author has the ability—rare even among experienced pedagogues—of unravelling her own intricate musical concepts, built up through years of training, down to a single logical strand such as the merest novice can follow. The ensuing development—a weaving of the musical fabric strand by strand—is so simple as to be inevitable. The reader learns to identify various instruments in the orchestral ensemble, to follow symphonic unfoldment, to distinguish the styles of the various composers, and, finally, at evening twenty-four, to absorb a "balanced" program made up of music of various periods and schools.

THE ARTS AND RELIGION, edited by Albert E. Bailey. 180 pages. The Macmillan Company. \$2.50.

Wherever religion and music have merged reaction has been swift and decisive. Either those observing the result have been stirred by a union so perfect

or been shocked by a mating so incongruous. The chapter in the present volume entitled, "The Expression of Religion in Music"—one of four dealing successively with painting (and sculpture), architecture, music and the drama, has not failed to point out the art's failure, as well as its success, as a party to this holy alliance. On either count there is no dearth of material. Wesley singing societies, Psalm 107, Quakers, Lutheranism, modal music, the Byzantine church scale, hymn-tunes, choirs, pipe organ, Hebrew music, Gregorian plain-song, Bach, Haydn and Franck are entering wedges for discussions centering around the musico-religious theme. The final conclusion is, of course, that, though music may be made to contribute to the glory of God, in uncaredful or irreverent hands it may serve just the opposite end. The author of this chapter, Dr. Henry Augustine Smith, is head of the Department of Sacred Music at Boston University.

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*For mere vengeance I would do nothing. This
 nation is too great to look for mere revenge. But
 for the security of the future I would do everything.*

—JAMES A. GARFIELD.

They Cry, "Peace, Peace!"

THE post-war world is inconceivable without music. Bursting out of doorways, trickling through lattices, issuing from dark courtyards and sumptuous foyers, it will be the keynote of the new world, a world of peace, security and freedom. Many who enjoy that world and that music will, however, enjoy it unthinkingly, not stopping to ask whether such apparent beauty and lavishness bear within them the seeds of creativeness or of degeneration—whether, that is, the "peace" is but the precursor of another war, the music but a screen to hide underpaid, unemployed, even destitute musicians.

For it is a fact that an illusion of symphony, song and swing may be maintained for years when all the time music itself is drying up at its source. This year and the next and the next we may have our Beethoven and Bach, Goodman and Gershwin, Toscanini and Stokowski simply by twitching a dial or slipping a nickel into the slot. We can delude ourselves temporarily into thinking that we have everything the tonal art can offer. Certainly we have all the sounds, for reproduction on radio and phonograph has become so note-perfect as to mislead the most highly expert. Television will allow us even sight of the musician pursuing his profession, with the chance of seeing and re-seeing the same sequence through recordings.

However, in order to have a world of music one must first have a world of musicians. It is no art for the lone arranger, this one of tones. In order to develop and flourish, musicians must rub shoulders with brothers of their craft, form competitive groups, engage in projects, compare notes, provide mutual stimulation. They must feel the warmth each of the others' enthusiasm, sense themselves as a united and expanding group, in short, build themselves a world within a world. To gain this sense of unity and cohesion there must be thousands of them really working at their profession, that is, making a living by it. Here is your true world of music without which the other is but an insubstantial dream.

To put it another way: In this era of social consciousness the persons who persist in availing themselves of music's finished product with no thought of the long and tortuous way men have struggled toward its attainment will find that product itself dwindling in amount, diminishing in value. Those who partake of the results of musicians' labors without a thought of the musicians or any desire to have them properly recompensed will finally be robbed of all music.

It has been the sincere effort, on the part of the American Federation of Musicians, to give the public the needful awareness regarding the inseparable connection between music and the makers of music. In its fight to bring about fair conditions for its members in the recording situation it has repeatedly pointed out that the musician's value to the public increases in direct proportion to the increasingly important role music plays in the lives of all citizens—a role that recordings have considerably widened; it has insisted that the musician's greater serviceableness should be rewarded by increased emoluments; it has offered proof that such monetary recognition, through assuring permanence to all forms of music

making, would redound quite as much to the public's as to the musician's good.

The "war to end wars" which was World War I did no such thing simply because the peace that followed was one of indulgence in the benefits of peace with no consideration for the means that brought that peace about. Music, to last for our children and our children's children, must be music which confesses a debt to its creators, pays the live musicians with good currency of the realm. No high-minded theorizing this, simply the patient pointing to the hand that pulls the puppet strings, to the goose that produces the golden egg only so long as she is fed and watered.

The Musician Gives Thanks

MEMBERS of many crafts and professions have reason to render special thanks during this season of the year: factory workers that they have been the means of supplying our men overseas with the tools and munitions of war; doctors that they have returned thousands to the land of the living; mothers that they have carried their families through trying times. Musicians, too, have cause for particular gratitude:

1. Because in the course of earning their daily bread, they relieve tension, quiet nerves, give pleasure.
2. Because they recall their fellowmen to a world beyond the present one of chaos and bitterness.
3. Because they prepare the minds for peacetime planning through proving that harmony is an ideal possible of attainment even in this most cacophonous of worlds.
4. Because their audiences are coming daily to realize more fully these potentialities of music and to avail themselves of its blessings.

Handmaiden To Science

THE airplane has been developed to the highest point of efficiency. It does its work—conveys passengers, drops bombs, aids armies, protects ships, carries mail—exactly and promptly. Music offers frequently a quite different aspect. For years it has been used often haphazardly, indiscriminately and promiscuously, as a general means toward "having a good time". It has been made to ape animal cries, imitate gadget clatter. It has been employed as an adjunct to dancing, an accessory to eating and drinking, treated as a cover-up for small talk or lack of talk. In short, it has been lacking to the whims of cafe society at the latter's most wayward.

But just as a purely ornamental member of a family may become responsible and reliant in a moment of crisis, so music, in assuming the role—and assuming it consistently and well—of curative agent for shell-shocked victims, has met one of the most serious challenges of the war. For this is no case of an occasional music-loving soldier relaxing to its strains, of a homesick veteran basking in the songs his mother used to sing, but the scientific application of all forms of music—symphonic and swing, rhythmic and melodic, abstract and programmatic—with exact appraisal of their ability to lift and depress, stimulate and relax, soothe and cure. Such research is being carried on by doctors with a knowledge of scientific procedure and by nurses carefully trained in the elements of that approach.

As A. Fultz points out in a government-issued pamphlet called "Music as a Modality of Occupational Therapy", musical activity is an accepted constituent of occupational therapy. To this end the effects of musical activities on three classes of patients, orthopedic, medical and psychiatric, are being studied. In the Valley Military Hospital reactions of veterans to both classical music and swing are being carefully ascertained by army physicians. Each week a group of shell-shocked men are taken to the Academy of Music or to the Earle Theatre in Philadelphia where these physicians note their reactions respectively to the symphony orchestra and to top-flight bands.

At the Walter Reed Hospital in Washington music is highly regarded as an aid to treatment and, interestingly enough, *all music is presented in person because the hearers' reaction to the artist is considered an important aspect of the cure.* Results are carefully and comprehensively tabulated.

According to the Journal of the American Medical Association, "The Surgeon General of the United States Army has authorized the Institute of Applied Music in Washington to conduct an experiment in developing the potentialities of music in relation to medicine. The institute, a group of professional musicians, was organized to work out the problem on patients to determine the effect of music on certain types of mental and nervous disorders. The group is engaged in the experiment under the guidance of Miss Frances Paperte, former member of the Chicago Opera Company and soloist with the New York Philharmonic and Cincinnati Symphony orchestras. Participating musicians are working in close collaboration with army psychiatrists treating the patients. The institute plans to learn how the slightest gain, if any, is accomplished, to determine if it will work again and if it can be accepted as a rule. All music presented will be checked against a table of variables and applied in a predetermined manner, subject to the requirements of the doctor in charge. Probability curves have been

charted, and these will be checked against actual results obtained. From such data, greater refinements can be plotted, until cause and effect principles have been established. As in any scientifically-controlled experiment it is obvious that it must be proved beyond any doubt that the system followed is dependable."

Music a thing of fancies and foibles? It has proved itself none the less the unerring medium toward sanity and health for hundreds of our returning men.

Music and the State

WE have read with interest a recent report of the director of the Department of Musical Institutions of the Committee on Arts of the Council of People's Commissars of the U. S. S. R. to the effect that musical compositions in Russia, from operas to army songs, are written on stated themes and within stated periods, on the basis of government contracts. The report states in part, "Some people might consider that music, an art in which inspiration reigns supreme, is intolerant of all outside interference and not amenable to advance planning. . . . Good fees are paid for compositions written under government contract. . . . Eleven large symphonies were written to contracts in a single year."

Here is bait toward which more than one hunger-driven composer might turn the avid eye. Yet we wonder if, in accepting such conditions, he would not relinquish more than he gained. We can scarcely imagine Beethoven, for instance, composing the theme-song for radio station ZXQT on the express stipulation that it:

*Emphasize military training in public schools, or
 Underline the need for abolishing black markets, or
 Call for greater contributions in the waste paper drive.*

This, of course, is to exaggerate the purport of even the strictest assignment, but it is exaggeration in order to make our thesis clear—namely, that art must guide the administration, not the administration, art. It is for the composer to point the way to better worlds and to be amply provided for in so doing.

Adequate compensation there can never be. No salary, no fee, is great enough to balance the gift genius makes to humanity. It is left only for the nation to hunt out its composers, and, having ascertained their worth, to relieve them of cares concerned with their material existence. Thus, and only thus, may a nation and a nation's art prosper.

A Battleship a Week

MEET John S— and Mary B—. John works at an electronics plant on Long Island, and makes \$85.00 a week. Almost 16 per cent of it goes into War Bonds.

Mary has been driving rivets into the hide of one bomber after another out at an airplane plant on the West Coast. She makes \$55.00 a week, and puts 14 per cent of it into War Bonds.

John and Mary are typical of more than twenty-seven million Americans on the Payroll Savings Plan who, every single month, put a half BILLION dollars into War Bonds. That's enough to buy one of those hundred-million-dollar battleships every week, with enough money for an aircraft carrier and three or four cruisers left over.

IN ADDITION, John and Mary and the other people on the Payroll Plan have been among the biggest buyers of extra Bonds in every War Loan Drive.

When you come to figure out the total job that John and Mary have done, it's a little staggering.

They've made the Payroll Savings Plan the backbone of the whole War Bond-selling program.

They've helped keep prices down and prevent inflation. They've financed a good share of our war effort all by themselves, and they've tucked away billions of dollars in savings that are going to come in mighty handy for both them and their country later on.

While most musicians, due to the nature of their employment, cannot have an inflexible Payroll Savings Plan, they nevertheless measure up to and even go beyond the bond-buying level of other union workers. Not only has the Federation as a whole and each of its locals contributed lavishly to the purchase of bonds (the Federation has spent close to \$2,000,000 for this purpose, and each local has made its own further contribution), but individual members are putting every dollar they can spare into bond purchases. Each member is doing this because he knows the post-war world will be his world only so long as he helps finance the war now. He is not letting the successes of our armies blind him to the fact that there is a long, hard war ahead. He recalls vividly—or has had vividly described to him—the extravagant price the American people paid for their vacation from reality after the first World War and he accepts the challenge to regard this conflict and its possible aftermath realistically. So he is digging down deeper than ever into his pockets, buying bonds instead of furnishings and other such commodities that he knows are not so good anyway as will be post-war models. In short, in the Sixth War Loan Drive, as in all the others, he is backing the attack—and speeding the Victory.

Over FEDERATION Field

By CHAUNCEY A. WEAVER

A VISION OF THE FUTURE

For I dipped into the future, far as human eye could see,
 Saw the Vision of the world, and all the wonders that would be;
 Saw the heavens filled with commerce, argosies of magic sails,
 Pilots of the purple twilight, dropping down with costly bales;
 Heard the heavens filled with shouting—and there rained a ghastly dew
 From the nations' airy navies grappling in the central blue;
 Far along the world-wide whisper of the south-wind rushing warm,
 With the standards of the people plunging through the thunder-storm;
 Till the war-drum throbb'd no longer, and the battle-flags were furled
 In the Parliament of man, the Federation of the world.
 There the common sense of most shall hold a breath in that one awe,
 And the kindly earth shall slumber, lapped in universal law.

LORD ALFRED TENNYSON
 From "Locksley Hall", composed in 1842.

THE Joliet Township (Illinois) High School Band, one of the most distinguished organizations of this type in the nation, has lost its leader of equal national fame, Bandmaster Archie R. McAllister, who passed away on Saturday, September 30th, at the age of sixty-three years.



Chauncey Weaver

McAllister was born for his task. Nature endowed him with all the essential elements. Music was in his soul. He had the rare gift of generating enthusiasm in the ranks of those whom he assembled. He loved his band members and they loved him.

Solely through the medium of par excellence standardization this Joliet High School Band met with nation-wide acclaim. It was a prize winner. Leaders everywhere were anxious to meet McAllister and try to fathom the secret of his successful work. Here was genius of a stamp which won high encomiums from men like Edwin Franko Goldman, A. Austin Harding, Herbert L. Clarke, Karl King, Pete Cavallo, John T. Beeston—a list which could be greatly expanded if space permitted.

At a recent annual high school music festival, Mr. Hayes Kennedy of the American Legion, said:

"It was not by accident that the Joliet Township High School Band was national champion seven times, or that invitations have come from all over the country for appearances of the band. There is something superlative, unique in this band that other bands do not have. You and I know what that something is, know what has given this band, this school, and this city a place in the music hall of fame. It has been the guiding hand of the director, A. R. McAllister, that has made the band what it is."

Secretary J. Stanley Simpson of Local 37, writes:

"This Local has never had the usual school band trouble. Mr. McAllister in every case called us to determine whether or not an engagement was considered by us as competitive before taking his band on the street. I know of no other man who has done so much in the building of character of youth of a community as has Mr. McAllister; and although he will be greatly missed, the effect of his teachings will be felt for many years to come."

Funeral services were held at the Ottawa Street Methodist Church. For two days throngs of people passed by the bier of the departed. On the day of final rites music was sung by an antiphonal choir hidden and unseen in a remote part of the church. The organ played favorite selections of the departed. Pall-bearers were selected from the band membership. Rev. Dr. W. B. Morgan paid eloquent tribute to the life closed and the remains were placed at rest at beautiful Elmhurst Cemetery.

Under date of September 21, 1944, comes a photographic epistle from our old friend E. J. (Doc) Sartell of Janesville, Wisconsin, written in the South Pacific, "10,000 miles from you", as "Doc" puts it. Thank Heaven for the instrumentalities by which inventive genius has made possible the spanning of space reaching half-way round the world. He writes, "It is a beautiful place, palm and coconut trees, lots of Nature but not like you see in pictures. Hit the jackpot yesterday; the first mail in seven weeks brought me seventy-four letters. Will write again when reaching my destination." We hope this edition of the INTERNATIONAL MUSICIAN will reach "Doc" and his gallant band-boys as they demonstrate day after day that "music is an essential of war."

New York City has an all-musician organization known as "John Phillip Sousa American Legion Post No. 1112." It looks as though the Sousa fame will never be permitted to fade away.

Our acknowledgments of appreciation to Adam Korb for a copy of the *Canton* (Ohio) *Union Labor News*, special Labor Day edition, sixty pages of well worth reading matter for the sons and daughters of daily toil in that thriving industrial section of the Middle West.

The increasing daily admonitions about early Christmas shopping constitute impressive reminders that another year will soon complete the turning of the annual wheel.

*The crackling Hitlerian empire,
 Presages its forthcoming doom.
 Then hail to the triumph of Justice
 Which cannot come any too soon.*

The so-called Japanese "Son of Heaven" seems to be getting more and more of the other locality—which is all right with us.

There is a widely expressed conviction that the present international war is approaching the end. However, it does not seem at present writing that any speed records will be lowered, in the process of termination. When the end comes we shall be confronted with a new inundation of casualty statistics covering killed, wounded, prisoners and missing, with totalities which will astound us with their tragic magnitude. As a basis of comparison let us glance at the outcome of World War I for citizens of the United States: Killed, 126,000; wounded, 234,000; prisoners and missing, 4,500; total casualties, 350,300. The period between the date of war declaration, April 6, 1917, and Armistice Day, November 11, 1918, constituted

one year, six months and four days. Coming to World War II, the United States declared war on Germany and Italy on December 11, 1941. As the present struggle, in which many other nations are involved, will have run three years by the eleventh day of next month, we may as well brace ourselves for a tremendous unfolding of sacrifice in days which are to come.

There is so much to be thankful for that two Thanksgiving Day celebrations are to be celebrated in many sections of the country.

Some people simply cannot wait for a freeze before getting their skates on.

Whether business is good or bad musicians will not be ashamed of their record when the war ends.

Vice-President Charles L. Bagley is mourning the loss of his brother, Arthur Eugene Bagley, who was also a native of Tipton, Iowa. Like his brother he was musically inclined and he also became a clarinet player. However, as Charley became a lawyer, Arthur early conceived the idea that he would like to become a shorthand court reporter. In boyhood days he haunted the court room at Tipton. He went to California; secured a job as stenographer in a law office; later obtained the coveted court reporter position

and at the time of his passing was the oldest court reporter in point of service in the Superior Court of Los Angeles County. He suffered a stroke and four days later the end came. Southern California Lodge No. 278, F. and A. M., of which he had been a member since 1895, exemplified the Masonic service.

As Highcocker Paul D. McNutt has so repeatedly said, "Music is a non-essential in time of war". The difference between preaching and practice is illustrated by the announcement that the WAC Band of fifty members of Fort Des Moines has been scheduled to appear at Norfolk, Virginia, to make music for some kind of a war function. Round-trip transportation for the band means a governmental outlay of \$5,252.50. Sam Simmons, and his band of fifty, could have filled the bill so far as music is concerned; but we cannot have too many examples of the doctrine that "music is a non-essential in time of war" and here we have it in a silver dollar frame.

October autumnal beauty always leaves a generous supply of nature decoration with which to adorn the coat-tails of November.

Are you glad the election is over with? Well, so are we!

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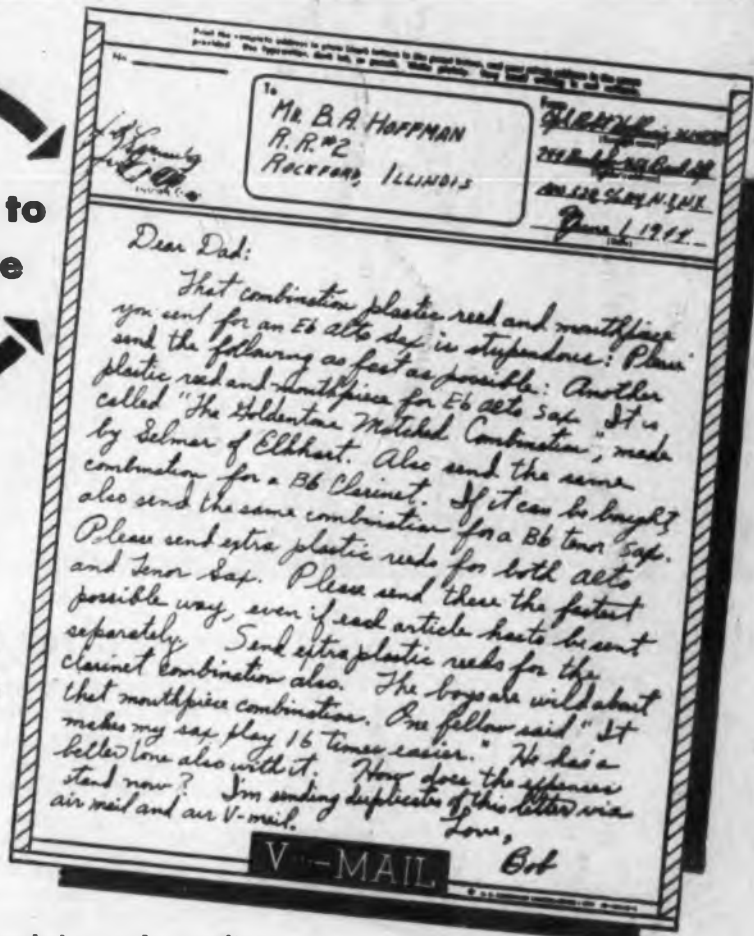
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an air base
in Italy**

This letter was written by Corporal Robert Hoffman to his father in Rockford, Illinois. Corporal Hoffman of the U.S. Army Air Corps is stationed at a Liberator base in Italy.



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HERE, THERE AND EVERYWHERE

Golden Jubilee

THE Los Angeles Musicians' Mutual Protective Association, Local 47, celebrated its fiftieth anniversary October 30th with a "musicians' holiday", a musical program thirteen hours long. An opening concert was provided by the San Francisco Opera Company orchestra, followed by a mass concert of the Los Angeles County band and the municipal bands of Long Beach and Santa Monica. These were conducted successively by B. A. Rolphe, Pete Canelli, James Pometti, Nick Novelli and Louis Castellucci. Then came the orchestras of Emil Coleman, Emil Pettl, Kenny Baker, the Canten Kids, Erskine Hawkins, Jack Riley, Les Stevens, Ivan Scott and Xavier Cugat, as well as the Peter Meremblum Symphony Orchestra.

The 9,000 guests, including, besides the membership of the Association, numerous public officials, charter members, former officers and other distinguished visitors, shared in what is believed to be the largest cake ever baked, a one-ton affair prepared by Chef Milani of Hollywood Canteen. Rudy Vallee acted as one of the masters of ceremonies.

Pride of His Local

LOCAL 399, Asbury Park, New Jersey, is justly proud of Julius Katchen, young American pianist and one of its members, who is to give a recital in Carnegie Hall, New York, on December 3rd. Mr. Katchen, a resident of Long Branch, appeared seven years ago, when he was only ten years old, also at Carnegie Hall, and created a sensation as a piano prodigy in performing the Mozart D minor Concerto with an orchestra composed of members of the New York Philharmonic Symphony Orchestra and conducted by Erno Rapee. A few months thereafter Julius was given an audition with Eugene Ormandy, who was so impressed by his performance that he engaged him for an appearance with the Philadelphia Orchestra. Then the boy was engaged to play at a special Pension Fund concert of the New York Philharmonic Orchestra at Carnegie Hall, on November 22, 1937, John Barbroli conducting. Lawrence Gilman wrote of him at that time, "He played with an ease and musicianship which astonished those older in the audience who remembered the debut of another boy prodigy named Josef Hofmann fifty years ago." The

forthcoming concert will signal the return of the youthful musician who has now developed into a mature artist.

Semi-Annual Conference

THE semi-annual conference of the Wisconsin State Musicians' Association was held in Eau Claire, Wisconsin, on Sunday, October 1, 1944, at the Hotel Eau Claire. Forty delegates and sixteen guests, representing fifteen Wisconsin locals, attended. Out-of-State guests were John W. Parks, Dallas, Texas, representing President Petrillo; W. B. Hooper, Elkhart, Indiana, traveling representative of the A. F. of M.; Edward Ringius, secretary, Local 30, St. Paul, Minnesota, and chairman of the Mid-West Conference; Stanley Ballard, secretary, Local 73, Minneapolis, and secretary of the Mid-West Conference; and Ray Flaaten, secretary, Local 18, Duluth, Minnesota.

The Conference Committee from the host local, 345, had a fine program mapped out for the delegates all of whom enjoyed the local's hospitality thoroughly.

A resolution was adopted by the Conference endorsing President Roosevelt for reelection. Mr. Worcester, representing the United States Internal Revenue Department, gave a most enlightening talk on the "Withholding Tax" and "Social Security". He also answered all questions which the delegates asked of him.

Local reports brought out the fact that paid band concerts are being played in ten out of the fifteen locals represented. All delegates reported that their locals were doing very well financially and that their members were receiving more work than in past years.

The next Conference will be held in Manitowoc, Wisconsin, the first Sunday in May, 1945.

J. W. SCHMOELLER

One of the best-known musicians of Alton, Illinois, and a charter member of Local 282, J. W. Schmoeller passed away on September 29, aged seventy-six. Born on January 18, 1868, Brother Schmoeller joined Alton's Standard Band in 1887 as alto horn player, about 1889 changed to bass drum, and played the latter instrument in the Alton City Band, the White Huzzar Band and the Alton Municipal Band over a period of fifty-seven years. From 1915 until 1926 he served as secretary of Local 282.

Beloved by that local's members as well as by his multitude of friends, Brother Schmoeller will be sadly missed in Alton not only as a musician of the highest order but also as a good companion and a fine man.

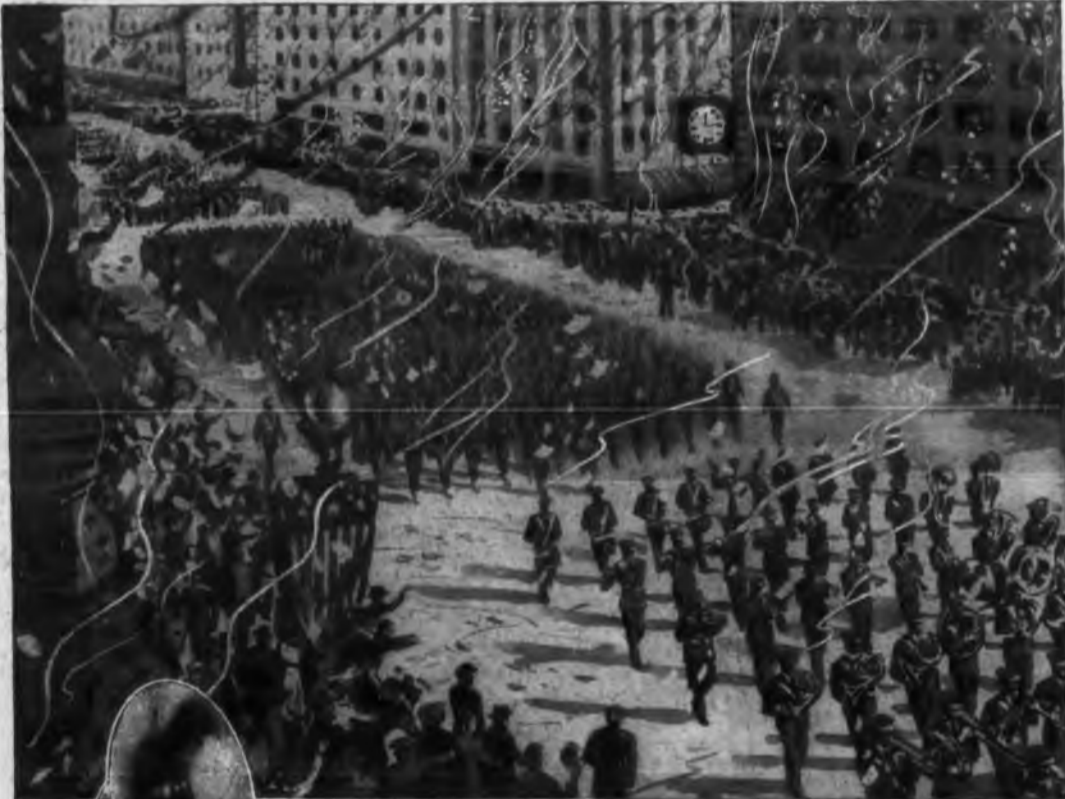
JOHN H. SCHMIDT

John H. Schmidt, recording secretary of Local 63, Bridgeport, Connecticut, for the past twenty-nine years passed away on October 18th at the age of seventy, after a lingering illness. For over forty-five years he played trombone in various bands and was at Poli's Theatre in Bridgeport for over twenty-five years. He was a delegate to many of our National Conventions.

ERNESTO FASANO

Ernesto Fasano, for twenty-five years financial secretary of Local 234, New Haven, passed away on the morning of October 11th, after an illness of more than two years. He was sixty-six years of age. Born in Cava, Italy, Mr. Fasano came to the United States after receiving an education in music at the Conservatory of Naples and shortly thereafter became a member of Pryor's Band of New York. His career in New Haven, where he took up residence in 1906, was marked with success as a band leader and instructor in band instruments. For eighteen years he played the clarinet in Poli's Palace Theatre orchestra. He was, besides, a member of the New Haven Symphony Orchestra, playing the bassoon in its concerts.

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NEWS from the FRONT

 "For men who fight a continual battle against loneliness and isolation at Pacific outposts", writes Staff Sergeant John T. Kirby, Marine Corps Combat Correspondent, "music is proving a 'secret weapon' to combat the drab routine of their lives." He goes on to say that hearing the old home songs and singing them comes second only to receiving mail from home.

In view of the proved recreational and morale-building powers of music, it is good news to hear that the Metropolitan Opera Guild's war work this season will include collecting and distributing musical instruments for Army and Navy units in the Pacific. In the last eighteen months almost 2,000 instruments have been gathered and reconditioned by the Guild and distributed through the American Red Cross to Army and Navy hospitals in nine north Atlantic States.

Appropos of the need for instruments, there are some of the "hottest" instruments in the world at the Pacific Base of the 4th Marine Division. The reason for this, according to Sergeant John B. T. Campbell, Jr., is that these instruments, except for a few hours in the depths of the night, are never permitted to cool. Not that all the men that play them are so "hot" as musicians, but there are so many players per instrument that the horns, drums and violins are in practically continuous use. The regular bandmen play "To the Colors" in the morning and from then on various groups of men practice with them for dances and shows or for their own amusement. In rehearsing for their play, "Cannoneers' Capers", artillerymen had to time their calls to the time the instruments were available.

BOBBY-SOCK SNAKE?

Music seems on occasions to have still another mission, as attests a letter from Lieut. Col. Earle O. Thornton, Jr., written from New Guinea to thank Bing Crosby for saving his life—with crooning!

"Several nights ago", writes Lieut. Thornton, "I was sitting in my tent listening to one of your programs. I left the tent briefly and on returning raised my foot to step into it but suddenly I was paralyzed. Right where I would have stepped was a four-foot death adder.

"He was in a coil and had his head slightly raised and was facing the radio, as if he were listening. There we were, the snake hypnotized and me paralyzed.

"Finally I jerked away and borrowed a machete from another tent and whacked him in two. Imagine—the whole thing lasted three or four minutes, and in all that time that snake evidently hadn't moved a muscle.

"So the next time they throw Sinatra up to you, tell them: 'Why I even hypnotize snakes 10,000 miles away!'"

A VOW FULFILLED

As he had vowed to do even before the invasion provided concrete basis for his hopes, Yehudi Menuhin gave a concert in Paris, at the Opéra, early in October, under the auspices of the Société des Beau Arts, for the benefit of needy war victims. He was accompanied by the orchestra of the Paris Conservatoire which, Mr. Menuhin reported, was up to full strength, had indeed been giving concerts all through the occupation. He played the Mendelssohn Concerto for Parisians, the first time they had heard this German-banned work since the occupation. Mr. Menuhin said he found the city essentially unchanged, as beautiful as ever. Musical life there had continued practically unabated during the occupation. Some musicians had got into the Parisians' black books by cooperating with the Nazis while others—among them Jacques Thibaud and Pablo Casals—had remained in the good graces of the Frenchmen. Besides his single appearance in Paris, Mr. Menuhin gave two concerts near Versailles for American troops and one each in Antwerp and Brussels, in the former city playing only four kilometers from the fighting front.

THE PLAY STILL GOES ON

Theatrical units on all the fighting fronts are proving a boon in abolishing boredom and relieving tension. Joel Trappido, assistant director of the Honolulu Community Theatre, writes that the theatre played between late September, 1943, and early July, 1944, some 139 performances of "Kiss and Tell", "Angel Street", "The Doughgirls" and "The Play's the Thing". Of these performances over ninety were given in the camps and ten played to men brought in. The remainder were given in Farrington Hall or the University of Hawaii Theatre, where the audiences were made up equally of service men and civilians. The season's smallest audience, in a mess hall theatre at a highly inaccessible camp, numbered 200, the largest, seated on a gently sloping hillside buried in velvet tropical darkness, numbered 3,500. The total number in all audiences was over 95,000 of whom

more than 80,000 were service men. On one occasion the cast played alongside tons and tons of TNT, and all matches, cigarette lighters and such were forbidden.

Some pictures that members of the cast carried away with them: The soldier with feverish eyes at one of the naval hospitals, leaning forward in his wheel chair and smiling wanly yet eagerly; the recreation hall which had 400 or more extra soldiers crowded in, drawn up in their red bathrobes at every available vantage point.

CANNONEERS' CLAN

Corporal Julius Mitro writes us that the Fort Sam Houston Cannoneers, post dance orchestra at Fort Sam Houston, Texas, has been operating for fifteen months in the San Antonio area. It is one of the most popular military dance orchestras in Texas. The services of the orchestra are used at Brooks Field, Randolph Field, Kelly Field, Stinson Field, Camp Normoyle, USO Clubs, NCO Clubs, and military organizations elsewhere. The band plays at least weekly at Fort Sam Houston.

Its director is Henry Liffshin, Tec. 4, known in civilian life as Henri Lishon. Business manager is Cpl. Julius Mitro. Personnel includes Leroy Davis of Springfield, Ohio; Vincent Toro, Warren, Ohio; Ira Himes, Houston, Texas; Melbourne Stander, saxophone, Grandville, Michigan; Frank L. Greenleaf, trumpet, Detroit, Michigan; Murray Heller, drums, New York; and Phil Marack, trumpet, Philadelphia. Toro plays piano, Davis, sax, and Himes, guitar.

OURS and THE NATION'S LOSS

PETTY OFFICER LEWIS F. NEESON

The first member of Local 60, Pittsburgh, to lay down his life for his country, was Lewis F. Neeson, U.S.N., P.O. 3/c Radioman, U.S.S. Maddox. For over a year he had been reported as "missing" but in August his mother received a message confirming his death. He was only nineteen years old.

A native of Pittsburgh, Neeson graduated from Corpus Christi and Westinghouse high schools and joined Local 60 in 1941 with the trumpet and saxophone as his instruments. He played first trumpet with Westinghouse High School Band, McVicker's Night School Band and with Don Wilson.

Before enlistment, Lewis had studied radio at Northwestern University, graduating with honors at the head of his class, and the next step was training at Great Lakes. In February, 1943, he went overseas, to Iceland, then twice to Africa. In the invasion of Sicily he was P.O. 3/c Radioman aboard the ill-fated destroyer U.S.S. Maddox.

Surviving relatives are his mother, Mrs. Marie E. Teeter; two sisters, Lucille and Dianne Teeter; two brothers, John F. Neeson

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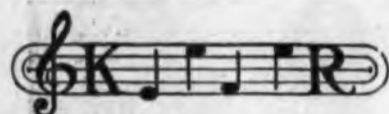
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son, SM 1/c (somewhere in the South Pacific area), and Lawrence V. Neeson; his father, John F. H. Neeson, of Verona; and an uncle, Lieut. Col. Vincent C. Neeson (now in Africa).

CAPTAIN RICHARD E. FOGLE

Captain Richard E. Fogle, twenty-four years old, first member of Local 531 (Marion, Ohio), to enlist and first to lose his life in the service of his country, was killed in action July 27th in France, where he had been stationed with the Infantry since shortly after the invasion. He left Marion in October, 1941, and was stationed at Camp Wheeler, Georgia, for officer's training. In October, 1942, he was commissioned a second lieutenant at Fort Banning, Louisiana, and was transferred thereafter to the port of embarkation at Fort Meade, Maryland. He had been in England from March this year until he was transferred to the Continent. Before entering the service Captain Fogle had been employed as a teller at the National City Bank. He played clarinet and saxophone and was a former member of Bob McMahon's orchestra. Surviving him are his wife, Dorothy, his parents, Mr. and Mrs. Manuel Fogle, and a brother, Howard F. Fogle, also a member of Local 531.

LIEUT. JULIUS J. SZEMETKO

Lieut. Julius J. Szemetko, a pilot in the Ferry Command, was killed in the crash of a B-17 Bomber a few miles from the Fairfield-Suisun, California, airbase on September 17, 1944. He had been one of the first members of Local 15, Toledo, to answer the call to the colors, having entered the service in October, 1941. Musically inclined from early youth, he became

president of the high school band at the Central Catholic High School, and was recognized as a capable trombonist in local dance orchestras.

LIEUT. WILLIAM KLINE

Lieut. William Kline, a member of Local 68, Alliance, Ohio, since 1940, gave his life in Italy September 14th in an airplane crash, scarcely a month after he had left for overseas duty with the U. S. Army 15th Air Force. He was first pilot and commander of his plane, a B-24 Flying Fortress, which he flew from the United States to his overseas post.

Lieut. Kline received his wings and commission at the Frederick (Oklahoma) Army Air Field, his pre-flight training at San Antonio, Texas, and his primary instruction at Corsicana, Texas, Army Air Field. He was attending Miami University at Oxford, Ohio, when he volunteered.

Local 76, Seattle, informs us of the death of Curtis Skinner, who was killed in action in the Air Service in Italy.

Local 142, Wheeling, West Virginia, sends word that member John Jelacic, 2/c Petty Officer in the Navy Air Corps, met his death on May 23rd somewhere in the North Pacific. His remains were laid to rest somewhere in Alaska.

Local 47, Los Angeles, informs us that Bert Maser and James Pease, members of that Local, died in action.

Local 324, Gloucester, Massachusetts, grieves the loss of Brother John Madden who died September 21st in the service of the U. S. Navy.

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Mapes for Strings

Beginning with the present issue we take pleasure in welcoming to our long list of regular advertisers the Mapes Piano String Company of New York. At present this firm has over 100 employees on its payroll, most of whom are engaged in splicing cable for the armed forces, although a number are still at work making guitar and other musical instrument strings. In its fifty years of business Mapes has built up an enviable reputation for wire manufacture, fabricating wires as fine as human hair up to cables one and a half inches in diameter. William G. Schaff is the plant's president (this is his sixty-second year in the music business), Joseph V. Miller, its vice-president in charge of sales, and William G. Schaff, Jr., its vice-president, in charge of operations. The plant is at present turning out work for the British Service Commission, the Army Air Corps, the Army Transportation Corps and the music trade.

"Search" by Gestapo

The Paris office of H. and A. Selmer was robbed during the Nazi occupation of that city by four members of the Gestapo who professed to be merely "searching the premises". When they left, it was learned that all the portable valuables in the office—cash, securities and jewelry—had been stolen.

New Quarters

The Irving Berlin Music Company is moving into larger business and professional quarters at 1650 Broadway soon. Their songs, "Always" and "White Christmas" are selling copies by the hundred thousands. Berlin will by no means confine his publishing activities to his own compositions. He always believed other writers could turn out hits just as big as his and he wants to have a look at some of the good material produced by outsiders. His professional staff, as always, will be headed by Dave Drayer.

Publisher's Notes

Bennie Bonacio, the well-known clarinetist and publisher, is now working hard on his new tune, "The Scissor-Grinder Serenade".

As General George S. Patton's victorious third army goes crashing through the west wall, his song for victory, "God of Battles", is being introduced in many church services. The music for Patton's words was composed by Peter DeRose.

The Robbins Music Corporation is featuring George Paxton and his new orchestra in the "Personality Orchestra Series", with the send-off number the "Four o'Clock Jump" by Paxton and George Siravo.

The Trolley Song published by Leo Feist, Inc., a Robbins affiliate, is reported to have passed the 200,000 sheet music sale mark.

George F. Briegel, Inc., announces the release of two new popular numbers by the writer of "The Regimental Polka", entitled, "Little Matilda" and "The Navy Blue Polka".

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- ALWAYS — Irving Berlin Music Co.
- AN HOUR NEVER PASSES — Shapiro, Bernstein, Inc.
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- AND HER TEARS FLOWED LIKE WINE — Robbins Music Corp.
- BELLS OF NORMANDY ARE RINGING AGAIN — Dorsey Bros. Co.
- COME WITH ME MY HONEY — Sanely-Joy, Inc.
- DANCE WITH DOLLY — Shapiro, Bernstein, Inc.
- EVERY DAY OF MY LIFE — Paramount Music Corp.
- I'LL REMEMBER APRIL — Leeds Music Co.
- I'LL GET BY — Bourne, Inc.
- I DREAM OF YOU — Embassy Music
- LET ME LOVE YOU TONIGHT — Robbins Music Corp.
- MOON ON MY PILLOW — Edwin H. Morris Co.
- STRAIGHTEN UP AND FLY RIGHT — American Academy of Music
- SWEET AND LOVELY — Leo Feist, Inc.
- THERE'LL BE A HOT TIME IN THE TOWN OF BEVERLY — Barton Music Corp.
- TWO AGAIN — Southern Music Co.
- WHISPERING — Miller Music Corp.
- YOU NEVER SAY YES — Robbins Music Corp.



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Boston, Mass., Local No. 9—Thomas M. Anderson, T. Philip Andrews, H. Edward Andrews, Mitchell Baizen, Patrick Barbara, Edwin Barnard, Anthony Bellacqua, David F. Brayton, John Brown, Henri B. Butler, Phyllis N. Butler, Pasquale A. Cardillo, Serge Chaloff, Philip Chiaraluz, Raymond Chiaraluz, Albert W. Christina, Joseph Cocbrane, Robert Cohen, Fred Colard, Dominic A. Costa, Alfred A. Coughlin, Louis Counihan, Kenneth Deane, Guido DeMarco, Anthony C. Dias, Charles DiGaetano, Jack C. Fay, Morris L. Feldman, Everett Firth, David Forman, Spencer W. Fuller, Sidney M. Goodman, Johnny E. Graft, George E. Harris, Donald J. Johnson, Emmet V. Kelly, Robert J. Leary, Jr., Gordon Samuel Lewis, Frank C. Littlefield, John A. MacDonald, Jr., John Vincent MacDonald, George MacFarlane, R. C. MacKay, Joseph J. Manning, Nye S. Mayhew, Gus Mazocca, Frank J. McCabe, James J. McHale, Nat Miller, Ernest Ministeri, Alfred J. Moore, Margaret A. Moreland, Robert J. Mororo, Nuccio Musicianesi (Pete Mondello), Robert W. Norris, Emmett O'Brien, Deane Parish, Ralph S. Parks, Joseph Perracca, Cattino Pitoni, Joseph Riseman, George E. Rivers, Jr., Louis Rosenthal, Perry Rubin, Leon Shaw, Anthony Sherbo, Jr., Samuel Skolnick, Helen Sheridan, Joseph Solomon, Armand N. Starita, Raymond Stewart, Americo Sullo, Gerard W. Swimm, John A. Turnbull, Alfred O. Waitt, Edward F. Waldsmith, Jr., Earl Wedder, Ellery L. Wilson, Harold Winer, Theodore C. Zahn.
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Fitchburg, Mass., Local No. 173—Karl Schadlich, John Deliberio.
Kokomo, Ind., Local No. 141—Neil Rish, Ernest Coleman.
Montreal, P. Q., Canada, Local No. 406—Harrison Jones, Tommy Duchesne, Alex Menard.
Mohamoy City, Pa., Local No. 170—Earl O'Neill.
Minneapolis, Minn., Local No. 73—Peter D. Aurness, Carl E. Berglund, Harold Beters, Harry Bludose, Arnold J. Bolnick, Wm. K. Burdick, Joan Carter, Frank P. Chermak, Sr., Mike B. Curves, David E. Forsberg, Stanley Hirst, Kenneth H. Kingsbury, Everett A. Lind, Berla Little Meyer, Curtis Norberg, Nan G. Peterson, Irve L. Robins, Michael B. Scheller.
Misoula, Mont., Local No. 498—Jack W. McGuin, J. K. Morrow, June Sanders, Robert B. Warren.
Milwaukee, Wis., Local No. 8—Mildred Ayers, James Doolittle, Lorenzo Childs, Bob Garity, Ross Macaluso, Curt McDough, Ben Shokley, Michael Sholta, Aurelie Goldstein.
Marquette, Mich., Local No. 218—R. Lewis Robinson.
Newark, N. J., Local No. 16—Joseph Caruso, Edw. L. Farley, Wm. Hamilton, Jr., Joseph Hammer, George E. Hyman, Joseph A. Lalli, Abe Miller, David Munson, Walter Robinson, Joseph Russo, Wally Shulan, Albert Weiner.
New Philadelphia-Dover, Ohio, Local No. 404—Charles Carnahan, Walter Schoeni.
Plymouth, Mass., Local No. 281—John Watson.
Pittsburgh, Pa., Local No. 60—Walter Schmotzer (Paul Davis).
Peoria, Ill., Local No. 26—George D. Greig, Olive M. Leonard, Frank Workman, Mary I. Workman.
Bedding, Calif., Local No. 113—Lloyd Hilbert, Ileen Lord, Frank B. Mansfield, Louis Mills, Pearl Mills, Leo Stockton, Robert Stevenson, Jessie C. Barlow, Everett G. Eaton, Bunny Christensen, Grover Geurin, John L. Hill, Roy H. Fluid.

Richmond, Va., Local No. 123—Shirley A. Hughes, Elaine Hatch, John Herman, Norvel E. Allen.
San Antonio, Texas, Local No. 23—Noble Field, Eva Jo Allpress.
Toronto, Ont., Canada, Local No. 149—V. Bainbridge, A. J. Brain, Agnes B. Brown, Oswald F. Brown, Chas. Buckingham, Miss G. Burtlem, Mrs. V. Cassidy, Loren Cassin, George Clements, D. Goldofsky, John Connell, Lloyd Cope, Lauric Cormier, W. H. Cornell, Mervin Cummings, Jos. P. DeCourcy, Austin Douglas, Edgar Dowell, N. Dubinsky, A. E. Farmer, Paul Firman, Douglas R. Fisher, L. J. Fowke, Chas. Green, Nelson Hatch, John Hayward, Stan Henshaw, F. Kinnon, Miss V. Knott, C. F. Legge, Phil Liu, J. W. Martin, Tim Maurice, J. A. Montague, Miss P. Moreland, Harry O'Grady, Joe Pickarz, Julius Pickarz, Alice Randall, Tommy Renzetti, Selma Reyes, Anna Russell, F. Schillaci (Sal Francis), E. J. Shepherd, Miss M. Spenzel, George Swadding, Fred Sweeney, John Thomas (transfer), George Westbrook.
Wheeling, W. Va., Local No. 142—James Manabarger.

EXPULSIONS

Detroit, Mich., Local No. 5—Robert T. (Bob) Chester.
Kansas City, Mo., Local No. 34—Wm. B. Mitchell.
New Orleans, La., Local No. 174—Felix Feagan, Carlton Scherrer.

REINSTATEMENTS

Austin, Texas, Local No. 433—Johnny Ross, Jr.
Attleboro, Mass., Local No. 457—Russell S. Bowen.
Binghamton, N. Y., Local No. 380—John Tutsky.
Beaver Falls, Pa., Local No. 82—Robert Smith, Paul Tufts.
Baltimore, Md., Local No. 40—Edw. K. Prochaska (Walker), Joseph Naviasky, Joseph Hubbel, Marion Morcom.
Boston, Mass., Local No. 9—Ralph W. Ford, Winthrop W. Danielson, John L. Adams, Albert Badgers, James Govatos, Samuel Gulesian, Richard L. Rollins, Alfred Laubin, James E. Roche, Bertram Snow, James Falzone, Cecil G. Sawler, Hyman M. Fritz, Octavius Martinoli, Benjamin Wolf, Raymond J. Collins, Vito Cremarosa, John E. Hildreth.
Chicago, Ill., Local No. 10—Sidney Salzberg, Mary Ann Davison, King Harvey, George N. Davis, James W. Cole, Nicolas C. Gentile, Jack Conrad (Lettiere), Jack A. Saltis, Carmen A. DeMichael, Merrill M. Burges, Steen Bright, Archie Chiccutt, Arnold H. Cohen.
Chicago, Ill., Local No. 208—Benjamin Rowels, Lindsey Holt, Emanuel Caldwell, LeRoy Brown, Rudy Richardson, David A. Young, Franz Jackson, Ray Nance.
Cleveland, Ohio, Local No. 4—Frank S. Albergo, David R. Davis.
Columbus, Ohio, Local No. 589—Archie Hall, A. K. Lawrence.
Davenport, Iowa, Local No. 67—John W. Luther, Marvin A. Schultz.
Detroit, Mich., Local No. 5—Christopher Aiusa, Emerson A. Ballmer, John A. Burris, Robert T. Chester, Sidney Colman, Robert L. Duprey, Garland Robert Fleming, Nicholas Garagusi, Jesse F. Jones, Jr., Wm. Al. Jordan, Susie Caldwell McKee, C. S. Whitey Myrick, Wm. B. Ruddick, Ruth Schroeder, Harland D. Stricker, Larc Wardrop, Clarence K. Weitzmann, Christopher C. Wilkins, John Taylor Wilson, Paul A. Zook.
Elizabeth, N. J., Local No. 151—Russell Kunkel, Buddy Page.
Fitchburg, Mass., Local No. 173—Gustave Johnson.
Hammond, Ind., Local No. 203—Paul Grove.
Kokomo, Ind., Local No. 141—Ernest Dodson.
Montreal, P. Q., Canada, Local No. 406—Basij Gresko, M. C. Davis, Wm. (Billy) Bushell, Eugene Plawutsky (Plow), Jack Wyatt, Joseph Carducci.
Miami, Fla., Local No. 655—Daisy Powell, W. Fieldhouse, Louis Hatch, Harry Berk, Larry Walker, Louis B. Greene.
Minneapolis, Minn., Local No. 73—Florence B. Graves, Robert J. Gatzke, Norman L. Johnson.
Milwaukee, Wis., Local No. 8—Jos. Urban, Bernard Lettis, Russ Mathewson, Edward Kloss, Tom Miplautsch, Norman Streuloff, George Winkler, Anthony Kliebhan, Robert P. Kraft, Marian Fisher Brown, LeRoy Flick, Walter Pardun.
New York, N. Y., Local No. 802—Stephen Back, Guilermo Bascope, Paul Westley Bass, Gunnar Berg, Charles E. Brinin, Arthur Brookes, Joseph B. Carroll, Jorge E. G. Carrillo, Alice G. Collins, Jack C. Connor, Milton Cutler, Joseph D'Agostino, Reinaldo Davila, Julius Frestone, Carl

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New Haven, Conn., Local No. 234—Wm. Acquarullo, Simon Einhorn, Nicholas J. Thomas.
New Philadelphia-Dover, Ohio, Local No. 404—Sam Mizzer, Dave Kirkpatrick, Jerome Hagner, Herb Gray, Inez Griffith, Rosa K. Lindsey, Jr., Raymond S. McCartney.
Pittsburgh, Pa., Local No. 60—Harold J. Boho, Salvatore Cappella, Wm. Horvath, Frank Krushinski, Ernest D. Neff, Skip Nelson (Scipione Mirabella), Wm. R. Renn, Edw. Trosky.
Richmond, Va., Local No. 123—Mary A. Workman.
San Antonio, Texas, Local No. 23—Colin C. Locke, Dan N. Forester.
St. Cloud, Minn., Local No. 536—Al McRae, A. J. Hand, Chas. Botts, Ervin Oakes.
Syracuse, N. Y., Local No. 78—Francis C. Dell, Nicholas Louise, Arthur Styring, Sam Katz, Frederick W. Taylor.
Seattle, Wash., Local No. 76—Franz Brodine.
Superior, Wis., Local No. 260—George Bergman, Roland Fly, James Smith, Joe DeMeyer, Lon Stigney.
San Francisco, Calif., Local No. 6—William A. Conner.

Miguel (Chack) Trapani, Paul Martih, Ivan LeRoy Fleming.
Springfield, Mass., Local No. 171—Chester Johnson.
St. Paul, Minn., Local No. 30—Karl Scheurer, Nelson E. Bakanger, Russell H. Reed, Marvin Makler, Robert B. Smith, Wm. C. Schroeder.
Toronto, Ont., Canada, Local No. 149—Sir Thomas Beecham, Percie Cox, Wilson Dunlop, Betty Humby, A. G. Poitras, William Prudham, Kathleen Black Williams.
Topeka, Kan., Local No. 36—Pauline Haggard.
Westwood, Calif., Local No. 582—J. Vanduratz.
Worcester, Mass., Local No. 143—J. Alphonse Marhic.

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Official Proceedings

Of the Forty-Eighth Convention
 of the American Federation
 of Musicians

FOURTH DAY

Stevens Hotel, Chicago, Illinois

RESOLUTION No. 25.

I hereby present the following Resolution to amend Article XIII, Section 1.

Five (5) per cent as a tax to the Locals in whose jurisdiction the engagement is played.

Two (2) per cent as a tax to the Federation.

Three (3) per cent is to be returned to the members who played the engagement.

The reasons I am presenting this Resolution is that I am fully aware of the responsibilities confronting our Local office and all of our Locals, together with all of our Members.

The situation pertaining to traveling and contacting the Clubs every night in order to collect the 10 per cent tax and enforce its collection is this—a representative of the Local must be constantly checking up on the bands coming into his territory. This makes the cost of collection of the tax more during these times—automobile maintenance cost has risen. Therefore, this is the reason that I am presenting this and feel that the 1 per cent additional to the Locals will help defray this expense.

This is only a temporary resolution for the duration and after the war and we assume our normal business, this resolution can be voided and we can adopt the previous law of four (4), three (3), and three (3) disposal of the 10 per cent tax.

ROCCO RUGGIERO,
 Local No. 275.

RESOLUTION No. 32.

WHEREAS, The present 10 per cent law is functioning very well with perhaps the matter of distribution. The recent allocation of larger territories to practically every local, and

WHEREAS, Many of the smaller locals have to travel further distances to check traveling bands and miscellaneous engagements, Therefore,

BE IT RESOLVED, That the present distribution be amended to read—Refund 5 per cent to Local who collected same, 3 per cent to national office and 2 per cent to orchestra members.

This extra 1 per cent will in many cases partly compensate the smaller locals who are now policing larger areas and would in nowise greatly impair the workings of this law. The locals and their business agents do the major portion of the work and this would be a more fair distribution.

MARTIN O. LIPKE,
 Local No. 610.
RAY JACOBS,
 Local No. 213.

The committee reports Resolution No. 32 favorably and the chairman states that action on this resolution disposes of the subject matter of Resolution No. 25.

An amendment is offered by Delegate Whittington of Local 228.

Discussed by Delegates Cowardin, Local No. 123; Lipke, Local No. 610; Ruggiero, Local No. 275; Leeder, Local No. 19; Chairman Gillette, Honorary President Weber, and Delegate Cella, Local No. 77. Delegate Foster of Local No. 687 offers an amendment to the amendment:

"That the 10% law be changed in regards to final distribution as follows:

- 1/2—5% to the Local
- 1/4—2 1/2% to the Member
- 1/4—2 1/2% to the Federation

and that the Treasurer's office install a system for filing traveling members' credits, same to be remitted March 1st of each year to each individual member."

Discussed by Delegate Crews of Local No. 638.

On being put to a vote the amendment to the amendment is lost. The amendment is voted down and on motion the resolution is lost.

Delegate Cella of Local No. 77 raised a parliamentary question.

President Petrillo ruled that the entire subject matter is disposed of, and that the present law remains.

RESOLUTION No. 26.

WHEREAS, The Federation booking agent contract provides that the booking agent must supply twenty weeks' bona fide employment to the artist during each six months' period, and

WHEREAS, In furtherance of their efforts to retain control over artists, even though they are unable to provide engagements commensurate with the artists' standard and merit, certain booking agents have connived with owners friendly to them whereby such owners

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agree to engage the artist at scale, being assured beforehand by the booking agent that the artist will not accept the engagement, thus enabling the booking agent by this device to claim letter compliance with the twenty-weeks-within-six-months provision.

NOW, THEREFORE, BE IT RESOLVED, That compliance with the twenty-weeks-within-six-months work provision required by our Federation contract shall be deemed to be fulfilled by a booking agent only if the latter shall have offered to the artist twenty weeks' engagements within each six months period at a scale averaging the scale earned by the artist during the preceding six months period.

JACOB ROSENBERG,
MAX L. ARONS,
HARRY A. SUBER,
Local No. 802.
FRANK P. LIUZZI,
Local No. 77.

The committee offers an amendment for the last paragraph.

"RESOLVED, That compliance with the 20-weeks-within-6-months work provision required by our Federation contract shall be deemed to be fulfilled by a booking agent only if the latter shall have offered to the artist twenty weeks' engagements within each six-month period at a scale in reasonable conformity with the average earnings of the artist during the preceding six-month period."

The resolution as amended is adopted.

RESOLUTION No. 30.

RESOLVED, That Article XIII, Sections 5 and 6 be amended as follows (and to add a Section 7):

Section 5. "... each week per man \$115.00."

Section 6. "... does not exceed \$3.00, etc., ... per man \$100.00."

Section 7. "... does not exceed \$2.00, etc., ... per man \$90.00."

Note: The balance of this subject matter to remain as is, except to add "7" wherever 4, 5 and 6 and/or 5 and 6 are referred to.

FRANK P. LIUZZI,
GUY A. SCOLA,
ROMEO CELLA,
Local No. 77.

The favorable report of the committee is adopted.

RESOLUTION No. 33.

WHEREAS, The present World Conflict has necessitated a sharp reduction in transportation mileage in the form of gas rationing.

WHEREAS, Manpower in many sections of this country is at a premium.

WHEREAS, Jurisdictions of nearly all Locals have been increased by order of the A. F. of M.

THEREFORE, BE IT RESOLVED, That all A. F. of M. laws and regulations governing all payment of dues and taxes collectable by any local, be changed from the general wording "Locals shall collect" to "Members, Leaders, or Contractors shall remit to the Local in whose jurisdiction the engagement occurred", or other proper wording wherever necessary to concur with the aims of this resolution.

(Refer to the following from the Constitution and By-Laws of the American Federation of Musicians—Article XIII, Preamble H—Article XIII, Preamble J—Article XIII, Section 9D, 2nd paragraph—Article XIII, Section 9G, 3rd paragraph—Article XIII, Section 10B, 1st paragraph—Article XIII, Section 10C, 6th paragraph.

MILTON R. FOSTER,
Local No. 687.
EUGENE SLICK,
Local No. 32.
EDGAR E. LAWRENCE,
Local No. 680.
F. D. PENDLETON,
Local No. 47.

The report is unfavorable.
The Convention adopts the unfavorable report.

RESOLUTION No. 39.

ADD the following paragraphs to Article IX, Section 12, Constitution and By-Laws, American Federation of Musicians:

All contracts of employment entered into by any member or members of this Federation, or a Local thereof, for the performance or rendition of music, shall include (and if not specifically included, the same shall be deemed to be included), the following: "This contract shall wholly terminate in the event a strike is called, or 'ban' imposed, against the employer, or the person for whom such music is rendered, or by whom it is used or intended to be used. Upon such termination any member or members who are parties to, or affected by, such contract shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation, or liability whatever, any other provisions of this

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Submitted by
INTERNATIONAL EXECUTIVE BOARD.

The committee offers an amendment:

ADD the following paragraphs to Article IX, Section 12, Constitution and By-Laws, American Federation of Musicians:

All contracts of employment entered into by any member or members of this Federation, or a Local thereof, for the performance or rendition of music, shall include (and if not specifically included,

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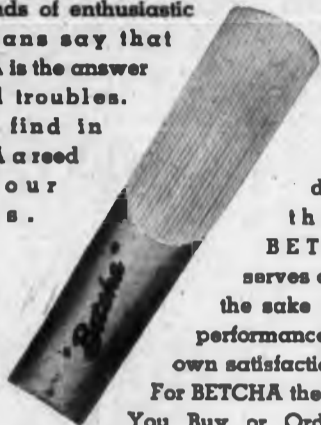
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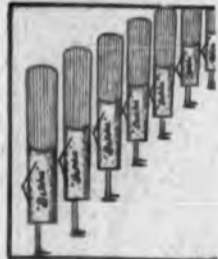


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the same shall be deemed to be included), the following:

Any member or members who are parties to or affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list order or requirement of the Federation shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

If any such contract requires or contemplates the recording, transmission, or reproduction of any music by any mechanical means, there shall be included in addition and subject to the foregoing provision in such contract (and if not specifically included, the same shall be deemed to be included) a provision that "this contract shall not become effective unless and until it shall be approved by the International Executive Board of the American Federation of Musicians."

The resolution as amended is adopted.

RESOLUTION No. 40.

ADD to Article X, Section 47, a part of quotation to be in all contracts:

All contracts of any character or nature for the rendition of musical services are subject to all the existing and future provisions of the Federation's constitution, by-laws, rules and regulations, and all amendments thereto, all of which are made part hereof, with the same force and effect as if they were incorporated herein in full, and in the event of any inconsistency or conflict the provisions of such constitution, by-laws, rules and regulations shall control.

Submitted by
INTERNATIONAL EXECUTIVE BOARD.

The favorable report of the committee is adopted.

The Proceedings of the Chicago Convention will be continued in the December issue.

Treasurer's Report

FINES PAID DURING OCTOBER, 1944

Allen, Edward J.	100.00
Amantesa, Joseph (Mann)	25.00
Alexander, Mike	15.00
Armstrong, Louis	5.00
Allen, Tommy	10.00
Breitwieser, Charles	10.00
Bittell (Bittle), Sam	60.00
Barron, Lee (ElRoy Lee)	5.00
Cavezza, Phil	5.00
Crump, Jesse	5.00
Colianni, Nick	25.00
DeLuca, Chester	10.00
Dewsay, Pat	10.00
Diehl, Willard K.	15.00
Donnelly, John	25.00
Davis, Paul	10.00
Green, Solbert	10.00
Gonsler, Allen	5.00
Gruber, Albert C.	50.00
Graham, Henry	25.00
Hays, Cyril	10.00
Henry, Eric	5.00
Hull, James Henry	30.00
Jaworski, Stephen	10.00
Kohut, Vlad (Wally King)	10.00
Koval, Nestor	10.00
Lee, Ellis P.	25.00
Lopez, Sergio (Teddy)	15.00
Lathan, John	70.00
Meade, Roger M.	25.00
Mullen, John	10.00
McCaffrie, Patric	25.00
Norris, Bo	25.00
Navitsky, John	10.00
Newell, Theodore	10.00
Ober, Edward	10.00
Polikoff, Herman	5.00
Peters, Charles A.	10.00
Rossi, Raymond C., Jr.	25.00
Rivers, Montell	50.00
Riseman, Joseph	20.00
Ray, Floyd	23.57
Scott, Charlotte Rae	10.00
Surdyk, Edward	10.00
Smith, Burton E.	30.00
Snow, Bert	10.00
Skelly, Al	10.00
Schrader, John W.	150.00
Wells, Willie	50.00
Zinsner, George	10.00
Total	\$1,138.67

CLAIMS PAID DURING OCTOBER, 1944

Amantea (Mann), Joseph	4.25
Anderson, Charles	9.50
Allen, Tommy	2.00
Baker, Ken	28.00
Bestor, Don	20.00
Bond, Angie	145.00
Barron, Lee	15.00
Chester, Bob	414.68
Contreras, Manuel	20.00
Carmody, Tomie	25.00
Cutler, Ben	125.00
Cascales, Chuck	44.66
Domsky, Samuel	5.00
Deus, John E.	37.50
Denny, Jack	2.12
Doherty, William	50.00
Egyptian Room of the Oasis	47.83
Franklin, M. Buddy	50.00
Farrar, Art	44.00
Friml, Rudolf, Jr.	10.00
Gale Agency and Tiny Bradshaw, paid by Tiny Bradshaw	61.99
General Amusement Corp.	175.00
Harden, Harry	20.75
Hopkins, Claude	38.30

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Kinney, Ray	66.31
Kuttner, David	7.75
Lewis, Sabby	67.00
Millinder, Lucky	5.23
Matesic, Frank	150.00
McGuire and Oakland Beach Hotel	150.00
Price, Ernest	16.65
Powell, Harry S.	51.30
Quodbach, Al	30.00
Ross, Betty and Eileen	18.00
Sears, Fred	45.00
Savitt, Jan	181.50
Sullivan, Joseph	30.00
Thompson, Charles	2.00
Thompson, Bill	72.15
Total	\$2,377.14

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

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Castle Gardens Youth, Inc., Props., Detroit, Mich. Midway Park; Joseph Paness, Niagara Falls, N. Y. Rainbow Gardens; A. J. Voss, Mgr., Bryant, Iowa. Sun-Bar Gardens, Kansas City, Mo. Sunset 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: Sellers, Stan.

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, Mgr., Oriental Cafe and Night Club.

ARKANSAS

EL DORADO: Shivers, Bob. HOT SPRINGS: Sky Harbor Casino, Frank McCann, Mgr. LITTLE ROCK: Bas, May Clark. Bryant, James B. DuVal, Herbert. Oliver, Gene.

CALIFORNIA

DAKERSFIELD: Charlton, Ned. Cox, Richard. BENICIA: Rodgers, Edw. T. COVINA: Broadwell Studios, Inc. GALT: Sparks, James B., Opr., Spanish Ballroom. HOLLYWOOD: Cohen, M. J. Dempster, Ann. Hanson, Fred. Maggard, Jack. Morton, J. H. Patterson, Trent. Robertscheck, Kurt. Wright, Andy, Attraction Company. LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc. Bonded Management, Inc. Brumbaugh, C. E., Prop., Lake Shore Cafe. Dalton, Arthur. Hanson, Fred. Maggard, Jack. Newcoen, Cecil, Promoter. Sharpe, Helen. Williams, Earl. Walshe, Bowl. MANTACA: Kainer, Fred. OAKLAND: De Azevedo, Soares. Fauset, George. Morkin, Roy. OROVILLE: Rodgers, Edw. T., Palm Grove Ballroom. PALM SPRINGS: Hill, Donald H. MCRAMENTO: Cole, Joe. Lee, Bert. Leingang, George. SAN FRANCISCO: Bramy, Al. Kahn, Ralph. Rogers & Chase Co. Tenner, Joe (Hennery). The Civic Light Opera Committee of San Francisco; Francis C. Moore, Chairman. SANTA MONICA: Newcomb, W. D., Jr., Owner, Santa Monica Pier. Palisades Ballroom. Santa Monica Pier. Yoke, Al., Owner, Palisades Ballroom. STOCKTON: Sharon, C. Sparks, James B., Operator, Spanish Ballroom, residing in Stockton. VALLEJO: Rendezvous Club, Adeline Cota, Owner, and James O'Neil, Mgr. TEXLA: Legg, Archie.

CONNECTICUT

HARTFORD: Eastonville, Clarence (Kay). Egan, Yale. Ely, Clarence (Kantrovita). Russo, Joseph. Shayoc, Tony. 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. WILMINGTON: Chippey, Edward B. Crawford, Frank. Johnson, Thos. "Kid" Kaye, Al.

FLORIDA

CORAL GABLES: Hirliman, George A., Hirliman Florida Productions, Inc. HALLANDALE: Singapore Sadies. JACKSONVILLE: Sells, Stan. MIAMI: Evans, Dorothy, Inc. MIAMI BEACH: Amron, Jack, Terrace Restaurant. Hume, Jack. Galatus, Pete, Mgr., International Restaurant. Wit's End Club, R. R. Reid, Mgr.; Charles Leveson, Owner. ORLANDO: Langford, Edward. Omega Xi Fraternity. Wells, Dr. SARASOTA: Loudon, G. S., Mgr., Sarasota Cotton Club. STARKE: Camp Blanding Recreation Center. Goldman, Henry. TAMPA: Junior Woman's Club. Pegrum, Sandra. WEST PALM BEACH: North, James. Smith, Carl. Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA: Herren, Charles, Herren's Evergreen Farms 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 Bellmen's Club. VALDOSTA: Wilkes, Lamar. VIDALIA: Pal Amusement Co.

IDAHO

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

ILLINOIS

CHICAGO: Birk's Super Beer Co. Club Plantation, Ernest Bradley, Mgr.; Lawr. Wakefield, Owner. Custello, Chas., Owner, Drum Cocktail Lounge. Davis, Wayne. Eden Building Corporation. 411 Club, The, Iley Kelly, Owner. Fine, Jack, Owner. "Play Girls of 1938". Sharpe, Helen. "Victory Follies". Fitzgerald, P. M., Mgr., Grand Terrace Cafe. Fox, Albert. Fox, Edward. Gentry, James J. Gluckman, E. M., Broadway on Parade. Hale, Walter, Promoter. Markee, Vince. Mays, Chester. Novask, Sarge. Rose, Sam. Sipchen, B. J., Amusement Co. Sistare, Horace. Stanton, James B. Stoner, Harlan T. Taffan, Mathew. Platinum Blind Revue. Taffan, Mathew. "Temptations of 1941". EAST ST. LOUIS: Davis, C. M. EFFINGHAM: Behl, Dan. FOX LAKE: Meyer, Harold, Owner, Cedar Crest Pavilion. FREEPORT: Hille, Kenneth & Fred. March, Art. CALESBURG: Clark, Horace G. KANKAKEE: Stancner, Mrs. Theresa, Prop., Dreamland. LA GRANGE: Harter, Robert. Klan Club, LaGrange High School. Viner, Joseph W. PEORIA: Betar, Alfred. Humane Animal Assn. POLO: Clem, Howard A. QUINCY: Hammond, W. Vincenzi, Charles E. SPRINGFIELD: Impostato, Vito, Oper., Club Rio. Stewart, Leon H., Mgr., Club Congo.

STERLING: Flock, R. W.

INDIANA

EVANSVILLE: Fox, Ben. PORT 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. Welty, Elwood. RICHMOND: Newcomer, Charles, Owner, Westcott Bar & Grill. ROME CITY: Kintzel, Stanley. SOUTH BEND: DeLeury-Reeder Advertising Agency. VINCENTS: Vachet, Edward M.

IOWA

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

KANSAS

KANSAS CITY: White, J. Cordell. LEAVENWORTH: Phillips, Leonard. MANHATTAN: Stuart, Ray. TOPEKA: Mid-West Sportsmen Association. WICHITA: Bedinger, John. Over Flow Club, Fred Clemons and H. E. "Whitey" Clinton, Mgrs.

KENTUCKY

HOPKINSVILLE: Steele, 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. OWENSBORO: Cristul, Joe, Owner, Club 71. PADUCAH: Vickers, Jimmie. Booker's License 2611.

LOUISIANA

ALEXANDRIA: Green, Al., Oper., Club Almack. Weil, R. L. LAKE CHARLES: Veltin, Tony, Mgr., Palms Club. NEW ORLEANS: Hyland, Chaucey A. Mitchell, A. T. SHREVEPORT: Adams, E. A. Farrell, Holland. Hoser, J. W. Reeves, Harry A. Williams, Claude.

MAINE

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 Kahn, Prop. Erod Holding Corporation. Green, Jerry. Lipsky, J. C. Mason, Harold, Prop., Club Astoria. New Broadway Hotel. Stage Door Casino. BETHESDA: Hodges, Edwin A. FREDERICK: Rev. H. B. Rittenhouse.

TURNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS

ATTLEBORO: St. Moritz Cafe. BOSTON: Grace, Max L. Jenkins, Gordon. Lossiez, William. Mouszon, George. Paladino, Rocky. Sullivan, J. Arnold, Booker's License 150. Walker, Julian. Younger Citizens Coordinating Committee. CAMBRIDGE: Montgomery, A. Frank, Jr. DANVERS: Batastini, Eugene. FITCHBURG: Bolduc, Henry. HOLYOKE: Levy, Bernard W., Holyoke Theatre. LOWELL: Porter, R. W. NANTASKET: Sheppard, J. K. NEW BEDFORD: Rose, Manuel. NORTH WEYMOUTH: Pearl, Morcy.

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. Opers., Frontier Ranch. Advance Theatrical Operation Corp., Jack Broder, Pres. Ammor Record Company. Berman, S. R. Bologner, Sam, Imperial Club. Bonmarito, Joe. Cavanaugh, J. J., Receiver, Downtown Theatre. Downtown Casino, The. Kosman, Hyman. Malloy, James. O'Malley, Jack. Paradise Cave 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. ISHPEMING: Andriacchi, Peter, Owner, Venice Cafe. LANSING: Hagen, Lester, Mgr., Lansing Armory. Metro Amusement Co. Norris, Elmer, Jr., Palomar Ballroom. Tholen, Garry. Wilson, L. E. McMILLAN: Bodetto, 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 Mixer Tavern. CALEDONIA: Elton, Rudy. FAIRMOUNT: Graham, H. R. GARDEN CITY: Conkling, Harold C. GAYLORD: Green, O. M. HIBBING: Pitmon, Earl. LUVERNE: Bennett, J. W. OWATONNA: Bendorf, Clarence R., Box 452. Smith, Ora T. SPRINGFIELD: Green, O. M. ST. CLOUD: Genz, Mike. ST. PAUL: Fox, S. M.

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MISSOURI

CAPE GIRARDEAU: Gilkinson, Lorene. Mounslow Club. CHILLICOTHE: Hawes, H. H., Mgr., Windmoor Gardens. KANSAS CITY: Cox, Mrs. Evelyn. Fox, S. M. Holm, Maynard G. Thudum, H. C., Asst. Mgr., Orpheum Theatre. Watson, Chas. C. LEBANON: Kay, Frank. MEXICO: Gilbert, William. NORTH KANSAS CITY: Cook, Bert, Mgr., Ballroom, Winwood Beach. ROLLA: Shubert, J. S.

ST. JOSEPH: Thomas, Clarence H. ST. LOUIS: Caruth, James, Oper., Club Rhythmic, Cafe Society, Brown Bomber Bar. SIKESTON: Boyer, Hubert.

MONTANA

FORSYTH: Allison, J.

NEBRASKA

COLUMBUS: Mout, Don. 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

ELY: Polson, Mrs. Ruby, Chicken Shack.

NEW JERSEY

ARCOLA: Corriston, Eddie. White, Joseph. ASBURY PARK: Richardson, Harry. White, William. ATLANTIC CITY: Atlantic City Art League. Jones, J. Paul. Lockman, Harvey. ATLANTIC HIGHLANDS: Kaiser, Walter. BLOOMFIELD: Brown, Grant. CAMDEN: Towers Ballroom, Pearson Lesay and Victor Potamkin, Mgrs. CLIFTON: Silberstein, Joseph L., and Ettelson, Samuel. EATONTOWN: Scheri, Anthony, Owner, Dubonnette Room. LAKEWOOD: Pelt, Arthur, Mgr., Hotel Plaza. Seldin, S. H. MONTCLAIR: Ross, Muddy. MOUNTAINSIDE: The Chatterbox, Inc., Ray DiCarlo. NEWARK: Campus Terrace. Clark, Fred R. Kruvant, Norman. N. A. A. C. P. Robinson, Oliver, Mummies Club. Santoro, V. Simmons, Charles. Skyway Restaurant, Newark Airport Highway. Smith, Frank. Stewart, Mrs. Rosamond. Tucker, Frank. PATERSON: Marsh, James. Piedmont Social Club. Pyatt, Joseph. Riverview Casino. PRINCETON: Lawrence, Paul. SOMERS POINT: Deas, 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: Maertz, Otis. CLOVIS: Denton, J. Earl, Owner, Plaza Hotel.

NEW YORK

ALBANY: Brady, John. Flood, Gordon A. Kessler, Sam. Lang, Arthur. New Abbey Hotel. New Gablet, The. O'Meara, Jack. Booker's License 2816. ARMONK: Embassy Associates. BINGHAMTON: Bentley, Bert. BONAVENTURE: Class of 1941 of the St. Bonaventure College. BROOKLYN: Graymoot A. C. Hared Productions Corp. Puma, James. BUFFALO: Christiano, Frank. Erickson, J. M. Kaplan, Ken, Mgr., Buffalo Swing Club. King, Geo., Productions Co. McKay, Louis. Michaels, Meta. Rush, Chas. E. Shultz, E. H. Watts, Charles J. EASTCHESTER: Starlight Terrace, Carlo Del Tufo and Vincent Formicella, Props. ELLENVILLE: Cohen, Mrs. A. ELMIRA: Goodwin, Madalya. GLENS FALLS: Tilday, Harry, Mgr., Twin Tree Inn. JAMESTOWN: Lindstrom & Meyer. KIAMEDIA LAKE: Mayfair, The.

LONG ISLAND (New York)

HICKSVILLE: Seever, Mgr., Hicksville Theatre. LINDENHURST: Fox, Frank W. NORTH CAROLINA ASHEVILLE: Pitmon, Earl. CAROLINA BEACH: Palms Royal Restaurant, Chris Zampomieri, Owner.

LACKAWANNA: Chic's Tavern, Louis Cikarelli, 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 II. NEW LEBANON: Donlon, Eleanor. NEW YORK CITY: Baldwin, C. Paul. Booker, H. E., and All-American Entertainment Bureau. Broadway Swing Publications, L. Frankel, Owner. Callicchio, Dominick. Campbell, Norman. Carestia, A. Chiasarini & Co. Cotton Club. Currie, Robert W., formerly held Booker's License 2995. Davison, Jules. Denton Boys. Diener & Dorakind, Inc. Dodge, Wendell P. Dyruff, Nicholas. Embree, Mrs. Mabel K. Evans & Lee. Fine Plays, Inc. Flatschik, Sam B. Foreman, Jean. Fotoshop, Inc. Fun Dressing & Dyeing Salesmen's Union. Glyde Oil Products. Grant & Wadsworth and Casimir, Inc. Grisman, Sam. Merk, I. H., Theatrical Promoter. Hurliman, George A., Hurliman Florida Productions, Inc. Immerman, George. Jackson, Wally. Jackson, Wally. Joseph, Alfred. Katz, George, Theatrical Promoter. Koch, Fred G. Koren, 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). Mascioni, Charles. Matlaw, I. Maybom, Col. Fedor. Miller, James. Montello, R. Moody, Philip, and Youth Monument to the Future Organization. Murray, David. Pearl, Harry. Phi Rho Pi Fraternity. Regan, Jack. "Right This Way", Carl Reed, Mgr. Rogers, Harry, Owner, "Frisco Follies". Rosenoer, Adolph and Sykes, Opers., Royal Tours of Mexico Agency. Russell, Alfred. Seidner, Charles. Shayone, Tony, Promoter. Solomonoff, Henry. South Seas, Inc., Abner J. Ruben. "SO" Shampoo Company. Spencer, Lou. Stein, Ben. Stein, Norman. Straus, Walter. Superior 25 Club, Inc. Wade, Frank. Wee & Leventhal, Inc. Weinstein, Joe. Wilder Operating Co. Wisotzky, S.

NIAGARA FALLS: Freiburg, Otto, Oper., Ray Ott Club. Pancer, Joseph, connected with Midway Park. PORT KENT: Klages, Henry C., Owner, Mountain View House. ROCHESTER: Genesee Electric Products Co. Gorin, Arthur. Lloyd, George. Pulsifer, E. H. Valenti, Sam. SARATOGA: Sullivan, Peter, Owner, Piping Rock Restaurant. SCHENECTADY: Gibbons, John P. Magill, Andrew. Matlick, Johnnie. SOUTH FALLSBURG: Seldin, S. H., Oper., Grand View Hotel. SUFFERN: Armitage, Walter, Pres., County Theatre. SYRACUSE: Feinglos, Norman. Horton, Don. Syracuse Musical Club. TONAWANDA: Shuman, George, Oper., Hollywood Restaurant. TROY: DeSina, Manuel. TUCKAHOE: Birnbaum, Murray. Roden, Walter. UTICA: Moinous, Alex. VALHALLA: Twin Palms Restaurant, John Mass, Prop. WHITE PLAINS: Brod, Marro. Hechris Corporation, Reis, Leo. WHITESBORO: Guido, Lawrence. YONKERS: Colonial Manor Restaurant, William Baber, Prop.

90.00 22.50 5.84 66.31 3.79 57.50 6.23 150.00 150.00 10.65 51.30 30.00 10.00 48.00 181.60 20.00 2.50 72.15 \$2,377.35

DURHAM: Alston, L. W. Ferrell, George Mills, J. N. Pratt, Fred ...

BRYN MAWR: Foard, Mrs. H. J. M. CANONSBURG: Vlachos, Tom ...

JOHNSON CITY: Watkins, W. M., Mgr., The Lark Club ...

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

QUEBEC MONTREAL: Auger, Henry DeSautele, C. B. ...

Shavitch, Vladimir Singer, Leo. Singer's Midgets Snyder, Sam, Owner, Instructor ...

NORTH DAKOTA

BISMARCK: Coman, L. R., Coman's Court

OHIO

AKRON: Brady Lake Dance Pavilion Pullman Cafe ...

CANTON: Renter, Harvey Holt, Jack

CHILLICOTHE: Rutherford, C. E., Mgr., Club Bavarian ...

CINCINNATI: Anderson, Albert. Booker's License 2956 ...

CLEVELAND: Amata, Carl and Mary, Green Derby Cafe ...

COLUMBUS: Askins, Lane Askins, Mary Bell, Edward, Club Lincoln ...

DAYTON: Stapp, Philip B. Victor Hugo Restaurant

DELAWARE: Bellinger, C. Robert

ELYRIA: Corrish, D. H. Elyria Hotel

FINDLAY: Bellinger, C. Robert Wilson, Mr. and Mrs. Karl, Oper., Paradise Club ...

KENT: Sophomore Class of Kent State University, James Ryback, Pres.

MARIETTA: Morris, H. W.

MEDINA: Brandow, Paul

OXFORD: Dayton-Miami Association, William F. Drees, Pres.

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 Mgrs., Frank Bros. Cafe ...

WARREN: Windom, Chester Young, Lin.

YOUNGSTOWN: Einhorn, Harry Lombard, Edward Reider, Sam

ZANESVILLE: Venner, Pierre

OKLAHOMA

ADA: Hamilton, Herman

OKLAHOMA CITY: Holiday Inn, Louis Strauch, Owner Louis' Tap Room ...

TULSA: Angel, Alfred Goftry, Charles Horn, O. B. ...

OREGON

ASHLAND: Halas, Kermit, Oper., The Chateau

HEMISTON: Rosenberg, Mrs. B. M.

PENNSYLVANIA

ALTOONA: Cannon, Robert Guinn, Ott Young Republican Club

ALLENTOWN: Conors, Earl Sedley, Roy

BRADFORD: Fizzel, Francis A.

BROWNESVILLE: Hill, Clifford, Pres., Triangle Amusement

RHODE ISLAND

NORWOOD: D'Antonio, Joe D'Antonio, Mike

PROVIDENCE: Allen, George Belanger, Lucian Goldsmith, John, Promoter ...

WARWICK: D'Antonio, Joe D'Antonio, Mike

SOUTH CAROLINA

CHARLESTON: Hamilton, E. A. and James

GREENVILLE: Allen, E. W. Bryant, G. Hedges ...

ROCK HILLS: Kolas, "King" Wright, Wilford

SPARTANBURG: Holcome, H. C.

SOUTH DAKOTA

BERESFORD: Muhlentort, Mike

LEBANON: Schneider, Joseph M.

SIoux FALLS: Magee, Floyd

TRIPP: Maxwell, J. E.

YANKTON: Kusta, Oscar, Mgr., Red Rooster Club

TENNESSEE

BRISTOL: Pinchurst Country Club, J. C. Rates, Mgr.

CHATTANOOGA: Duddy, Nathan Reeves, Harry A.

JACKSON: Clark, Dave

TEXAS

ABILENE: Sphinx Club

AMARILLO: Coa, Milton

AUSTIN: Franks, Tony Rowlett, Heary

CLARKSVILLE: Dickson, Robert G.

DALLAS: Carnahan, R. H. Goldberg, Bernard Johnson, Clarence M. May, Oscar P. and Harry E.

FORT WORTH: Bauer, Bill (also known as Joe Bowers). Bowers, J. W. Carnahan, Robert ...

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

HENDERSON: Wright, Robert

HOUSTON: Grigsby, J. B. Jeton, Oscar Merritt, Morris John ...

KILGORE: Club Plantation Mathews, Edna

LONGVIEW: Ryan, A. L.

PALESTINE: Earl, J. W.

PORT ARTHUR: Silver Slipper Night Club, V. B. Berwick, Mgr.

TEXARKANA: Beverly Nite Spot, Mrs. Thelma McCrary, Owner. Gant, Arthur

TYLER: Gillilan, Max Tyler Entertainment Co.

WACO: Williams, J. R.

WICHITA FALLS: Dibbles, C. Malone, Eddie, Mgr., The Barn

UTAH

SALT LAKE CITY: Allan, George A.

VERMONT

BURLINGTON: Thomas, Ray

VIRGINIA

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

NORFOLK: DeWitt Music Corporation, U. H. Mazy, Pres.; C. Coates, V-Pres.

NORTON: Pegram, Mrs. Erma

ROANOKE: Harris, Stanley Morris, Robert P., Mgr., Radio Artists' Service. Wilson, Sol, Mgr., Royal Casino

SUPPOLE: Clark, W. H.

WASHINGTON

TACOMA: Dittbenner, Charles King, Jan

WOODLAND: Martin, Mrs. Edith

WEST VIRGINIA

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

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

FAIRMONT: Carpenter, Samuel H.

WISCONSIN

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: Kinnick, 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: Blumery, P., 120th Field Artillery. Goetsch's Nine Club, Ben Goetsch, Owner.

WYOMING

CASPER: Schmitt, A. E.

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

DISTRICT OF COLUMBIA

WASHINGTON: Alvis, Ray C. Archer, Pat Bereguier, A. C. Burroughs, H. F., Jr. ...

WASHINGTONTON: Lynch, Buford McDonald, Earl H. Melody Club ...

WASHINGTONTON: O'Brien, John T. Reich, Eddie Ross, Thomas N. Smith, J. A. ...

WASHINGTONTON: Trans Lux Hour Glass, E. S. Furedy, Mgr.

CANADA

ALBERTA

CALGARY: Dowdale, C. L.

ONTARIO

BRANTFORD: Newman, Charles

HAMILTON: Dumbells Amusement Co.

TORONTO: Leslie, George Chin Up Producers, Ltd., Roly Young, Mgr. ...

TORONTO: Clark, David Cockerill, W. H. Eden, Leonard Henderson, W. J. LaSalle, Fred ...

TORONTO: Local Union 1452, CIO Steel Workers' Organizing Committee. Urban, Mrs. Marie

MISCELLANEOUS

American Negro Ballet Augler, J. H., Augler Bros. Stock Co. ...

Blaufox, Paul, Mgr., Pec 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 ...

Curry, R. C. Czapiewski, Harry J. Darragh, Don ...

DeShon, Mr. Eckhart, Robert Edmonds, E. E., and His Enterprises ...

Farrance, B. F. Feehan, Gordon F. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade" ...

Fitzkee, Daniel Fuley, W. R. Fox, Sam M. Freeman, Jack, Mgr., Follies Gay Paree ...

Gardiner, Ed., Owner, Uncle Ezra Smith's Barn Dance Follies. Grego, Pete ...

Hanover, M. L., Promoter Hendershot, G. B., Fair Promoter Hoffman, Ed. F., Hoffman's J-Ring ...

Hoffman, Ed. F., Hoffman's J-Ring Circus. Horan, Irish Hyman, S. ...

International Magicians, Producers of "Magic in the Air". Johnson, Sandy ...

Katz, George Kauneong, Operating Corp., F. A. Scheffel, Sec. Kane, Lew, Theatrical Promoter ...

Kent, Tom (also known as Manuel Blanke and Milton Blake). Keaslar, Sam, Promoter Keyes, Ray ...

Kosman, Hyman Lasky, Andre, Owner and Mgr., Andre Lasky's French Revue. Lawton, Miss Judith ...

Lester, Ann London Intimate Opera Co. Marcus, A. B., Owner, Marcus Shows ...

McFryer, William, Promoter McKay, Gail B., Promoter McKinley, N. M. ...

Monmouth County Firemen's Assn. Monoff, Yvonne Moshier, Paul (Paul Woody) Nash, L. J. ...

Platinum Blond Revue Plumley, L. D. Richardson, Vaughn, Pine Ridge Follies ...

Robertson, T. E., Robertson Rodeo, Inc. Rogers, Harry, Owner, "Frisco Follies" ...

Ross, Hal J., Enterprises Russell, Ross, Mgr., "Shanghai Nights Revue" ...

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 Oper. ...

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

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, Kingson, N. Y. Crowell Publishing Co. Band, Springfield, Ohio ...

East Syracuse Boys' Band, Syracuse, N. Y. Firemen's and Policemen's Band, Niagara Falls, N. Y. ...

German-American Musicians' Association Band, Buffalo, N. Y. Kryl Bohumir, and his Band, Chicago, Ill. ...

Leonardson, Weldon, and his Band, "The Weldonians", Oakland, Cal. Libertyville Municipal Band, Thomas ...

Hiddleston, Director, Waukegan, Ill. Libertyville Township Band, L. Marvin Wilkins, Director, Waukegan, 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, Breesee, Ill. ...

Waterstown City Band, Waterstown, Wis. Wuerli's Concert Band, Sheboygan, Wis.

PARKS, BEACHES AND GARDENS

Edgewood Park, Manager Howald, Bloomington, Ill. Exposition Park, Orville Fox, Mgr., Aurora, Ill. ...

Forest Amusement Park, Memphis, Tenn. Grant Town Hall and Park, George Kupernik, Grant Town, W. Va. ...

Greystone Roof Garden, R. Ferguson, Mgr., Wilmington, N. C.

ORCHESTRAS

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

Baer, Stephen S., Orchestra, Reading, Pa. Berkes, Bela, and His Royal Hungarian Gypsy Orchestra, New York, N. Y. ...

Brewer, Gage, and his Hawaiian Entertainers, Wichita, Kansas. Canadian Cowboys' Dance Orchestra, London, Ont., Canada ...

Carone, Ty (Thomas Caramadre), and His Orchestra, Utica, N. Y. Clark's, Juanita, Mountaineers Orchestra, Spokane, Wash. ...

Corsetto, Edward, and His Rhode Islanders' Orchestra, Syracuse, N. Y. Cowboy Copas Orchestra, Lloyd Copas, Leader, Knoxville, Tenn. ...

Cragin, Knobel, and His Iowa Ramblers Orchestra, Delwin, Iowa. Drotning, Charles, Orchestra, Stoughton, Wis. ...

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. ...

Graf, Karl, Orchestra Fairfield, Conn. Green, Michael, Orchestra, Bill Berry, Jr., and Ad. Muller, Mgrs., Baltimore, Md. ...

Hoffman, Monk, Orchestra, Quincy, Ill. Hopkins Old-Time Orchestra, Calgary, Alta., Canada. ...

Howard, James H. (Jimmy), Orchestra, Port Arthur, Texas. Hughes, Wm., "String Pickers" Orchestra, Stratford, Wis. ...

June's All-Girl Orchestra, Mrs. W. R. Soiseth, Leader, Sioux City, Iowa. Kneeland, Jack, Orchestra Krous, Walter, Orchestra, Perth Amboy, N. J. ...

Kryl, Bohumir, and his Symphony Orchestra. Leone, Bud, and Orchestra, Akron, Ohio. ...

Milostavich, Charles, and Orchestra, Stockton, Calif. Oliver, Al., and His Hawaiian, Edmondson, Alta., Canada. ...

Pisani, Fred, Orchestra, New Rochelle, N. Y. Paddyford, John, Orchestra Leader, Winston-Salem, N. C. ...

Reynolds, Henry (Hi Henry), Orchestra, Saugerties, N. Y. Sterbenz, Stan, Orchestra, Valparaiso, Ind. ...

St. Onge Orchestra, West Davenport, N. Y. Stone, Leo N., Orchestra, Hartford, Conn. ...

Stribel, Wm. "Bill", and His Orchestra, Berkeley, Calif. Swift Jewel Cowboys Orchestra, Little Rock, Ark. ...

Tremlett, Burnie, and His Orchestra, Morris, N. Y. Two Jacks and a Queen Orchestra (composed of Neil Greenleaf (leader), Evelyn Greenleaf, Paul ...

Warren, Shorby (Michael Warhank), and His Orchestra, Highway, N. J. Wiesniakow Orchestra, John Tischapiski, Leader, Woonsocket, R. I. ...

Wilson, Oren, and His Orchestra, Salskaton, Sask., Canada. Williams' Orchestra, Mt. Pleasant, Iowa. ...

Woodard's, Jimmy, Orchestra, Wilson, N. C.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ARIZONA

TUCSON: Tucson Drive-In Theatre

ARKANSAS

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: Serra Park Ballroom, Clark Rogers, Mgr.
SAN JOSE: Triens, Philip

COLORADO

GRAND JUNCTION: Airport Inn, Hap Harris, Oper.

CONNECTICUT

NEWINGTON: Red Quill Inn, Jack Riordan and Philip Silversmith, Mgrs., Doyle, Dan
POMFRET: Pomfret School
SOUTH NORWALK: Evans, Greek

FLORIDA

MIAMI: Fenias, Otto
PALM BEACH: Boyle, Douglas
TAMPA: Rainbow Tavern, Nick Brown, Prop.
WEST PALM BEACH: Palm Tavern, The, Al Van De, Oper.

ILLINOIS

CHARLESTON: Coles County Fair
CHICAGO: Amusement Service Co., Associated Radio Artists' Bureau, Al. A. Travers, Prop.
Bernet, Sunny
Frear Show, Century of Progress Exposition, Duke Mills, Prop.
Kryl, Bohumir
Opera Club
Sherman, E. G.
ELGIN: Abbott School and Auditorium and Gymnasium, Elgin High School and Auditorium and Gymnasium.
EANKAKEE: Devlyn, Frank, Booking Agent
MATTOON: U. S. Grant Hotel
NORTH CHICAGO: Dewey, James, Promoter of Expositions.
PATTON: Green Lantern
QUINCY: Korvis, William
Three Pigs, M. Powers, Mgr.
Western Catholic Union Roof Garden and Ballroom.
WOODSIN: Tri-Angle Club

INDIANA

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

IOWA

BOONE: Mior's Hall
CEDAR RAPIDS: Jurgensen, F. H.
CHILSEA: Z. C. B. J. Hall
DES MOINES: Reed, Harler, Mgr., Avon Lake
Young, Eugene R.
DUBUQUE: Julien Dubuque Hotel
GLIDDEN: Town Hall
OELWEIN: Moonlite Pavilion
ROCHESTER: Casey, Eugene
Casey, Wm. E.

KANSAS

SALINA: Dreamland Dance Pavilion
Eagles' Hall
TOPEKA: Egyptian Ballroom, Claude Boney, Mgr.
WICHITA: Shadowland Dance Club, Gage Brewer, Owner and Oper.

KENTUCKY

LOUISVILLE: Odutt, L. A., Jr.
Parkmoor Recreation Center
Swiss-American Home Assoc., Inc.
Trianon Nite Club, C. O. Allen, Prop.
PADUCAH: Trickey, Pat (Booker), Dixie Orchestra Service.

LOUISIANA

BATON ROUGE: Pender's Bar and Grill
NEW ORLEANS: Happy Landing Club

MAINE

NORTH KENNEBUNKPORT: Log Cabin Ballroom
Roy Tibbetts, Prop.
OLD ORCHARD: Palace Ballroom, Charles Usen, Prop.

MARYLAND

BALTIMORE: Huber, Frederick R.
Radio Station WITB
FROSTBURG: Shields, Jim, Promoter
WALTHAM: Eaton, Frank, Booking Agent

MICHIGAN

BAY CITY: Niedzielski, Harry
DETROIT: Collins, Charles T.
ESCANABA: The Delis, Jules Flath, Prop.
ESSEXVILLE: LaLonde Ballroom
FLINT: Central High School Auditorium
IRON MOUNTAIN: Kettler Building
IRON RIVER: Jack O'Lantern Club, James Silverthorn, Owner.
ISHPEMING: Casino Bar & Night Club, Ralph Doto, Prop.
Thomas, W. Raymond
JACKSON: Eagles Temple
LANSING: Lansing Central High School Auditorium, Wilson, L. E.
MARQUETTE: Johnston, Martin W.
Women's Club
MIDLAND: Midland Country Club
NEGAUNEE: Hotel Bar, Napoleon Zizna, Prop.
NILES: Four Flags Hotel, The
Powell's Cafe
SAGINAW: Phi Sigma Phi Fraternity

MINNESOTA

FARIBAULT: Kelley Inn, Kelley Davis, Owner
LONSDALE: Hermann Hall
MINNEAPOLIS: Borchardt, Charles

MISSISSIPPI

MERIDIAN: D. D. D. Sorority
Trio Sorority

MISSOURI

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

MONTANA

ARLEE: Arlee High School Gymnasium
MISSOULA: Post Creek Pavilion, John and Chas. Dihman, Props.

NEBRASKA

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

NEW JERSEY

ATLANTIC CITY: Chelsea Playhouse
Heilig's Restaurant
The Wigwag, John Plotek, Mgr.
CLIFTON: Boeckmann, Jacob
ENGLEWOOD CLIFFS: Rustic Cabin
FLORHAM PARK: Canary Cottage, Jack Bloom, Mgr.
JERSEY CITY: Duffy, Ray, and his Music Box
NEWARK: Liberty Hall
PATERSON: Martin's Hawaiian Paradise
UNION CITY: Joyce's Union City Brew House
WILDWOOD: Bernard's Hofbrau Club
Avon, Jos. Tatarcella, Mgr.

NEW YORK

BEACON: The Mt. Beacon, L. D. Lodge, Prop., The Casino.
The Mt. Beacon, L. B. Lodge, Prop.

BUFFALO: German-American Musicians' Assn.
Miller, Robert
Nelson, Art

CANTON: St. Lawrence University, Dr. Wil-lard H. Jencks, Pres.

GREENFIELD PARK: Grand Mountain Hotel and Camp, Abe and M. Steinborn, Mgrs.

LARCHMONT: Larchmont Yacht Club, N. Shea, Mgr.

MAMARONECK: Lawrences' Inn
Quaker Ridge Country Club

MASSENA: Gib and Mac's Night Club, Gilbert Whalen, Prop.

MOUNT VERNON: Emil Hubsch Post No. 596, V.P.W.

NEW ROCHELLE: New Rochelle Shore Club, Board of Directors.
Ship Aboy Tavern, Steve Keefer, Mgr.

NEW YORK CITY: Albin, Jack
Blythe, Arthur, Booking Agent
Harris, Bud
Jenny, Tite (also known as Ted or Ed Hardy).
Jermon, John J., Theatrical Promoter.
New York Coliseum
Palais Royale Cabaret
Royal Tours of Mexico Agency
Sonkin, James

OLEAN: Cabin Restaurant
ONEONTA: Goodyear Lake Pavilion, Earl Walsh, Prop.

PINE HILL: Funcrest, Funk Bros., Mgrs.
POTSDAM: Clarkson College of Technology
Potsdam State Normal School

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.

CAROLINA BEACH: Carolina Club and Management
CHARLOTTE: Associated Orchestra Corporation, Al. A. Travers, Prop.

GREENSBORO: Greenboro Casino, J. F. (Irish)
Horen and J. E. Baxter, Mgrs.
Greenboro Country Club

HIGH POINT: Emerywood Country Club
LELAND: Chatterbox Club, W. H. Brew, Owner.

WILMINGTON: Graystone Inn, A. W. Pate, Mgr. and Owner.
WINSTON-SALEM: Piedmont Park Association Fair

NORTH DAKOTA
GRAND FORKS: Point Pavilion

OHIO
ALLIANCE: Curtis, Warren
AKRON: Mallo's Club
Musical Bar, Inc.
AVON: North Ridge Tavern
Paster, Bill, Mgr., North Ridge Tavern.

CAMBRIDGE: Lash, Frankie (Frank Lashinsky)
CANTON: Beck, L. O., Booking Agent
Onesto Hotel

CINCINNATI: Cincinnati Club, Milnor, Mgr.
Cincinnati Country Club, Miller, Mgr.
Hartwell Club
Kenwood Country Club, Thompson, Mgr.
Lawdable Country Club, Hutch Rosa, Owner.
Queen City Club, Clemen, Mgr.
Spot and Slipper Club

DOVER: Eli Studer and his Rink and Dance Hall.
FRONTON: Ritzey Ray Club, Dustin E. Corn, Mgr.

LIMA: Masonic Lodge Hall and Masonic bodies affiliated therewith.
LOGAN: Eagle Hall

STEBUENVILLE: 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
BANGOR: American Legion Home (Emlyn H. Evans Post No. 378).
BROWNVILLE: Hill, Clifford, Pres., Triangle Amusement Co.
CHESTER: Reading, Albert A.

DILLINGER: Jimmy's Place, James Vecchio, Owner.
GIRARDVILLE: Girardville-Hose Co.
GREENSBURG: Westmoreland County Democratic Committee.
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, Benj. Fogelman, Owner.
Desauville Casino
Nixon Ballroom
Temple Ballroom
Zeta Psi Fraternity

PITTSBURGH: New Penn Inn, Louis, Alex and Jim Passarella, Props.
POTTSVILLE: Wojcik's Cafe
READING: Park Cafe, The, George Stephens, Mgr.
SHAMOKIN: Boback, John
SIMPSON: Albert Bocianski Post, The
SUNBURY: Sober, Melvin A.
YORK: Smith, Stuart Andy

RHODE ISLAND
BRISTOL: Bristol Casino, Wm. Viens, Mgr.
PROVIDENCE: Bangor, Rubes
WOONSOCKET: Tuchapski, John, Leader, Wiesniakow Orchestra.

SOUTH CAROLINA
SPARTANBURG: DeMolay Club

TENNESSEE
MEMPHIS: Burns, Hal
Davis, Oscar
Simon & Gwynn, Inc., Advertising Agency.
Station WMC

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 Bene-ficial Club Ballroom.
Julian's Ballroom
VIRGINIA BEACH: Gardner Hotel
Links Club

WASHINGTON
LONGVIEW: L. O. O. M. Lodge
WOODLAND: Martin, Mrs. Edith, Woodland Amusement Park.

WEST VIRGINIA
CHARLESTON: Canton Club
Savoy Club, "Plop" Thompson and Louie Risk, Opera.
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
APPLETON: Appleton Legion Hall
Eagles Lodge
AVOCA: Avoca Community Building, E. J. Kraak, Mgr.

GLEASON: Gleason Pavilion, Henry B. Ratzburg, Oper.
HORTONVILLE: Hortonville Community Hall or Opera House.
KENOSHA: Emerald Tavern
Spitzman's Cafe
LANCASTER: Roller Rink
LOGANVILLE: Soltwedel's Hall, Paul Soltwedel, Prop.

LUXEMBURG: Wery's Hall, Chas. Wery, Oper.
MANAWA: Community Hall, Mrs. D. Drew, Mgr.
Tessen, Arthur H., Tessen Dance Hall.
MILWAUKEE: Caldwell, James
NEW LONDON: Veterans of Foreign Wars.
NICHOLS: Nichols Auditorium
NORTH FREEDOM: Quiggle's Hall
RANDOM LAKE: Randorp Lake Auditorium
SHIOCTON: Hazen's Pavilion, Henry Hazen, Prop.
SPREAD EAGLE: Spread Eagle Club, Dominic Spers, Owner.

STOUGHTON: Club Barber
SUPERIOR: Willett, John
SURING: Hayes Dance Hall, Sig. Fischer, Prop.

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

WYOMING
CASPER: Whinnery, C. J., Booking Agent

DISTRICT OF COLUMBIA
WASHINGTON: Kipnis, Benjamin, Booker

CANADA
ONTARIO
LONDON: Palm Grove
MARKDALE: Mercer, Hugh W.
PETERBOROUGH: Peterborough Exhibition
TORONTO: Broder, B.
Holden, Waldo
O'Byrne, Margaret

MISCELLANEOUS
Ellis, Robert W., Dance Promoter
Fiesta Company, Geo. H. Boles, Mgr.
Ginsburg, Max, Theatrical Promoter
Godfrey Brothers, including Eldon A. Godfrey.
Hill, Robert W. (Bill)
Hot Cha Revue (known as Moonlight Revue), Prather & Maley, Owners.
Hoaxie Circus, Jack Jaxmania Co., 1934
Kinsey Players Co. (Kinsey Comedy Co.).
Kirby Memorial, The
Kryl, Bohumir
Madge Kinsey Players, Harry Graf, Mgr.
Miller's Rodeo
National Speedathon Co., N. K. Antrim, Mgr.
New Arizona Wranglers, Jack Bell and Joe Marcum, Mgrs.
Opera-on-Tour, Inc.
Scottish Musical Players (traveling)
Smith, Stuart Andy, also known as Andy Smith, S. A. Smith, S. Andy Smith, Al Swartz, Al Schwartz.
Steamship Lines: American Export Line
Savannah Line
Walkathon, "Moon" Mullins, Prop.
Watson's Hill-Billies

THEATRES AND PICTURE HOUSES
Arranged alphabetically as to States and Canada

CALIFORNIA
GRIDLEY: Butte Theatre
LOVELAND: Rialto Theatre

CONNECTICUT
BRIDGEPORT: Park Theatre
MIDDLETOWN: Capitol Theatre
NEW HAVEN: White Way Theatre
NEW LONDON: Capitol Theatre

INDIANA
TERRE HAUTE: Rex Theatre

IOWA
DES MOINES: Casino Theatre

LOUISIANA
NEW ORLEANS: Palace Theatre

MARYLAND
BALTIMORE: Regent Theatre
State Theatre
Temple Amusement Co.

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

MICHIGAN
NILES: Riviera Theatre

MISSOURI
ST. LOUIS: Ambassador Theatre
Fox Theatre
Loew's State Theatre
Majestic Theatre
St. Louis Theatre

NEW JERSEY
BOGOTA: Queen Ann Theatre
JERSEY CITY: Palace Theatre
LYNDHURST: Ritz Theatre
NETOONG: Essex Theatre
PATERSON: Capitol Theatre
Plaza Theatre
State Theatre

NEW YORK
BEACON: Beacon Theatre
BRONX: President Theatre
Tremont Theatre
BROOKLYN: Brooklyn Little Theatre
Star Theatre
Werba's Brooklyn Theatre
NEW YORK CITY: Arcade Theatre
Irving Place Theatre
West End Theatre
PAWLING: Starlight Theatre

LONG ISLAND (New York)
FREEPORT: Freeport Theatre
HUNTINGTON: Huntington Theatre
LOCUST VALLEY: Red Barn Theatre
MINEOLA: Mineola Theatre

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

OHIO
AKRON: DeLuxe Theatres

OKLAHOMA
BLACKWELL: Bays Theatre
Midwest Theatre
Palace Theatre
Rivoli Theatre
NORMAN: Sooner Theatre
University Theatre
Varsity Theatre
PICHER: Winter Garden Theatre

OREGON
PORTLAND: Studio Theatre

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

RHODE ISLAND
PROVIDENCE: Bomes Liberty Theatre

VIRGINIA
RICHMOND: Mosque Theatre

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

TEXAS
BROWNEVILLE: Capitol Theatre
Dittman Theatre
Dreamland Theatre
Queen Theatre
EDINBURGH: Valley Theatre
LA FERIA: Bijou Theatre
MISSION: Mission Theatre
PHARR: Texas Theatre
RAYMONDVILLE: Ramon Theatre
SAN BENITO: Palace Theatre
Rivoli Theatre

CANADA
BASKATCHEWAN
BRODINA: Grand Theatre

FIFE AND DRUM CORPS
Perth Amboy Post 45, American Legion
Pike, Drum and Bugle Corps, Perth Amboy, N. J.

WHAT NEXT?

Experimental work on blowing plastic bottles in molds normally used for glass is making progress, it is reported. The plastic bottles probably will be made of polystyrene for lightness, strength, clarity and imperviousness to liquids. First production bottles will be in small sizes for the drug trade.

Steaming soup is produced within four minutes after touching off the fuse of a heating element within a new can now being distributed to United States and British soldiers. The self-heating can is a favorite with soldiers in cold climates. They tuck it inside their jackets as a hot water bottle substitute.

Because of war-time regulations restricting use of metals in plumbing fixtures, a new kitchen sink unit of glass and clay is being prepared for market. The drain-board and cabinet stand are made of "Vitrolite", a form of heat-tempered glass and the tubs are made of clay. The unit contains only two pounds of metal.

Non-rationed shoes with soles made of a laminated duck fabric treated with non-critical plastics soon will appear on the market. Elliot E. Simpson, who developed the new type of sole, announced that 50,000 to 75,000 pairs of summer and fall shoes with these soles would leave the factories every week.

Columbus, Georgia, has devised a machine for cleaning the streets of leaves. The machine, conceived, designed and constructed by the department of public works, is an enlarged vacuum cleaner for picking up leaves on city streets and along the gutters. The leaves are sucked up by a three-horsepower gasoline motor and then crushed into small bits to be used for fertilizer on city gardens.

WANTED

WANTED—Italian Cello, Bb Bass Clarinet, Alto and Tenor Sax, Trumpet or Cornet, Trombone, Accordion, Bb Clarinet, English Horn and Woodwinds for school. Box 5, International Musician, 39 Division St., Newark 2, N. J.

WANTED—Two or three white pearl tunable Tom Tom, Trap Rail and Accessories; state make and price. Hershel Eitzenhofer, 201 South Illinois St., Belleville, Ill.

WANTED—Harp, will pay cash. K. Attil, 1030 Bush St., San Francisco 9, Calif.

WANTED—Have a good proposition for an A-1 woodwind repairman; steady work. Ed Myers Music Company, 3022 Pacific St., Omaha, Neb.

WANTED—Van Cauwelaert Mouthpiece for Van Cauwelaert Bruxelles, Baritone Horn. Maurice L. Morel, % The First National Bank, Clifton, Ill.

WANTED—Wm. S. Haynes or Powell Silver Flute or Piccolo; closed G sharp, C pitch; also Alto Flute; please send full particulars. Musician, 160-23 14th Ave., Breechhurst, L. I., N. Y.

WANTED—Gibson Guitar and Case; Model L-5 or Super "400" preferred; send lowest cash price and full description, etc. J. Nasser, 412 Willow St., Terre Haute, Ind.

WANTED—William S. Haynes or other fine silver Flute, closed G sharp, C pitch; state whether salt or hard hammered silver. William Nye, 1104 Virginia St., East Charleston, W. Va.

FOR SALE OR EXCHANGE

FOR SALE—Louis Lot Silver Flute, low pitch C, closed G sharp; just overhauled. William Mullinger, 5332 Harcourt Ave., Los Angeles 43, Calif.

FOR SALE—A few outstanding fine Basses with exceptional tonal quality and condition: Gagliano, Naples, 1806; Gofriller, Venice, 1725; Lippold, Neukirchen, 1830; Bruckner, Neukirchen, 1846; one old Tyrolian, and Bows: Bol Pfeifer, 2107 Regent Place, Brooklyn 25, N. Y.

FOR SALE—Twenty-five Dance Orchestras of back numbers, complete as per year of publication, \$1.00; send self-addressed stamped envelope for list. Musician, 422 N. W. South River Drive, Miami 36, Florida.

FOR SALE—Bb Trumpet, French, imported, Cuesnon; lacquered brass; factory reconditioned; with case; \$60. Dan Doublemont, 612 West 4th St., Maros, Ind.

FOR SALE—Buescher Alto Sax, custom made, gold-plated. A-1 condition; \$140; no case; will send on trial. Emil Engen, Route 5, Box 228, Portland 1, Ore.

FOR SALE—Kay Bass, with Case, Stand and Bow; bought new two months ago; small Library, Music Stand, Bob Haggert Inst. Book; sacrifice lot, \$145. John Messina, 107-19 75th St., Ozone Park 17, L. I., N. Y. Phone Michigan 2-3100.

FOR SALE—Trombone, Albert Eb Clarinet, Mayer Db Piccolo, Banjo, "National" All-Steel Tenor Guitar, Swiss Bells; Library of Overtures, Selections, Operas and Concert numbers; fine condition; at a sacrifice. Fred Vinca, 1529 North Broad St., Philadelphia, Pa. Phone Rad. 3788.

FOR SALE—Bass Clarinet, Conn, latest and best model; automatic octave key, low Fb; same as new instrument, no cracks, in perfect condition; used in symphony one season; fine mouthpiece. Robert Luyben, U.S.N., 145 36th St., N. E., Washington, D. C.

FOR SALE—Selmer Balanced Action Tenor, in combination Flute and Traypack Clarinet Case; like new, latest model; used but a few hours; owner in 1941 draft; best cash offer. Mrs. E. D. Wagner, Pennington, N. J.

FOR SALE—Violin made by Wm. E. Lewis & Son, Chicago, Ill., 1914; George Nicholas Einsel, maker; fine condition, no cracks, fine oil varnish, good tone; cost \$200, sacrifice for \$75. Oliver R. Dichtot, 1226 West Vine St., Milwaukee, Wis.

FOR SALE—French Beson Trumpet; picked out personally by first trumpeter, Opera Comique, Paris; used by symphony player; perfect condition; \$300 C.O.D. Sydney Hlaly, Head of Music Dept., Lady High School, Los, Cal.

FOR SALE—Full size set of Leedy Chimes, chromatic, with Stand and Trunk, in perfect condition; playing like new; price, \$135 cash; write. Martin Mayer, 39 Ewing St., Trenton, N. J.

FOR SALE—Used Kruppe French Horn, \$235. Fine condition; three orchestration fibre music boxes; used high-powered P. A. System, two speakers; used concert orchestration. Musician, 161 Maxfield St., New Bedford, Mass.

FOR SALE—Deagan Professional Xylophone, reasonable. R. E. Bennett, 122 Fiske Ave., Westerleigh, Staten Island 2, N. Y.

FOR SALE—Conn, 20 I. Bb Flat Recording Bass, complete with Cases and Stand; finish, brass with gold lacquer; perfect condition; only used few times; \$350 cash. W. G. Jones, P. O. Box 23, Fontana Dam, N. C.

FOR SALE—Leedy Giant 5-Octave Jumbo Marimba-Xylophone, 8 feet long; bright chrome plating on resonators and frame; marvelous tone, good tune; two strong cases; \$500; will send C.O.D. on approval. John J. Heney, Mus. 1/2, U. S. N. R., Norfolk Navy Yard, Portsmouth, Va., % Band.

FOR SALE—Large private Library of used foreign and American Orchestral Compositions at 20 cents on the dollar; sold in sections or complete; send 10 cents for a listing of any section. Allan Babcock, 419 Dillon Ave., Sault Ste. Marie, Mich.

FOR SALE—Recordings, 1900-1942; thousands; Clarke, Pryor, Kryl, Zimmerman, Rogers, Levy, Cimera, Sousa; greatest singers; early stars stage and vodvil; celebrities; 500 Goodman; 500 Crosby; all popular name bands; early and recent; state wants. Josephine Mayer, 418 1/2 East Islay St., Santa Barbara, Calif.

FOR SALE—Selmer Balanced Action Alto, alligator case with zipper; Selmer Cigar Cutter Alto and Balanced Tone Clarinet; Buffet Clarinet; Loree Oboe; Tenor Sax; Bb Bass Clarinet; old Violin and Viola; Wood Alto Clarinet. Box 5, International Musician, 39 Division St., Newark 2, N. J.

FOR SALE—Italian Violin by Averna Gesualdo, Sicily, 1923; brilliant tone, perfect condition, orange-yellow varnish; original model; slight resemblance to Guadagnoli of Parma; price, net cash, \$125. Berger, 906 Huguette Place, Chicago, Ill.

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FOR SALE—Xylophone, Deagan "Imperial"; custom built; 3 1/2 octaves; like new; originally cost \$600, will sacrifice; also Bells, Cymbals, Gong. James Jerome, Clifton Hotel, Philadelphia, Pa.

FOR SALE—Bass Trunk, Taylor made, brand new; String Bass, with quality and carrying power; also Bb Sousaphone, with beautiful trunk, slightly used. Musician, 666 Rhineland Ave., Bronx, New York, N. Y.

AT LIBERTY

AT LIBERTY—String Bass, solid tone, bow, slap, read, fake; prefer reading; experienced radio, dance, stage; pit; age 39; reliable, good appearance; photo on request; would consider Florida this season; don't miss! Musician, 3133 North 78th Ave., Elmwood Park, Ill.

AT LIBERTY—Conductor, violinist, teacher; college degree; fine references; seven years Rochester Philharmonic; 12 years theatre experience; teach strings, brass, woodwinds; interested in organizing, conducting symphony music or assist conductor. Peter M. Laurini, 32 Clark St., Rochester 9, N. Y.

AT LIBERTY—Trap Drummer, colored; read and swing; latest outfit; reliable and sober; good reference; member Local 802, New York City; experienced in all lines. George Petty, Apt. 20, 502 West 151st St., New York 34, N. Y.

AT LIBERTY—All-round experienced Drummer; read and fake; wants out-of-town location or travel; wants good offer; member Local 802; makes nice appearance. "A. R.", % Associated Musicians of Greater New York, 1267 Stuyvesant Ave., New York 19, N. Y.