

INTERNATIONAL MUSICIAN

OFFICIAL • JOURNAL • AMERICAN • FEDERATION • OF • MUSICIANS

VOL. XLIV

NEWARK, N. J., MAY, 1946

NO. 11

APPEAL FOR TRUTH IN PRESS REPORTS

Disinterested Observer Cites Unfairness in Press Attitude Toward Federation

The following article, by Charles M. Barbe, is taken from the February 22nd issue of "Moore's Oregon Weekly" where it was entitled, "Music and Musicians—Case for Petrillo". In the belief that it will prove of interest to our readers it is reprinted here-with.

These are difficult times in many ways; one of the greatest of all difficulties at the moment is the matter of looking at and examining any question of national importance objectively. And that goes for a great many figures of national fame who are focal points for controversy at the moment. For the art of propaganda and subversive opinion-building that has been developed in Washington during the past too many years is one that would warm the cockles of Joe Goebbels' heart were he here to see it. In many ways our reputation for super-colossal, bigger-and-better, stupendous, etc., etc., super-adjective-described accomplishments has reached its zenith in our reaction to propaganda, good or bad, constructive or destructive.

Some Slapsi-Maxie

Take the matter of the American Federation of Musicians and its elected head, James C. Petrillo, as a case in point. Those who know—and believe—only "what they read in the papers" have just about become convinced that James C. Petrillo, the musician's Samuel Gompers, is a cross between Hitler, Roosevelt, and Syd Hillman, with a little of the Slapsi-Maxie thrown in. To the more than one hundred and fifty thousand men and women of his union, he is considerably less—and more, too—than that. For one thing—and bear this in mind, if you will—he is the elected, ELECTED, mind you, head of one of the few remaining labor unions in this land whose membership year after year discuss, debate, cuss, commend, condemn, and finally elect their own leadership, so, right off the bat, the most frequently used terms in connection with Petrillo such as czar, dictator, boss, mastermind, etc., fall considerably short of being applicable. Just example number one of what propaganda can do towards the ultimate end of destroying principles which need to be very highly respected in these parts. If you question this, and wonder whether or not Mr. Petrillo represents truly the members of his union, just ask the next member of the union you run across; ask him—or her—what he thinks of Petrillo and whether or not Petrillo is representing the best interests of the nation's musicians. It is also example number one that there is usually at least two sides to any question.

There has been, for instance, a lot of to-do about the recent banning of foreign broadcasts of music by the American Federation of Musicians.



ISRAEL BAKER

Concert Master of the Indianapolis Symphony Orchestra

Yet there wasn't a thing said about the permission, granted by the same Federation, for a tour in this country by the London Symphony. Music is good propaganda; it is also a means toward breeding a fine brand of understanding and cooperation between countries. All of which makes a tour by the London Symphony a good idea.

But it doesn't necessarily support equally the case for foreign musical broadcasts.

Virtually all of the European broadcasting orchestras receive state support; they are sent to this country for free, wrapped up from time to time with some excellent propaganda. Since our networks get them for free, and since one program leads to two, two to four, four to forty, and so-forth, it need not be too long a time until local and national musicians would be in the same position as might be the local carpenters' union if someone were overnight to import, six to a car, a couple

of thousand low-priced construction laborers.

Besides which, such foreign broadcasts, on any extensive basis, were banned before the war by agreement, and the present situation is simply the return to pre-war conditions. Maybe that's why a lot of the networks and recording companies yell so loud now that they may have to pay American musicians to do what European musicians were doing for

(Continued on Page Twenty-five)

ISRAEL BAKER

(Sixth in a Series of Articles on the Concert Masters of our Great Symphony Orchestras.)

By CARL JOHN

MANY a wounded soldier handed a photograph of the young man on this page would nod recognition and gratitude—"Sure he's the one who played for us in the ward"—but would scarcely connect him with the Indianapolis Symphony Orchestra. Yet twenty-five-year-old Israel Baker would have been playing at the concert master's desk in that organization these past four years had not his induction into the Army in September, 1942, turned his talents into other channels. During the two and a half years in which he served as a member of the Special Services Division in the Army Air Corps he appeared frequently as soloist with the Army Air Force Band in Atlantic City as well as regularly entertaining convalescent comrades in the Army hospitals. On his discharge in January, 1945, he was able to accept the invitation to become concert master of the Indianapolis Symphony Orchestra and has already appeared several times on its programs as soloist.

This is an unusual record for one born no earlier than February 13, 1919, and indicates that Mr. Baker's early years were crowded with purposeful effort, which indeed they were. His musical ability probably was inherited from his mother, who, though she plays no instrument, loves music deeply. At the age of three he was able, much to his older sister's annoyance, to point out wrong notes to her during her piano practice. The discovery that he had absolute pitch coupled with the fact that he could pick out on the keyboard melodies he had heard only once or twice determined his parents in their choice of a musical career for him. At four he was already taking lessons on the violin, at six making his first public appearances, all this in his native city, Chicago.

A series of prizes as winner of various contests—the National High School Violin Contest, the Chicago Women's Music Club Contest, the Young Artist Contest of the Society of American Musicians, the Chicagoland Music Festival Contest, this last bringing him an appearance as soloist in Orchestra Hall, Chicago—convinced the musical world that here was a young musician to be reckoned with. And his ensuing activities justified the opinion. His teacher from his eighth to his eighteenth year was Adolph Pick who himself studied under Benewitz, a colleague of Szevick. Later he was a pupil of Louis Persinger and Bronislaw Huberman.

Still in his teens young Baker gave concerts, formed his own string quartet (1938), and then, entering his twenties, gained practical orchestra experience for two years as concert master of the Dayton Philharmonic. During this time he appeared as soloist with that orchestra in the Tchaikovsky Concerto and in the Paganini D Major Concerto, as well as soloist with the Hamilton (Ohio) and Illinois Symphony orchestras, the latter under the baton of Isler Solomon.

In the summer of 1941 Mr. Baker joined the all-American Youth Orchestra, in fact was selected by its conductor, Leopold Stokowski, as concert master and, in the recording of the Scherzando work, as soloist. At the close of the tour he became a member of the National Broadcasting Company Symphony Orchestra under Arturo Toscanini, appearing as soloist on the National Broadcasting Artist Recital Period.

Then came his induction, his two and a half years of service in the Army, and, on release, his acceptance of the post in Indianapolis.

Mr. Baker married Caroline Letterman in 1942. A graduate of Hunter College, she is interested in government and social work. As her husband explains, the

(Continued on Page Thirty-two)

International Musician

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

Subscription Price - Thirty Cents a Year

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

Vol. XLIV MAY, 1946 No. 11

**Official Business
COMPILED TO DATE**

CHARTER SURRENDERED

786—Mendota, Illinois.

CHANGE OF OFFICERS

- Local 25, Terre Haute, Ind.—President, C. Weir Kirk, R. R. No. 7, Box 357.
- Local 34, Kansas City, Mo.—Secretary, Nell McGinness, 1017 Washington St., Kansas City 6, Mo.
- Local 38, White Plains—Port Chester, N. Y.—President, Ralph Foster, 103 Maple Ave., Mt. Kisco, N. Y.
- Local 153, San Jose, Calif.—Secretary, A. D. Rowe, 53 South First St., San Jose 16, Calif.
- Local 200, Paducah, Ky.—President, Jack Staulcup, Metropolis, Ill.
- Local 202, Key West, Fla.—President, Jack G. Crawley, Apt. 1, 400 Simonton St.
- Local 242, Youngstown, Ohio (colored)—President, Earl M. Stewart, 413 Scott St.
- Local 277, Washington, Pa.—President, John Zuckett, 208 Springfield Ave.
- Local 295, Pocatello, Idaho—President, F. D. (Duke) Priest, 236 West Buell.
- Local 346, Santa Cruz, Calif.—Secretary, Christine M. Diener, 330 Walnut Ave.
- Local 363, Nixon, Nevada—President, Robert Johnson; Secretary, Dewey Sampson, R. F. D. No. 2, Box 71-E, Reno, Nevada.
- Local 395, Port Angeles, Wash.—Secretary, Harriette Robstad, 128 West Third St.
- Local 458, Honeoye Falls, N. Y.—President, R. Stainton Allen, 29 Ontario St.
- Local 495, Klamath Falls, Ore.—President, J. A. McDonald; Secretary, Kyle W. Morgan, 120 North Seventh St.
- Local 498, Missoula, Mont.—Acting Secretary, Leo J. Pauley, 1036 Cherry St.
- Local 573, Sandusky, Ohio—President, John Hay, 1109 Ogontz St.
- Local 575, Batavia, N. Y.—Secretary, Joseph E. Zehler, 50 Main St.
- Local 594, Battle Creek, Mich.—President, Norman Haughey, 309 Howland St.
- Local 603, Kittanning, Pa.—President, Tommy Lee Hughan, 316 Fifth Ave., Ford City, Pa.; Secretary, Mrs. Mildred W. Brown, 446 Reynolds Ave., Kittanning, Pa.
- Local 608, Astoria, Oregon—President, Uno Niemi, 584 Rivington; Secretary, Robert E. Miner, 202 Fisher Building.
- Local 626, Stamford, Conn.—Secretary, William J. Bowne, 209 Selleck St.
- Local 644, Corpus Christi, Texas—President, Jake Stephens, 3050 Austin.
- Local 673, Rock Hill, S. C.—President, Morris Segal, c/o Barry's Jewelry Store.
- Local 677, Honolulu, Hawaii—Secretary, Alvin Kaleolani Isaacs, 1308 Nakuina St.
- Local 689, Eugene, Oregon—Secretary, W. C. Hamilton, Box 933.
- Local 814, Cincinnati, Ohio (colored)—President, Alexander Baker, 1316 Burdette Ave., Cincinnati, Ohio.

**CHANGE IN ADDRESSES
OF OFFICERS**

- Local 75, Des Moines, Iowa—Secretary, Sandy A. Daisiel, 301-303 Chemical Building, 201 1/2 Seventh St., Zone 9.
- Local 153, San Jose, Calif.—President, A. E. Bauer, 1632 Park Ave.
- Local 171, Springfield, Mass.—Secretary, E. H. Lyman, 95 State St., Rooms 706-707.
- Local 200, Paducah, Ky.—Secretary, I. Donald Farrington, Route No. 7, Pines Road.
- Local 202, Key West, Fla.—Secretary, George F. Curry, 605 Duval St.
- Local 223, Salem, Ohio—President, Galen Wilt, 228 North Roosevelt Ave.
- Local 260, Superior, Wis.—Secretary, Victor W. Blank, 1111 Tower Ave.
- Local 264, Keokuk, Iowa—President, Myrie Leroy Kaiser, 719 Morgan St.
- Local 270, Marshfield, Wis.—Secretary, Victor I. Carpenter, R. R. No. 1, Spencer, Wis.
- Local 287, Athol, Mass.—Secretary, Spencer E. Tandy, 871 Pleasant St.
- Local 362, Huntington, W. Va.—Secretary, Harry S. Dameron, 701 Jefferson Ave.
- Local 368, Reno, Nevada—Secretary, Miss Paul Day, R. F. D. No. 1, Box 84.
- Local 431, Princeton, Ill.—Secretary, Ernest Snell, 406 North First St.

- Local 433, Austin, Texas—Secretary, W. Hope Tilley, 3701 Speedway, Zone 21.
- Local 444, Jacksonville, Fla.—President, Duncan I. Clark, 16 East Duval St., Jacksonville 2, Fla.; Secretary, Arthur M. Wiggins, 16 East Duval St., Jacksonville 2, Fla.
- Local 494, Southbridge, Mass.—Secretary, Adelard Derosier, 32 Woodland Ave.
- Local 499, Middletown, Conn.—President, Michael Moroni, 15 Portland St.
- Local 574, Boone, Iowa—Secretary, Mrs. Mac. Reed, 1628 Greene St.
- Local 683, Lancaster, Ohio—Secretary, Don Wolford, R. F. D. No. 1.

WANTED TO LOCATE

Melvin Eugene Sanders (Buddle), orchestra leader.

NEW ENGLAND CONFERENCE

Greetings: The next meeting of the New England Conference will be held Sunday, April 28, 1946, at the Coronado Hotel, Worcester, Massachusetts. A representative of the National Office will be present.

Luncheon will be served about 1:00 P. M. The assessment will be determined by the committee. Do not fail to send Secretary the number of delegates, with names and addresses. The Secretary asks that the report of delegates be submitted in writing and be handed to him.

Delegates who desire room accommodations must have request for reservation not later than April 25, 1946.

Secretary's address: William A. Smith, 84 Jerome St., West Medford, Mass.

MEMBERS, ATTENTION!

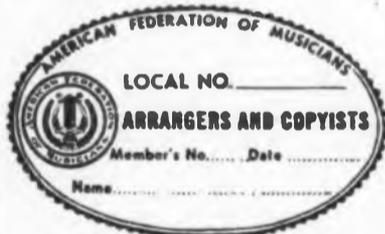
To All Members of the A. F. of M.

Dear Sirs and Brothers:

A number of years ago the Federation took full jurisdiction over arrangers as well as all instrumentalists. In order that members of the Federation might know that the music they were playing, if manuscript, was arranged by a member of the Federation, some locals adopted a rubber stamp for arrangers indicating membership in that particular local of the A. F. of M. Since then, many other locals and members have inquired of this office whether the Federation had any form of arrangers' stamp.

Due to these inquiries the International Executive Board at its Mid-Winter meeting in Chicago in January, 1946, instructed me to devise a form of stamp which would be suitable for any local of the Federation which may desire to make use thereof.

Herewith is reproduced a facsimile of the Federation stamp:



Of course, those locals having their own stamps may continue their use, as the Federation stamp is merely a convenience for the locals which have not adopted their own form.

Members desiring to use these stamps should apply to their local secretary who in turn may secure as many as are needed from this office at a cost of \$1.10 each, payable in advance.

In using the stamp the member should write in the local number, his own number, the date when arrangement or copy was made and his name. The proper officer of the local should designate the member's number as an arranger, starting with No. 1, and keep a list of such members with their numbers. The stamp should be impressed on each sheet of music arranged or copied to indicate that the work was done by a member of the Federation.

Fraternally yours,

LEO CLUESMANN, Secretary,
American Federation of Musicians.

FORBIDDEN TERRITORY

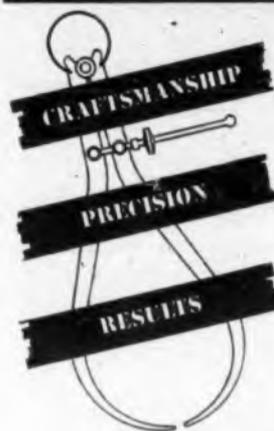
Club 22, Pittsburgh, Pa., is declared to be Forbidden Territory to all members of the Federation except members of Local 60, Pittsburgh, Pa.

Augies Theatre Lounge & Bar, Minneapolis, Minn., is declared to be Forbidden Territory to all members of the Federation except members of Local 73, Minneapolis, Minn.

Lodge Club and La Jolla Club, both of Tucson, Ariz., are declared to be Forbidden Territory to all members of the Federation except members of Local 771, Tucson, Ariz.

(Continued on Page Fifteen)

**MAKE USE OF YOUR OLD MOUTHPIECES
WITH
WOODWIND'S FAMOUS REFACING SERVICE**



Woodwind's mouthpiece experts, all specialists in the design and manufacture of mouthpieces, can make your outdated, unusable mouthpieces . . . stable and modern!

They work with precision machinery and instruments, accurate to one tenth of 1/1000th of an inch, to make every refacing job a perfect one.

Your mouthpiece needn't be a Woodwind. Regardless of the make, regardless of its age, our refacing experts can make it as good as new . . . in some cases achieving a result that almost equals a Woodwind mouthpiece, dependent of course upon the quality of the brand sent in.

REFACING ANY RUBBER OR PLASTIC MOUTHPIECE

\$2.00

REFACING ANY METAL OR GLASS MOUTHPIECE

\$3.00

(Prices for special facings will be quoted upon request.)

NOTE: When sending mouthpieces for refacing, please furnish complete instructions regarding key and tip opening desired. Better still, tell us what standard mouthpiece facing you wish to have copied. Because of our low prices, all refacing jobs must be considered final. PLEASE ENCLOSE 15¢ RETURN POSTAGE.

(If you're in New York, come and see us personally about your mouthpiece problems.)



The Woodwind Company

461 EIGHTH AVENUE NEW YORK N. Y.



**"I UNDERSTAND SHE HOOKED HIM
WITH A PROMISE OF GOLDENTONE
PLASTIC REEDS FOR LIFE!"**

**Goldentone
PLASTIC REED**

It's a lifetime union when you team up with Goldentone Plastic Reeds! They play better, respond instantly, require no wetting, give better tone, and are guaranteed for a full year. Try one at your dealer's today!

For Clarinet, Alto and Tenor Sax \$1

Also available for Alto Clarinet, Bass Clarinet, Soprano Sax, and C-Melody Sax at \$2 each.



PRODUCT OF SELMER

When buying your new horn
...remember that -

Brilhart
LTD.

MOUTHPIECES



AND

Enduro
REEDS



will make it play better !

Designed and manufactured by Professionals
for Professionals.

ARNOLD BRILHART LTD. BOX 321 • GREAT NECK, N.Y.

"BETCHA" The Most Popular PLASTIC REED in AMERICA



Thousands of enthusiastic musicians say that BETCHA is the answer to their reed troubles. You'll find in BETCHA a reed for your needs.

Your instrument deserves the best in reeds. For the sake of a better performance and your own personal satisfaction, ask for BETCHA the next time you order or buy your reeds.

Patented precision rills are cut into the reed vamps for controlled vibration, thereby producing **brilliant** with tone **quality**.

	SOFT . . . MEDIUM . . . HARD
	EACH
Bb Clarinet	\$1.60
Bass Clarinet90
Alto Saxophone75
Tenor Saxophone90

FOR SALE AT ALL MUSIC STORES
WM. R. GRATZ CO., Inc., 251 Fourth Avenue, New York 10, N. Y.



A COMPLETE COURSE IN MODERN HARMONY AND ORCHESTRAL ARRANGING

Twelve Texts including Improvisation, Vocal Scoring and Composition. For a limited time only \$18.00. Never before offered at this low price. MIRACLE SERIES, 333-B Provident Building, Tacoma 2, Washington.

ORCHESTRATIONS

Write for FREE BULLETIN listing current and standard hits; also orkettes for three to nine pieces.

Orchestration Selling Service

Dept. E, 1276 Avenue of the Americas, New York 20, N. Y.

Symphony Orchestras

AS the 1945-46 symphonic season comes to its close we must again congratulate the conductors of the various orchestras on their consistent and enthusiastic espousal of the American composer. Not only have the major orchestras been especially solicitous in this regard, with the Indianapolis Orchestra, for instance, devoting approximately one-fifth of its concert periods to the performance of American works and the Chicago, Cincinnati, San Antonio, Boston, Washington and New York orchestras presenting each around twenty works by native Americans, but the smaller orchestras as well have set aside generous portions of their programs for American output. No longer are audiences content with making each concert an aural saunter through Elysian haunts of the immortals. They want the pulse and push of compositions that are a part of present-day living, the feel that they are participating in the artists' endeavor at rendering the confusion and clangor of living somewhat more coherent.

This sense of having living interpreters in our midst carries with it its own reward, quite as tangible as those realized by good laws passed and monetary contributions made to community welfare.

Boston

AT a concert near the close of the season, the Boston Symphony Orchestra devoted half of its program to two compositions by Americans, both works eminently worth hearing. David Diamond's "Rounds for Orchestra" is, according to Olin Downes, "admirably fashioned, joyous and vernal". Besides, "there's laughter in the music. And no waste notes! The counterpoint is ingenious enough, sure in the manipulation of the material, but none of it superfluous, and all of it music. . . . The writing is remarkably flexible, spontaneous and unpedantic." Of the second work, Samuel Barber's "Concerto for Violoncello and Orchestra" (Raya Garbousova was the soloist) the same critic says, "A young American absolutely dares to express himself poetically."

Here is another evidence of the faith Dr. Koussevitzky has shown, since his arrival in this country twenty-two years ago, in the creative ability of young American composers. May we have more conductors with the same conviction and the same willingness to put it to the test.

In the 1946-47 season Dr. Koussevitzky plans to conduct the orchestra for thirteen weeks of Saturday-Sunday concerts. Bruno Walter will appear as guest conductor for two periods of two weeks each.

The Boston "Pops" Orchestra season opened May 4th when Serge Koussevitzky turned over the baton to Arthur Fiedler for the nine concerts of this series.

New Jersey

BYRON JANIS, eighteen-year-old pianist, was soloist in the final concert of the New Jersey Symphony Orchestra's season, playing Rachmaninoff's second concerto. Frieder Weissmann is the orchestra's conductor.

Rochester

FIVE well-known orchestra conductors have been engaged to lead the Rochester Philharmonic Orchestra next season: Leonard Bernstein, Eric Leinsdorf, Vladimir Golschmann, Georges Enesco and Guy Fraser Harrison.

Buffalo

THE Buffalo Philharmonic Orchestra plans a twenty-week schedule for next season. William Steinberg is its music director.

New York Philharmonic

EIGHT delegates of the United Nations attended a concert of the New York Philharmonic-Symphony Orchestra last month; which featured appropriately Beethoven's Ninth Symphony chanting of the brotherhood of man, and the same composer's Third Leonore Overture which is a passionate cry for liberty and deliverance from the powers of evil. Between the overture and the symphony came the first performance anywhere of Bernard Rogers' short and simple elegy for orchestra, "In Memory of Franklin Delano Roosevelt", the conductor silencing the applause. The delegates which, it is to be hoped, received inspiration and counsel from these interpretations were Trygve

Lie of Norway, Andrei Gromyko of the USSR, Mahmoud Hassan Pasha of Egypt, Oscar Lange of Poland, Rafael de la Collina of Mexico, Lieut. Col. William R. Hodgson of Australia, Pietro Isoa Veloso of Brazil and Hussein Ala of Iran. Striking testimony to Artur Rodzinski's solicitude for the American composer was the fact of his presenting during the past season twenty-one works of native creation. In fact, the Americans outstripped any other nationalities.

New York "Pops"

"PATIENCE AND FORTITUDE", a march especially composed for Flore H. LaGuardia, was the opening composition at the first concert of the Carnegie "Pop" series May 4th. Appropriately, the former mayor himself conducted this work, and with a diamond-studded baton at that. His fellow-conductors of the evening were Artur Rodzinski and Walter Hendl. With infor-



JOSEF BONIME

mainly the keynote, music loving New Yorkers during this series have the opportunity to sit about tables and be served food and drink, can, indeed, even smoke.

A different conductor mounted the podium for each of the first week's concerts: Mark Warnow, Edward Fendler, Rosario Bourdon, Alfredo Antonini, Josef Bonime and David Broekman. Space requires our limiting ourselves to a brief sketch this month of only one of these well-known conductors. Born in Poland and brought to the United States as a child, Mr. Bonime studied violin about a year, then took up the piano. He attended New York public schools and the College of the City of New York, at the same time studying piano, musical theory, composition and orchestration at the Institute of Musical Art. In 1918 he began a series of tours in the United States and Europe in association with such artists as Mischa Elman and Eugene Yeaye, in the course of which he played at the White House and, in London, at Marlboro House for the late Queen Alexandra.

Mr. Bonime who has devoted many years of his musical career to radio conducting is an expert in program building with an eye to educational values. To his credit have been the radio series, "Music Map of the World", in which each program was devoted to the music of a different nation, and that called "Adventurous Nights" in which such themes as "Joy", "Tragedy" and "Humor" were chosen for an evening's program. It is his theory that, once the public is "exposed" to music in a palatable form, it will learn to love the very compositions it previously shunned as "highbrow", in a word that familiarity with the best

(Continued on Page Six)

Keys 'COMPLETE ORCHESTRATION SERVICE'

Everything in Orchestrations---Popular, Standards and Small Orchestrations

Most Popular Dance Orchestrations

Instrumentation: PIANO, VIOLIN, 4 SAXOPHONE PARTS, 5 BRASS PARTS and 3 RHYTHM PARTS

- | | | | |
|---|---|--|---|
| <input type="checkbox"/> A HUBBA HUBBA HUBBA
(Dig You Later) | <input type="checkbox"/> GIMME A LITTLE KISS (Will Ya, Hub) | <input type="checkbox"/> LAUGHING ON THE OUTSIDE | <input type="checkbox"/> SIOUX CITY SUE |
| <input type="checkbox"/> ALL THAT GLITTERS IS NOT GOLD | <input type="checkbox"/> GYPSY | <input type="checkbox"/> MONEY IS THE ROOT OF ALL EVIL | <input type="checkbox"/> SOMETHING SENTIMENTAL |
| <input type="checkbox"/> AREN'T YOU GLAD YOU'RE YOU? | <input type="checkbox"/> HARRIET | <input type="checkbox"/> OH WHAT IT SEEMED TO BE | <input type="checkbox"/> SYMPHONY |
| <input type="checkbox"/> ATLANTA, GA. | <input type="checkbox"/> HERE COMES HEAVEN AGAIN | <input type="checkbox"/> ONE MORE DREAM | <input type="checkbox"/> THEY SAY IT'S WONDERFUL |
| <input type="checkbox"/> COAX ME A LITTLE BIT | <input type="checkbox"/> HEY BA - BA - RE - BOP | <input type="checkbox"/> ONE-ZY TWO-ZY | <input type="checkbox"/> WAIT AND SEE |
| <input type="checkbox"/> COME TO BABY, DO | <input type="checkbox"/> IF I HAD A DOZEN HEARTS | <input type="checkbox"/> PATIENCE AND FORTITUDE | <input type="checkbox"/> WALKIN' WITH MY HONEY |
| <input type="checkbox"/> CYNTHIA'S IN LOVE | <input type="checkbox"/> I'M A BIG GIRL NOW | <input type="checkbox"/> PERSONALITY | <input type="checkbox"/> WAVE TO ME, MY LADY |
| <input type="checkbox"/> DAY BY DAY | <input type="checkbox"/> I'M ALWAYS CHASING RAINBOWS | <input type="checkbox"/> PICKLE IN THE MIDDLE | <input type="checkbox"/> WHO DO YOU LOVE, I HOPE |
| <input type="checkbox"/> DOCTOR, LAWYER, INDIAN CHIEF | <input type="checkbox"/> IN LOVE IN VAIN | <input type="checkbox"/> PRISONER OF LOVE | <input type="checkbox"/> YOU WON'T BE SATISFIED |
| <input type="checkbox"/> DON'T LET ME DREAM | <input type="checkbox"/> IT'S THE TALK OF THE TOWN | <input type="checkbox"/> SEEMS LIKE OLD TIMES | <input type="checkbox"/> YOU ARE MY FAVORITE DREAM |
| <input type="checkbox"/> FULL MOON AND EMPTY ARMS | <input type="checkbox"/> JUST A-SITTIN' AND A-ROCKIN' | <input type="checkbox"/> SHE'S FUNNY THAT WAY | <input type="checkbox"/> YOU'VE GOT ME CRYING AGAIN |

PRICE 75c EACH---POSTPAID

Latest Releases for Small Orchestras

(UP TO EIGHT PIECES)

Instrumentation: Piano, 1st Alto Sax, 2nd Tenor Sax, 3rd Alto Sax, Trumpet, Trombone, Bass (Guitar), Drums

NOTE: TITLES MARKED WITH (*) DO NOT CONTAIN TROMBONE PART

These Arrangements Are Playable in Any Combination of From FOUR to EIGHT of the Instruments Listed

- | | | | |
|---|---|---|---|
| <input type="checkbox"/> *AT SUNDOWN | <input type="checkbox"/> *I CRIED FOR YOU | <input type="checkbox"/> *LINGER AWHILE | <input type="checkbox"/> PENNSYLVANIA POLKA |
| <input type="checkbox"/> CECELIA | <input type="checkbox"/> I LIKE TO RIFF | <input type="checkbox"/> LOVE, YOUR MAGIC SPELL IS EVERYWHERE | <input type="checkbox"/> SAY IT ISN'T SO |
| <input type="checkbox"/> *DEEP PURPLE | <input type="checkbox"/> *I NEVER KNEW (I Could Love Anybody) | <input type="checkbox"/> MANDY | <input type="checkbox"/> SONG IS ENDED, THE |
| <input type="checkbox"/> GIMME A LITTLE KISS (Will Ya, Hub) | <input type="checkbox"/> I'D CLIMB THE HIGHEST MOUNTAIN | <input type="checkbox"/> OLD SPINNING WHEEL | <input type="checkbox"/> *WHAT CAN I SAY AFTER I SAY I'M SORRY? |
| <input type="checkbox"/> *HAMP'S BOOGIE WOOGIE | <input type="checkbox"/> IN THE MOOD | <input type="checkbox"/> *ONCE IN A WHILE | <input type="checkbox"/> WHITE CHRISTMAS |
| <input type="checkbox"/> HEY, BA - BA - RE - BOP | | <input type="checkbox"/> *PAGAN LOVE SONG | <input type="checkbox"/> YES SIR, THAT'S MY BABY |
| <input type="checkbox"/> HOW MANY TIMES | | | |

PRICE 50c EACH --- POSTPAID

SPECIAL OFFER

ORDER 10 - RECEIVE 11 - ONE FREE OF YOUR OWN CHOICE

This Offer Is Good ONLY UNTIL July 1st, 1946.

SELECTED INSTRUMENTAL METHODS AND COLLECTIONS

FOR TRUMPET

- BIX BEIDERBECKE TRUMPET TRANSCRIPTIONS \$1.25
- BUNNY BERIGAN'S MODERN TRUMPET STUDIES 1.25
- BUNNY BERIGAN'S DAILY EXERCISES .75
- BUNNY BERIGAN'S 50 SWING PHRASES .50
- DIZZY GILLESPIE TRUMPET STYLE .75
- GREAT TRUMPET STYLES (Butterfield) 1.00
- HARRY JAMES STUDIES AND IMPROVISATIONS 1.25
- HARRY JAMES TRUMPET METHOD 2.00
- HARRY JAMES TRUMPET SOLOS .50
- MOODS MODERNE (Trumpet and Piano) 1.00
- PROGRESSIVE SWING READINGS No. 1 .50
- PROGRESSIVE SWING READINGS No. 2 1.00
- ROY ELDRIDGE NEW STYLE FOLIO 1.00
- SUNNY DUNHAM'S SWING RHYTHMS 1.25

FOR SAXOPHONE

- BUD FREEMAN'S DAILY EXERCISES \$.75
- BUD FREEMAN'S STUDIES & IMPROVISATIONS 1.25
- FREDDY MARTIN SAX TECHNIQUE 1.00
- JAY ARNOLD'S SWING RHYTHMS 1.25
- JIMMY DORSEY 100 HOT BREAKS (Alto Sax) .75
- JIMMY DORSEY SAXOPHONE METHOD 2.00
- PROGRESSIVE SWING READINGS No. 1 .50
- PROGRESSIVE SWING READINGS No. 2 1.00
- TENOR SAX STYLES .50

FOR DRUM

- AMERICA'S GREATEST DRUM STYLISTS \$1.00
- COZY COLE MODERN ORCHESTRA DRUM TECHNIQUE 1.00
- GENE KRUPA DRUM METHOD 2.00

FOR CLARINET

- BENNY GOODMAN'S JAZZ CLASSICS \$.75
- ARTIE SHAW CLARINET METHOD 2.00
- JOE MARZALA'S NEW STYLE FOLIO 1.00
- MOODS MODERNE (Clarinet and Piano) 1.00
- WOODY HERMAN'S CLARINET DIGEST .75
- WOODY HERMAN'S MODERN STUDIES 1.25

FOR TROMBONE

- JACK LACEY'S SWING RHYTHMS \$1.25
- PROGRESSIVE SWING READINGS No. 1 .50
- PROGRESSIVE SWING READINGS No. 2 1.00
- JACK JENNY MODERN TROMBONE STUDIES 1.25
- MOODS MODERNE (Trombone and Piano) 1.00
- TOMMY DORSEY 100 HOT BREAKS .75

THE WARM-UP SERIES

Each Folio Contains Exercises, Tips by the World's Greatest, and Solos:

- COLEMAN HAWKINS "WARM-UP" BOOK FOR TENOR SAXOPHONE \$.50
- I. C. HIGGINBOTTOM'S "WARM-UP" BOOK FOR TROMBONE .50
- HARRY CARNEY'S "WARM-UP" BOOK FOR BARITONE SAXOPHONE .50
- REX STEWART'S "WARM-UP" BOOK FOR TRUMPET OR CORNET .50

FOREMOST MELODIES

Each Folio Contains the Following Four Great Compositions:

- | | |
|---|---|
| Brahms' Hungarian Dance No. 3 | Grieg's Concerto in A Minor |
| Chopin's Polonaise in Ab, No. 53 | Tchaikowsky's Concerto in Bb Minor |
| Arranged for | |
| <input type="checkbox"/> Bb TRUMPET \$.35 | <input type="checkbox"/> Eb SAX \$.35 |
| <input type="checkbox"/> Bb CLARINET or TENOR SAX .35 | <input type="checkbox"/> TRUMPET or CELLO .35 |

"IF IT'S PUBLISHED---WE HAVE IT"

Get ALL Your Music in One Shipment---From One Source

All Your Orders Are Filled and Shipped Promptly By Experienced and Competent Music Men.

KEYS MUSIC, INC.

789 SEVENTH AVENUE, NEW YORK 18, N. Y.

Enclosed please find \$.....

Please Send Items Checked Above to

NAME..... ADDRESS.....
(Please Print Name and Address)

CITY..... ZONE..... STATE.....

- Send Me Catalog of Small Orchestrations (Up to Seven Pieces)
- Send Me Catalog of Regular Standard and Popular Orchestrations

\$1.00 DEPOSIT REQUIRED ON ALL C. O. D. SHIPMENTS

Symphony Orchestras

(Continued from Page Four)

music breeds not contempt but, conversely, love.

On May 9th when Mr. Bonime conducted the "Pop" Orchestra the soloists, Milisa Korjus, coloratura soprano, and Mario Berini, tenor, helped to make this "Viennese Night" worthy of the gayety associated with that name.

Lewisohn Stadium

ARTHUR RODZINSKI, musical director of the Philharmonic-Symphony Orchestra, will direct the opening concert of the Lewisohn Stadium Concerts on June 17th. On the 18th and 20th George Szell will conduct, with Erica Morini playing the Mendelssohn Violin Concerto on the latter date. On June 22nd Kate Smith will make her first appearance at the Stadium when the orchestra will be under the baton of Paul Lavalle.

A five-concert program each week is announced, with Fridays and Sundays left open, save in cases in which rain makes necessary the shifting forward of a performance.

Robin Hood Dell

THE opening of Robin Hood Dell's seventeenth season is announced for June 24th when an all-Tchaikovsky program is to be featured and Eugene List and Carroll Glenn will be soloists. The series which will continue up to August 8th comprises four concerts a week, of which those on Mondays and Thursdays will spotlight soloists and those on Tuesdays and Wednesdays will be chiefly orchestral. Dimitri Mitropoulos will be on the podium for nineteen out of the twenty-eight concerts. George Szell has been engaged for several concerts in mid-July. One of the leaders for the "pop" concerts will be Sigmund Romberg, and two soloists already scheduled will be Alec Templeton and Larry Adler.

Harrisburg

THE Harrisburg (Pennsylvania) Symphony Orchestra was heard on the "Orchestras of the Nation" series April 20th. Mr. Raudenbush has been the orchestra's conductor since its inception in 1930.

Festival Fare

THE Cincinnati May Music Festival which was held biennially until the war came had its thirty-sixth series early this month under the direction of Eugene Goossens. This will be the eighth time this conductor has filled this post, making his term of service second in length only to that of the festival's founder, Theodore Thomas.

The dates for the festival, May 7th to 11th, embraced five concerts, the first dedicated to those who fell in the war.

Serge Koussevitzky has chosen William Horne to sing the title role in the Ameri-

can premiere of "Peter Grimes" at the Berkshire Festival this Summer.

This Summer marks the resumption of another festival, that of Williamsburg, Virginia, where the concerts from May 13th through 18th were played in the restored Governor's Palace and an effort was made to have the atmosphere as close as possible to that of Thomas Jefferson's time.

The twelfth annual National Folk Festival was held in Cleveland from May 22nd to 25th under the joint auspices of the Cleveland Sesquicentennial Commission and the Western Reserve University.

The fifty-third May festival put on by the University Musical Society of the University of Michigan took place at Ann Arbor from May 2nd through 5th, with six concerts presented by the Philadel-

An Old Favorite Returns...



The GRETSCH "160" Synchronomatic Guitar

AVAILABLE again in all its former beauty—plus many technological improvements brought to perfection by us during the war. Choice long-seasoned hardwoods, coat-on-coat of hand polished lacquer to give it a lustrous, long-lasting finish—and full-arched construction make this guitar a super auditorium artist instrument of beautiful tone.

Construction and fittings include all the popular "SYNCHROMATIC" features—Synchronized Bridge, the compensating Chromatic Tailpiece, the Non-Pressure Neck, and the characteristic GRETSCH SYNCHROMATIC Tear Drop Soundholes. Metal parts are heavily gold-plated.

To see—and hear SOMETHING REALLY OUT OF THIS WORLD—ask your GRETSCH Dealer to show you the new "160".

For Immediate Shipment

The GRETSCH Synchronomatic "160" complete with deluxe, veneer shell case, sells at \$190. If ordered with De Armond Guitar Microphone, add \$27.50

The FRED GRETSCH Mfg. Co.

Musical Instrument Makers Since 1883

218 So. Wabash Avenue, Chicago 4, Ill.

60 Broadway, Brooklyn 11, N. Y.

phia Orchestra assisted by a chorus and eminent soloists.

During the Eastman School's sixteenth annual festival of American music, the week of April 7th, five American works by Roy Harris, Wayne Barlow, Weldon Hart, Bernard Rogers and George McKay received their premieres. A program featuring jazz music, conducted by Jack End, included Paul Nero's Prelude and Allegro for hot fiddle with the composer as soloist, Alvin Waslohn's "Jazz Rhapsody" for piano and dance band, with Mr. Waslohn as soloist, Alan Schulman's "Mood in Question", Rayburn Wright's "Two American Stereotypes", a series of dance tunes, and Mr. End's own concert suite.

Washington, D. C.

PRESIDENT TRUMAN broke a Chief Executive record on April 7th, when he attended a National Symphony concert, with Hans Kindler conducting. It was the first time that any President of the United States had heard any symphony orchestra play in Washington's Constitution Hall since it was built in 1929. The President arrived with his own score of the Beethoven Ninth Symphony, followed it note by note throughout its playing. The President was accompanied by Mrs. Truman and their daughter Margaret.

The National Symphony Orchestra will enlarge its sixteenth season of 1946-47 to twenty-four weeks, which is two weeks longer than the season just completed.

Louisville, Kentucky

JAN PEERCE was the soloist at the final concert of the Louisville Philharmonic Orchestra under the direction of Robert Whitney, the orchestra's regular conductor. Included in the program was a premiere performance of "Tocatta" by Claude Almand, a native of Louisiana, at present on the faculty of the School of Music of the University of Louisville.

Memphis

DR. BURNET C. TUTHILL'S resignation as conductor of the Memphis Symphony Orchestra, which took effect on April 14th, was accepted with regret by the board of directors who, in appreciation of his organization of the orchestra and his work in bringing it to its present state of proficiency, voted to pay his salary for the entire season. The young Army veteran and orchestra's assistant conductor, Vincent de Frank, took over the baton for the concert of May 6th and the final concert of the regular Tuesday evening series, with Donald Dickson as guest soloist May 14th.

Plans for the development of the orchestra next year are already under way and the management is working on the idea of the city's building a music hall within the next few years.

Two "pops" concerts by the Memphis Symphony Orchestra on June 18th and 19th will present Benny Goodman as guest soloist.

New Orleans

MASSIMO FRECCIA'S contract with the New Orleans Symphony Orchestra has been renewed for two seasons.

Jacques Singer, who spent three and a half years in the Army and led the 147th Army Ground Forces Band on Corregidor, will return to conducting when he takes over the leadership of the New Orleans Summer concerts in their eight-week season running through June and July. Mr. Singer plans to include an American composition on each program, choosing at least one work from among those of Robert McBride, Don Gillis, Samuel Barber, Charles Vardell, Kent Kennan, Elie Stegmeister, Wayne Barlow and Leon Stein.

Detroit

AMONG the soloists scheduled to appear with the Detroit Symphony Orchestra in the 1946-47 season are Marian Anderson, contralto; Artur Schnabel, pianist; Alexander Kipnis, basso, and Jussi Bjorling, tenor. The season, which will consist of eighteen pairs of concerts, will open October 24th. Among the orchestra's personnel, Josef Gingold, concertmaster, and George Miquelle, first violoncellist, have been scheduled as soloists during the season.

Kalamazoo

THE people of Kalamazoo should realize what a magnificent orchestra they have and what an outstanding conductor Mr. Felber is. This is the statement of Gregor Platigorsky after playing the difficult "Schelemo" by Bloch with the Kalamazoo Symphony Orchestra last month. "From practically the first note," the cellist continued, "I realized that with a

conductor of such fine musicianship and with a mind that worked at lightning speed, plus a fine, serious orchestra working with their hearts and minds, all would be well." Since Ernest Bloch's compositions are well known for their originality and their difficulty of performance, this comment from so notably frank a person as Mr. Platigorsky is high praise indeed.

Cincinnati

A NATIONAL meeting of the American Symphony Orchestra League is to be held in Cincinnati on June 28th, 29th and 30th, during which problems of management, publicity and promotion will be clarified, as well as budgets and the general approach to each orchestra's community interests discussed. Mrs. Carl Thompson of Charleston, West Virginia, is to be the chairman and Mrs. H. M. Snow, as the League's president, will welcome the guests. Among the speakers will be J. M. O'Kane, manager of the Cincinnati Symphony Orchestra, and Oscar F. Hild, managing director of the Cincinnati Summer Opera Association, who, in his capacity as president of Local 1, will explain in detail the work of the various locals in raising standards of smaller symphony orchestras.

All musicians and persons interested in music are urged to attend.

Columbus, Ohio

THE 1946-47 season of the Columbus Philharmonic Orchestra is to witness its first full-time schedule, with ten subscription concerts beginning November 5th and



IZLER SOLOMON

ending March 18th and ten popular concerts beginning November 9th and ending March 22nd. Free children's concerts are to be another feature of the season.

A biographical sketch of the orchestra's conductor, Izler Solomon, appeared in the March issue on page seven.

Cleveland

GEORGE SZELL who takes over the direction of the Cleveland Orchestra when it opens its twenty-ninth season in the Fall plans to increase the ensemble by nine men, adding them to the woodwind and string sections. Samuel Thavlu has been chosen as the new concert master to replace Joseph Knitzer who has decided to devote himself to his career as a solo violinist.

Indianapolis

SOME interesting figures appeared in the "Journal of the Orchestra" column of the program notes booklet of the Indianapolis Symphony Orchestra: The orchestra during the 1945-46 season played eighty concerts and seventy-eight rehearsals, a total of 395 hours. Of the 108 different compositions played, twenty-three were by American composers.

Terre Haute

A CONCERT in celebration of the twentieth anniversary of its existence was presented in March by the Terre Haute Symphony Orchestra, Will H. Bryant, conductor. The soloist, Percy Grainger, was at the piano in the presentation of his own "Tribute to Stephen Foster" whom he describes as "one of the most tender, touching and subtle melodists and poets of all time."

Chicago

AT the close of the 1945-46 season of the Chicago Symphony Orchestra, Hans Lange relinquished his assistant conductorship of that organization. No one is to be appointed in his place. Instead four guest conductors will appear for a total of six weeks during the twenty-eight-week season: George Szell, Fritz Busch,

M. F. CONTI CO.

Manufacturers of

MUSICAL STRINGS

For VIOLIN, VIOLA, CELLO and BASS

OUR FINEST, ESPECIALLY-MADE BASS STRINGS ARE TRUE AND LONG WEARING.

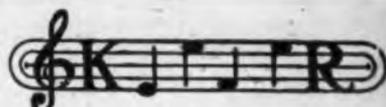
Ask Your Dealer, or Write Direct for Price List and One BASS G STRING, Free Sample, to P. O. BOX 123, LOS ANGELES 33, CALIFORNIA.

"STICK CONTROL"

By GEORGE LAWRENCE STONE
A BOOK OF DRUMSTICK RHYTHMS

Gives You Speed, Precision, Flexibility, Endurance, Smoothes Your Drum Beaks—Develops the Weak Hand. Used by Krupa, Williams, Hampton, Coletti, Wetting Postpaid, \$1.50.

GEORGE B. STONE & SON, INC.
61 Hanover Street, Boston 13, Massachusetts



**REPAIRING
RE-PLATING
RE-PADDING**

ALMOST A CENTURY
OF EXPERIENCE

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

THEY'RE SUPER-KRUPA!



Gene Krupa

THE SCIENCE OF DRUMMING

Book One—Book Two

Here are the most logical, concise and informative books on drumming ever published.

They have been acclaimed by educators and professional drummers to be the most outstanding development in technical formation since the introduction of the twenty-six basic drum rudiments.

An official method of the American Drummers Association.

Price \$1.25 each



Gene Krupa's

SWING SERIES for ORCHESTRA

Four outstanding dance orchestration in the style made popular by America's number one drummer-man. Top favorites on Radio—best sellers on Records! Price 75c each

LEAVE US LEAP
WHAT'S THIS

GYPSY MOOD
BOOGIE BLUES

GENE KRUPA MUSIC CORPORATION

Distributors: **ROBBINS MUSIC CORPORATION**

799 SEVENTH AVENUE

NEW YORK 19, N. Y.

I enclose \$.....

SendCopies Book OneCopies Book Two
GENE KRUPA THE SCIENCE OF DRUMMING.

Send following Gene Krupa Orchestration.

.....LEAVE US LEAPGYPSY MOOD
.....WHAT'S THISBOOGIE BLUES

Name.....
Address.....
City..... State.....

TRY THE NEW
GROVER "SUPER BRONZE" GUITAR STRINGS

Better Tone — Longer Wear

Try Your Dealer First
GROVER, FREEPORT, N. Y.

Since 1872

CARL FISCHER

Names you know...

... and names that have meant musical quality for years gone, and years to come, names of York, Blessing, in the field of instruments, typify the tradition of known quality on which Fischer is founded.

Now, happily, an increasing number of these famous musical names are again becoming available in limited quantity — still further improved in quality — still more desirable for you.

CARL FISCHER MUSICAL INSTRUMENT CO.

NEW AGE

a post-war marvel of the music world indispensable to all who make music...

TEMPO INDICATOR

Metronoman



ELECTRONIC

with the

FLASH BATON

A visual beat that FLASHES the TEMPO synchronized with an audible beat.

NO WINDING...

ELECTRONIC just plug it in and it will run forever... maintaining at all times, perfect precision.

NO SPRINGS!

NO MOTOR!

NO GEARS!

No moving parts to wear down, or get out of order.

DIAL the tempo Complete range. Easy-to-read.

VOLUME Control The tone, too, can be regulated.

PRECISION always! in any position, at any angle.

HANDSOME CABINET... REAL MAHOGANY FINISH
LIFETIME PRECISION INSTRUMENT... FULLY GUARANTEED

\$16.00

G. SCHIRMER, INC.

SOLE DISTRIBUTOR

3 East 43rd St., New York 17, N. Y.

Charles Munch and Bruno Walter. Désiré Defauw, the orchestra's musical director and conductor, has been re-engaged for the 1946-47 season. The British pianist, Myra Hess, whose last engagement with the Chicago Orchestra was in 1938, has been secured as one of the soloists, as well as Jacques Thibaud, French violinist, who has not been on one of its programs since 1932.

When the Chicago Symphony Orchestra gave its last concert April 16th the audience was given a chance to examine, in the grand foyer of Orchestra Hall, a display of sketches and paintings executed by the students of the Art Institute School of that city at rehearsals during the past several months. The judges, who were Désiré Defauw, Frederick A. Sweet, assistant curator of painting and sculpture at the Art Institute, Lester Bridaham, Art Institute secretary, and John Walley and Aaron Bohrod, Chicago artists, awarded on April 16th prizes which consisted of \$225 in Victory bonds and forty-seven pairs of concert tickets to the artists of "the works which best portrayed the orchestra in action".

Joliet, Illinois

THE Joliet Symphony Orchestra and the Joliet Community chorus united forces to present last month Handel's "The Messiah" in a two and a half hour performance. Composed entirely of local talent, the project was the third in a series of concerts of the Joliet Symphony Orchestra sponsored by the Joliet Lions Club, proceeds of which are used to further the club's work among the blind and for the benefit of the orchestra. The sixty-eight piece orchestra is conducted by Pasquale Crescenti.

Kansas City

EFREM KURTZ has been engaged as conductor of the Kansas City Philharmonic for two more years, the decision



EFREM KURTZ

arrived at largely because of this conductor's distinct success with the orchestra during his three-year tenure in this capacity.

Duluth

LEON FLEISHER, sixteen-year-old pianist, was soloist at the final concert of the Duluth Symphony Orchestra's 1945-46 season, on April 26th, playing Brahms Concerto No. 1 in D minor, Op. 15.

Los Angeles

DURING the twenty-week season just passed, its twenty-seventh, the Los Angeles Philharmonic Orchestra played a total of eighty-six concerts in the home city and adjacent neighborhoods.

Santa Rosa, California

THE one hundredth concert of the Sonoma County Symphony Orchestra, presented in March, as the last event in its eighteenth season, was led by its organizer and director, George Trombley, who through the years has developed this orchestra to its present state of efficiency. The prelude to the concert was not only the ninety-nine public performances but also seven hundred Monday rehearsals and five hundred Thursday rehearsals, only two of which Director Trombley missed.

The guest artist on this occasion was Ruth Finley Person, who played the "Warsaw Concerto" by Richard Addinsell.

San Francisco

A TRANSCONTINENTAL eight-week tour of both the United States and Canada by the San Francisco Symphony

under Pierre Monteux has been announced for the Spring of 1947.

James Sample has been appointed the orchestra's associate conductor.

Seattle

POST-SEASON activities of the Seattle Symphony Orchestra will include five concerts in June for the delegates from forty-six countries who are meeting that month in Seattle for the International Maritime Conference.

News Nuggets

EFREM KURTZ presented concerts in Mexico City May 5th and 12th when Jascha Heifetz was soloist.

Leonard Pennario, pianist, whose career was halted by service in the Army, is now out of uniform and plans to resume his concert tours next season.

A new cantata in memory of President Franklin D. Roosevelt, called "The Last Speech" has been written by Lou Cooper, recently of the Army. The cantata recalls the words from the Jefferson Day speech the President wrote the day before he died: "As we go forward toward the greatest contribution that any generation of human beings can make in this world, the contribution of lasting peace, I ask you to keep the faith. . . . The only limit to our realization of tomorrow will be our doubts of today. Let us move forward with strong and active faith."

A Composers' Conference and Chamber Music Center is to be held from August 17th to 31st on the campus of the Middlebury College of Vermont. Its director will be Alan Carter, founder and director of the Vermont State Symphony Orchestra, and its aim to "increase the composer's understanding of his job".

Overseas Overture

ON May 15th and 16th, Leonard Bernstein led the Czech Philharmonic Orchestra in a program of music by Americans—Schuman, Harris, Gershwin, Barber and Copland—with Eugene List as soloist, this in the course of the Prague Spring Music Festival presented in that city during the latter half of May.

Antonia Brico is to sail for Europe on July 27th and in September will direct the Helsinki City Symphony, an engagement suggested by Jean Sibelius.

Bronislaw Huberman, violinist, has departed for a ten-month concert tour of Europe, Palestine and Egypt.

Edmund Kurtz, cellist, will make a two-months' tour of Australia this Summer.

William Primrose, violist, is appearing this month as soloist with the Halle Orchestra in Manchester under its regular conductor, John Barbirolli.

Robert Stolz, operetta composer, is leaving to conduct in various European cities next season.

Pablo Casals, the great Spanish 'cellist, now living in self-imposed exile from Franco Spain has declined to come to this country for a tour, and wishes this decision to be understood as a moral protest against continued recognition by Great Britain and the United States of Franco's government.

The Honolulu Symphony Orchestra has bravely carried on during the war years. In the season 1941-1942 it was often necessary to postpone a concert for a week or two when service men were "alerted" and were unable to leave their posts, but even so the orchestra managed to give four performances in spite of major difficulties. Because of the curfew which made it necessary for members of the armed forces as well as civilians to be off the streets at an early hour, concerts began at 3:30 P. M. Eager people stood in line waiting to pick up tickets which might be turned in by persons unable to attend the performances.

Rehearsals were held on Sunday mornings, the only time possible for musicians serving in the armed forces and civilians holding war jobs. Many of the players had been members of Honolulu's orchestra for years; others came from mainland orchestras where they had occupied "first chairs" in various sections. Not only were servicemen members of the orchestra but soloists as well.

In the Spring of 1945, the Honolulu Symphony Society joined with the Honolulu Community Theatre in presenting H. M. S. Pinafore. The 1945-46 season consisted of six concerts, and was in fact a splendid post-war season, proof of the whole-hearted interest and support accorded the organization by music-loving people of Honolulu.

THE ph...
Ti relay...
like the...
will not be...
camp" will...
mare gives...
of the follo...

Ma...
JOHNNY "S...
Loew's St...
COUNT B...
stand at the...
ROY ELD...
nineteen ar...
Apollo Thea...
BUDDY J...
a week at t...
tre, beginn...
ALVINO...
Astor Roof...
CAL GIL...
out six mon...
CHUCK...
turn to the...

CHARLIE...
Memoria...
June 1st a...
JACK TE...
week date...
GLENN...
band polyc...
and dancin...
Grove, Apr...
SAM DO...
Frank Dail...
TOMMY...
the Terrac...
20th.

RICHA...
ing at the...
to June 9...
BOB C...
Terrace l...

BARON...
B openi...
wood Par...
ORRIN...
+DRAGENC...
on May 1...
Hesson at...
GLEN...
at Vogue...
JOHN...
ten-day...
20th.

HARRY...
July...
Rochelle...
CHAR...
tra play...
Armory...
22nd...
TINY...
Syracus...

Top-Flight Bands

THE phrase, "for the first time since before the war", keeps cropping up in relation to the engagement of bands in this or that night club. We like the ring of it, vibrating as it does on a note of hope. Perhaps it will not be long now before words like "black-out" and "Nazi" and "death-camp" will be crowded out of our consciousness by such phrases, as a nightmare gives way to the broad sunlight of the following morning.

Manhattan Melodiers

JOHNNY "SCAT" DAVIS had a date at Loew's State the week of May 2nd.
COUNT BASIE will begin his four-week stand at the Roxy Theatre on May 29th.
ROY ELDRIDGE and his new band of nineteen artists began their date at the Apollo Theatre April 26th.
BUDDY JOHNSON returned East for a week at the 125th Street Apollo Theatre, beginning May 10th.
ALVINO REY swung out at the Hotel Astor Roof May 20th.
CAL GILFORD has recently rounded out six months at the Savoy-Plaza.
CHUCK FOSTER'S orchestra will return to the New Yorker Hotel June 24th.

New Jersey Jive

CHARLIE BARNET'S orchestra has a Memorial Day week-end (May 31st-June 1st) at Sea Girt Inn, Sea Girt.
JACK TEAGARDEN will start his three-week date at Sea Girt Inn, June 28th.
GLENN GARR'S orchestra opened a band policy at Donahue's roadside dining and dancing spot at Meadowbrook, Cedar Grove, April 20th.
SAM DONAHUE started his date at Frank Dailey's Meadowbrook, May 14th.
TOMMY TUCKER'S four-week stint at the Terrace Room, Newark, closed May 20th.



RICHARD HIMBER

RICHARD HIMBER'S orchestra is playing at the Terrace Room from May 21st to June 9th.
BOB CHESTER followed Himber at the Terrace Room for a June 11th-23rd date.

Pittsburgh Promenade

DARON ELLIOTT'S orchestra played the opening dance of the season at Kennywood Park on April 20th.
ORRIN TUCKER closed his two-week engagement at Bill Green's May 2nd, and on May 19th opened the outdoor dancing season at Terraced Garden.
GLEN GRAY closed his two-week date at Vogue Terrace May 19th.
JOHNNY LONG'S orchestra started a ten-day date at the Vogue Terrace May 20th.
INA RAY HUTTON will follow Long at the Vogue Terrace May 31st.

Northeastern Nighters

HARRY COOL'S orchestra is opening July 17th at Glen Island Casino, New Rochelle, New York.
CHARLIE PETERSON and his orchestra played the Veterans Ball at the Armory in Glens Falls, New York, April 22nd.
TINY WOLFE'S band swung into Hotel Syracuse, of that city, April 11th.



AL DONAHUE

DON HORODAS and his orchestra will begin its second Summer season at Edge-wood Inn, Livingston Manor, New York, on June 22nd, with twelve weeks scheduled.

CHARLIE SPIVAK is scheduled for a one-nighter at the Mutual Street Arena, Toronto, June 18th.

Happy Landing

JOY CAYLOR'S all-girl band recently disembarked at Seattle after having finished a six-month U.S.O. tour of the Pacific theatre.

AL DONAHUE'S band is to reopen Saltair, near Salt Lake City, May 30th.

the first band on the spot since the beginning of the war.

WOODY HERMAN'S band was itself the prize in a "Win a Band" contest held by the American Broadcasting Company this month. On May 31st, when the final winner is to be announced, Woody and the entire band will fly to the home town of the winner to be at his beck and call for one whole evening. In other words, they will play in the main street of his town or on the town square, in his back yard or living room, or wherever he desires.

Atlantic Antics

BENNY GOODMAN'S engagement at the B 407 Club (New York) began May 16th. On June 15th he will take a one-nighter at the Convention Hall, Asbury Park, and on June 4th, 5th and 6th will play at the Steel Pier, Atlantic City.

LEW SHERWOOD took a new seven-piece combination into Paraglide, Hempstead, Long Island, April 23rd.

BILLY ECKSTINE is starting a lengthy summer theatre tour the week of May 30th with a date at the Royal Theatre in Baltimore.

AL POSTAL will begin his ten-week date at the Hi-Ho Casino in Brighton Beach July 1st.

A STAND-OUT!

Cicccone Symmetricut Reeds are an obvious stand out among reeds by reason of their fine cane their tested quality their careful selection their instant response.



Preferred by celebrated artists who know Symmetricut Reeds can be consistently relied upon for smooth, peak performance.

Symmetricut Reeds

V
4
4
1
1

M
A
Y

4
6

UN

MAURY DEUTSCH, B.A.

"Schilling Method"
ARRANGING - COMPOSITION
7-PART HARMONY - POLYTONALITY
 PRIVATE - CLASSES - CORRESPONDENCE
 Studio: 791 Seventh Ave., Mayfair Theatre Bldg.
 New York, N. Y. LO 5-9453

DANCE DRUMMERS AND ARRANGERS WHO WANT
 TO UNDERSTAND FUNDAMENTALS SHOULD BUY

"The Correct Way to Drum"

By Ed-Son Drummer and University Teacher
 No exercises, all explanatory Material. \$1.00 Postpaid.
Honey School of Percussion
 DELAND - FLORIDA

NU-MODEL LEWERENZ FACINGS

For Clarinet and Saxophone Mouthpieces. Original
 Keys. Easy on the lips. Brings out best from mouth-
 pieces. Refacing Clarinet and Alto Sax Mps., \$1.25
 each. Nu-Model Clarinet Mouthpiece for better tone.
 W. LEWERENZ, 3016 Texas Ave., St. Louis, 18, Mo.

Southward Swing

JOHNNY MORRIS' band opened the
 Frolles Club, Virginia Beach, Virginia,
 May 19th.

BILL TWEEL and his "Men in Blue"
 are at this writing appearing at Hotel
 Frederick, Huntington, West Virginia.

CLAUDE THORNHILL has been tak-
 ing a series of one-nighters during May,
 ten of the twenty-eight dates going to
 college dances, mostly in the South.

West and Mid-West

JIMMY DORSEY will play at the Rain-
 bow Ballroom, Chicago, the week of
 May 31st.

GLENN HENRY began his four-week
 date at Rainbow Rendezvous, Salt Lake
 City, May 20th.

LEN HOPKINS' orchestra will open at
 Jasper Park Lodge in the Rockies June
 15th.

Pacific Pastime

JACK BARROW'S band opened at El
 Patio, San Francisco, May 1st.

XAVIER CUGAT and his orchestra are
 set for Meadowbrook Gardens, Culver
 City, opening June 7th.

LEIGHTON NOBLE'S fortnight at
 Jantzen Beach, Portland, Oregon, closed
 May 13th.

HENRY KING is booked for the week
 of May 27th at Trianon, Seattle.

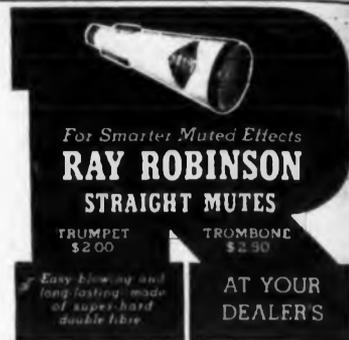
Los Angeles Line-Up

JAN GARBER will wind up a six-week
 stand at Avodon Ballroom on June 18th,
 then will trek eastward for a date at the
 Casino, Pittsburgh, July 26th.

JOE LIGGINS, after one-nighting it
 through the South, arrived in Hollywood
 in mid-May.

JIMMIE LUNCEFORD arrived on the
 west coast May 21st to take to the stage
 of the Orpheum Theatre.

BUDDY RICH, the week of May 14th,
 had a date on the stage of the Orpheum.
JOE SANDERS' four-week engagement
 at Trianon Ballroom will end June 3rd.
TINY HILL is booked for an indefinite
 stand at Trianon Ballroom beginning
 June 4th.



For Smarter Muted Effects
RAY ROBINSON
STRAIGHT MUTES
 TRUMPET \$2.00 TROMBONE \$2.50
 Easy blowing and long lasting, made of super-hard double fibre.
AT YOUR DEALER'S



STAR PERFORMANCE

Charlie Ventura
 featured TENORMAN
 GENE KRUPA BAND

B.D.
 BOB DUKOFF
 HOLLYWOOD

B.D.* Vibrametal

(FOR TENOR)

LIP TIP CONTROL . . .
 TWELVE PRECISION FACINGS 2 to 7* INCL.
 GOLD PLATED with cap and ligature
\$25.

* Designed by **BOB DUKOFF**

Get Yours Today!
SEE YOUR DEALER

Zimberoff
 HOUSE

EXCLUSIVE DISTRIBUTORS
 6320 YUCCA ST.
 HOLLYWOOD 28, CALIF.

The Closing Chord

HAROLD WESLYN CULVER

Harold Weslyn Culver, president of Local 134, Jamestown, New York, passed away on February 21, 1946. Since joining that local on December 29, 1913, he was very active in musical circles in that locality, held many offices in the local and, at the time of his death, was serving his fourth year as its president. Of his surviving relatives his wife, Helen, and son, Howard, are both members of Local 134. In late years the family had been filling engagements as a musical trio. A reso-

lution adopted by the local provided that "the charter of the Jamestown-Warren Musical Association, Incorporated, be draped for a period of thirty days in respect to our late President".

ALBERT D. JAQUINS

Albert D. Jaquins, a charter member of Local 570, Geneva, New York, and its president at the time of his death, passed away on February 7, 1946. Born in Cortland, New York, on December 24, 1895, he became a charter member of that town's local. His career included the conducting

of theatre orchestras in many cities, as well as playing many orchestral instruments, especially the violin. In 1911 he married Miss Pearl Kirk of Cortland, also an able musician, and the two played together throughout the country. Brother Jaquins served both as president and vice-president of Local 570.

WALTER S. FISCHER

Walter S. Fischer, the president of Carl Fischer, Inc., music publishers, passed away on April 26th. Born in New York City he was educated at the Horace Mann School. In 1899 he entered his father's business, then housed in a small building a few doors away from its present site on Cooper Square. With him was his elder brother, Carl, Jr.; a younger brother, George, joined the firm later. The passing of both his brothers left Walter Fischer, by 1912, his father's sole associate.

After the death of Carl Fischer, Sr., in 1923, the business was incorporated and Walter Fischer became president. The firm then moved into its present building at 62 Cooper Square.

Mr. Fischer was vice-president of the Carl Fischer Musical Instrument Company, Inc., and a director of the American Society of Composers, Authors and Publishers.

IN THEIR COUNTRY'S CAUSE

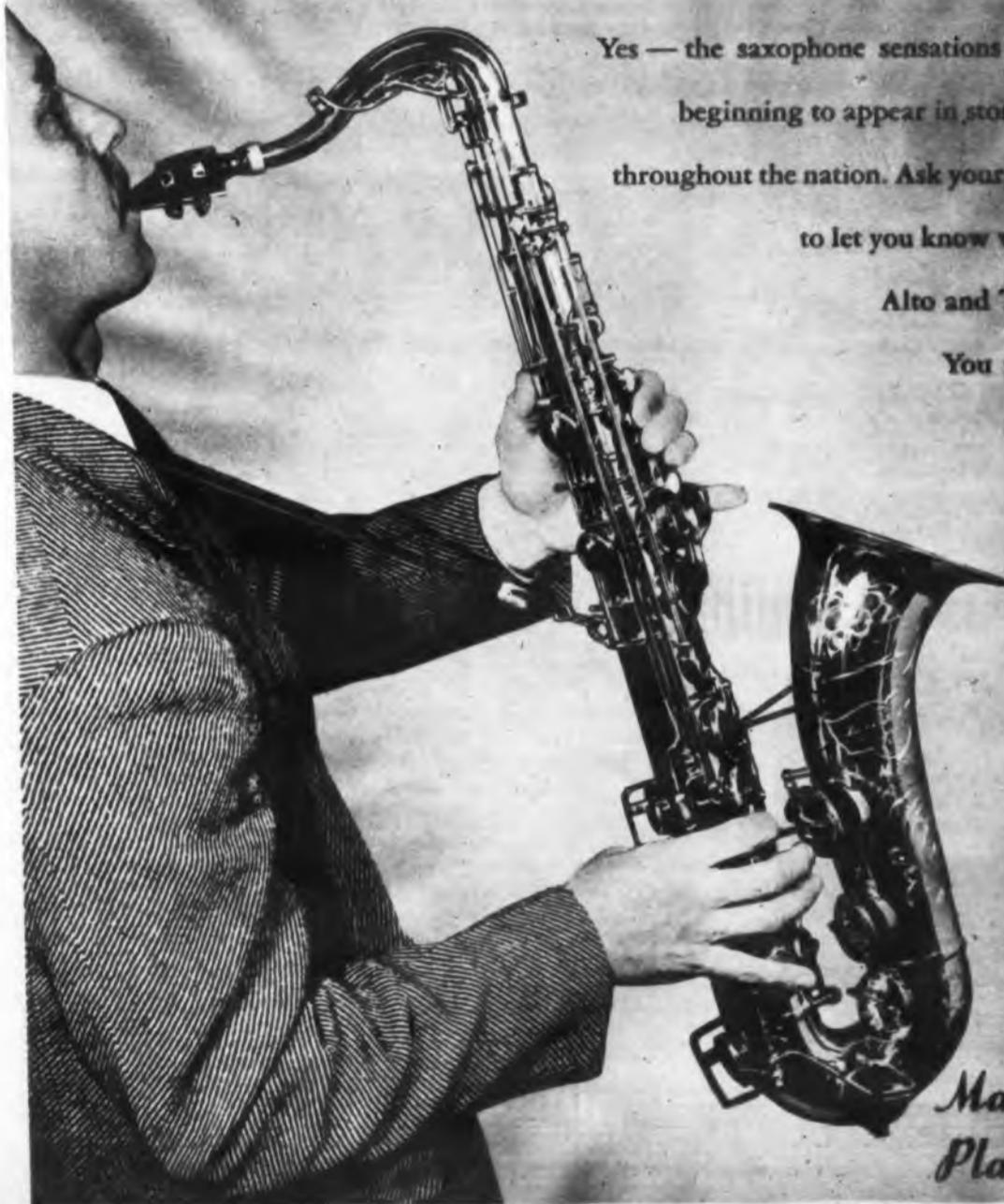


Local 5, Detroit, Michigan:
William H. Webster

Local 6, San Francisco, California:
Lt. Bernard A. Casaurang

Local 17, Erie, Pennsylvania:
Flight Officer Angelo Rainieri

Soon YOU CAN Thrill TO...
BUESCHER
True Tone
400's



Yes — the saxophone sensations of all times are beginning to appear in stores of Buescher dealers throughout the nation. Ask your Buescher dealer

to let you know when his new Buescher Alto and Tenor "400's" arrive.

You never dreamed a sax could be so perfect.

Made by Masters
Played by Artists

Opera and Operetta

WITH its tour of thirteen cities completed on May 22nd, the Metropolitan Opera Company is casting a critical glance backward over its 1945-46 season. Since the budget had to be expertly balanced, the management had to rely largely on works that would be likely to bring big audiences. But, while confining itself within these limits, it still was able to present an important list of operas at a high level of performance. Also this past season the value of obtaining the best conductors has again been demonstrated. In fact, the high quality of the "Lohengrin" production was due largely to the expert conducting of Fritz Busch, that of "La Gioconda" to Emil Cooper, that of "Don Giovanni", "Die Meistersinger" and "Otello" to George Szell, and that of "Fidelio" and "Masked Ball" to Bruno Walter.

For obvious reasons the Metropolitan today is without an equal among the opera houses of the world both for repertory and for quality of performance. Even with war-time restrictions taken into account, the record for the past season was unusually high. Outstanding was the performance of "Otello" in which Torsten Ralf, Leonard Warren, and Stella Roman were so felicitously cast. Memorable were the presentations of "The Magic Flute" and "Fidelio", both sung in English, as were also the interpretations by new artists of various roles: Torsten Ralf's Lohengrin, Walther, Tannhäuser, Parsifal and Otello, and Joel Berglund's Sachs and Kurvenal. Three Americans, Dorothy Kirsten, Robert Merrill and Florence Quartararo, proved themselves worthy additions to the roster.

"Aida", "Carmen", "La Traviata", "Hänsel und Gretel", "Der Rosenkavaller" and "Boris Godounov" were the winning operas in a poll recently conducted to select operas to be aired from the Metropolitan over ABC in the 1946-47 season. More than 123,000 radio listeners took part in the "nominations" made from a list of forty-six operas with the stipulation that six votes be permitted, three from a group of twenty-three standard works and the other three from a list of less frequently heard operas. New York State was represented by the largest vote, with California second, then, in the order named, Pennsylvania, Massachusetts, New Jersey and Ohio. New York and New Jersey showed a distinct preference for "Tristan and Isolde" while California was strong in support of "La Bohème" which had its first performance in this country in San Francisco in March, 1898.

Operas That Bloom in the Spring

THE Spring Season of the New York City Opera Company has just been concluded (May 2nd-19th) with each production — "Butterfly", "Rigoletto", "The Pirates of Penzance", "The Bartered Bride", "Carmen", "La Traviata" and "La Bohème" — having had two evening performances. Laszlo Halasz is the company's artistic and music director.

Fortune Gallo's San Carlo Opera Company opened its annual Spring season May 1st and continued through May 12th with popular-priced performances selected from the popular standard and modern operatic works.

The Essex County Symphony Society, of which Mrs. Parker O. Griffith is president, held its fourth Grand Opera Festival May 14th, 16th and 18th at the Mosque Theatre in Newark, New Jersey. Pietro Cimara and George Sebastian conducted. The cast of "Madama Butterfly", first opera to be given, consisted of Stella Roman in the title role, Giuseppe De Luca as Sharpless, Eugene Conley as Pinkerton and Dorothy Hartigan as Suzuki. "Aida", with Zinka Milanov in the title role, and Gounod's "Faust", with Vivian Della Chiesa as Marguerite, completed the series.

The Pacific Opera Company, under the sponsorship of the Music Department of the Santa Rosa Junior College, presented "Lucia Di Lammermoor" in that Californian city on April 2nd.

A mixed cast of white and Negro artists, including Paul A. Smith, Negro tenor, in the title role, presented Verdi's "Otello" in the auditorium of the Riverside Plaza Hotel, in New York, April 11th. Margaret Walters is sponsoring this series

which includes also "Tosca", "Il Barbiere di Siviglia", "Aida", "Madama Butterfly" and "Carmen".

In the presentation of the Philadelphia La Scala Opera Company's production of "Un Ballo in Maschera" at the Academy of Music April 24th, Zinka Milanov was heard as Amelia. Kurt Baum as Riccardo



ZINKA MILANOV as "AMELIA"

and Alexander Sved as Renato. Giuseppe Ramboschek acted as musical director and Benjamin Altiery was in charge of the staging.

The Canadian Broadcasting Corporation on April 20th presented "Deirdre of the Sorrows" by Dr. Healey Willan. The work which was announced as "the first full-length Canadian opera" was commissioned by C. B. C. in 1943.

Summer Season

THE Central City (Colorado) festival, which will be held from July 6th to 27th, will present "La Traviata" and "The Abduction from the Seraglio". Frank St. Leger will conduct and Herbert Graf will be stage director.

During the St. Louis Municipal Opera Company's Summer season eleven productions will be presented during a period of eighty-eight consecutive nights. Edwin McArthur, American conductor, will resume his duties as musical director.

Twenty-fifth Anniversary

THE Cincinnati Summer Opera which is celebrating this year its twenty-fifth anniversary season frankly owes its existence to the assistance of Local 1 of that city; indeed, its managing director is that local's president, Oscar F. Hild. During the quarter of a century in which Cincinnati Summer Opera has been in existence, more than 1,000 performances of sixty-one different operas have been presented.

The opening date is to be June 30th, when appropriate ceremonies will inaugurate this gala season. On July 4th "Madame Butterfly" will be presented with Licia Albanese in the title role, the fifth Butterfly to sing at Summer Opera. Her predecessors were Edith de Lys, Hizi Koyke, Rose Tentone and Elizabeth Rothberg, these four sopranos having sung a total of forty-two performances since the first on June 29, 1924.

Later in the season, Italo Montemari, composer of "The Love of Three Kings", will conduct his opera for two performances.

Fall Features

THE Chicago Opera Company announces a six-week 1946 season from September 30th to November 9th in which fifteen works will be presented, ten of which are revivals or complete novelties to the resident organization's repertoire. Outstanding among the latter will be Louis Gruenberg's opera, "The Emperor Jones", which was produced with considerable success at the Metropolitan Opera House some years ago. This will be part of a double bill with Gian-Carlo Menotti's "Amelia Goes to the Ball". The cast of "Emperor Jones" will be headed by Lawrence Tibbett and Marke Windheim, both of whom appeared in the Metropolitan presentation.

Conductors for the season will include Erich Leinendorf, Fritz Stiedry, Nicola Rescigno and Fausto Cleva.

The roster announced by the Chicago company indicates that two of Italy's best singers, Ferruccio Tagliavini, tenor, and Gino Bechi, baritone, are expected to

Ray Anthony

ORCHESTRA

The Hottest Band
In The Pacific



now!

The Talk Of
The Town



★ ★ With a solid King Brass section ★ ★

From OKINAWA
to the CHASE HOTEL,
St. Louis, Mo.



The H. N. WHITE Co.
Band and Orchestra Instrument

2227 SUPERIOR AVE. CLEVELAND, OHIO

appear in the season that begins on September 30th with "Aida".

Formation of the American Opera Company, with its activities centering around Philadelphia, has been announced by Vernon Hammond, who is to serve as its artistic and musical director. The active personnel of the group is to consist of young American singers chosen at auditions. The company also plans to use as guest artists American singers from the Metropolitan and other opera ensembles. In addition the company will develop its own chorus, ballet and orchestra. Opera in English is to be the rule for its presentations, with careful attention bestowed on selecting suitable English translations. Exceptions will be made in the case of operas whose artistic and musical ends will be best served by presentations in their original languages.

The company's inaugural production, for early in the Fall, will be Smetana's "The Bartered Bride" which will be presented in English in Philadelphia and other cities. Other operas planned for the first season are Massenet's "Manon", Leoncavallo's "Pagliacci" and an American work to companion the Leoncavallo opera on a double-bill.

Realism Hard Won

WHEN Julius Huehn sings this year of Wotan's anger, Kurwenal's loyalty and Amfortas' suffering, he will be calling far



JULIUS HUEHN

less on his imagination than he was before he entered the service as a United States Marine two years ago. For his experiences overseas have been varied, including not only an assignment on Kwajalein, Marine Base in the Marshall Islands, where he saw intensive action as officer in charge of the Air Warning Detachment, but also almost four months of serving as troop officer on L. S. T. where he and his men were confined to the craft's crowded quarters 112 days before landing, on the cessation of the war, at Saasebo Naval Base, Japan. After a month in conquered territory he returned to the United States. Now, having obtained his honorable discharge, he has resumed his vocal career and has already appeared as guest on the Chicago Theatre of the Air broadcast and as soloist with the Elizabeth Philharmonic Orchestra.

Mr. Huehn made his Metropolitan debut in December, 1935, putting off his marriage for five years until the Metropolitan contract assured him some security for family life. He exercised like forethought when he later gave up contracts for Vienna and Salzburg, realizing that the Hitlerization of Austria was imminent.

Besides his impressive vocal gifts, the young man has the stature of the ideal Wagnerian baritone, standing six feet four with shoulders in proportion.

Operetta Openings

THE Paper Mill Playhouse at Millburn, New Jersey, opened its season April 22nd with "Bitter Sweet", the fifty-first production, in the six seasons of operetta, of this Noel Coward work. Dorothy Sandlin and Ralph Magelsen, alumni respectively of Broadway's and the nation's foremost musical hits, "The Desert Song" and "This is the Army", are the featured artists.

The all-Negro musical play, "St. Louis Woman", had its premiere this Spring at the Martin Beck Theatre, New York. The musical score is contributed by Harold Arlen and the lyrics by Johnny Mercer. The book is based on Arna Bontemps' novel, "God Senda Sunday".

On its opening in Rome last month, "Tobacco Road" was panned almost unanimously by the press of that city. How-

ever, the average playgoer evidently liked it. So vociferous was the applause that the cast took six to eight bows at the end of each act. The translation of "La Via Del Tobacco" was that of Suso D'Amico.

Nicolai's "Merry Wives of Windsor" was conducted by Antonia Brico when it was given at Colorado Springs College on May 20th.

Curtain Calls

ARTURO TOSCANINI gave one pair of concerts at La Scala Opera House in Milan, Italy, May 11th and 14th, another May 23rd and 25th, and is scheduled for still another June 24th and 27th. These concerts reopen La Scala which was damaged during the war.

Carl Krueger, director of the Detroit Symphony Orchestra, donated his fee as guest conductor of the Vienna Philharmonic Orchestra early in April and on May 4th and 5th to a fund for rebuilding the Vienna State Opera which was severely damaged by bombs.

Kerstin Thorborg, Metropolitan Opera contralto, plans to visit her native Sweden this Summer.

Tamaki Miuri, sixty-four-year-old Japanese diva who sang with the Chicago and Metropolitan opera companies from 1915 to 1930, sang arias from "Madame Butterfly" for the last time on April 10th, over a radio network from Tokio. Informed by doctors that she will not recover from an intestinal tumor, Mme. Miuri was taken directly from the hospital to the microphone and given an injection before she began her farewell performance of Cho-Cho San.

Medium for Success

"THE MEDIUM", an opera dealing with a psychic medium who is caught and then destroyed by her own trickery, was given premiere performance on May 8th in New York under the auspices of Columbia University. Its composer, Gian-Carlo Menotti, has already won recognition through his "Amelia Goes to the Ball", "The Old Maid and the Thief", and "The Island God", is, in fact, one of the two or three contemporary composers adding to the list of performed operas. In the premiere performance of "The Medium" the composer himself acted as stage director. Otto Luening conducted and the title role was sung by the contralto, Claramae Turner.

Born in Milan, Italy, on July 7, 1911, the sixth of ten children, Mr. Menotti first studied music, as did his brothers and sisters, with his mother, and soon



GIAN-CARLO MENOTTI

was able to take part in regular chamber music sessions in the family ensemble. When he was seventeen, he came to America to round out his musical education, studying with Rosario Scalerò at the Curtis Institute of Music in Philadelphia. While still a pupil there, he won the Carl F. Lauber prize for original music for his "Variations on a Theme by Schumann".

After a tour of Europe with Samuel Barber, who had also been a student at the Curtis Institute, Mr. Menotti settled himself seriously to composing operas, a procedure in which he adopts the novel method of setting down words and music simultaneously. He wrote his first opera, "Amelia Goes to the Ball", in Italian and then translated it into English. The other operas he has written directly in English. His works are all placed in the present, though the locale varies widely.

Mr. Menotti will return to Italy, by invitation, in June to present a series of his works which had been banned by the Fascist government, at La Scala.

LIFTON

A FITTING CASE FOR YOUR MUSICAL INSTRUMENT

For over a quarter century, Lifton Musical Instrument Cases have been used and endorsed by leading musicians all over the world. There is a reason for such lasting fame . . . two reasons . . . Lifton cases are designed to fit and protect, they're made to endure. You may have difficulty finding the Lifton Case you want, but more are becoming available daily. The right case for your instrument is well worth the waiting.



LIFTON MANUFACTURING CO.
18 West 18th Street • New York, N. Y.

The Tone Heard Round the World



In Every Clime and Country

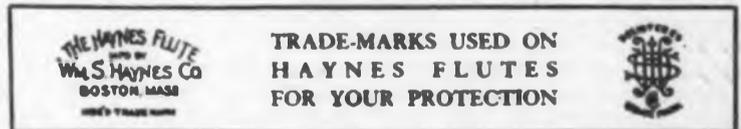
Haynes Craftsman-Made Instruments

Are Used by Leading Flute Players

THEIR OUTSTANDING CHARACTERISTICS:

Perfect intonation! Light, responsive action! Beautifully modelled bodies and key mechanism. Above all, a New Specially Designed Head Joint, guaranteeing even balance and full, rich low tones, as well as a fine middle and high register.

A NEW CATALOG FURNISHED UPON REQUEST



Wm. S. Haynes Co. 108 Massachusetts Ave., Boston 15, Mass.

Branch: WM. S. HAYNES STUDIOS, INC., Suite 4, 22 West 51st St., New York 19, N. Y.

YOU CAN STILL BUY UNITED STATES BONDS

International Musician

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

ADVERTISING RATES:

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

Subscription Price 30 Cents a Year

Published Monthly by Leo Cluesmann, 39 Division St., Newark 2, N. J.

INTERNATIONAL OFFICERS

OF THE

American Federation of Musicians



PRESIDENT

JAMES C. PETRILLO, 573 Lexington Avenue, New York 22, N. Y.
 175 West Washington Street, Chicago 2, Illinois

VICE-PRESIDENT

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

SECRETARY

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

FINANCIAL SECRETARY-TREASURER

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

HONORARY PRESIDENT AND GENERAL ADVISOR

JOSEPH N. WEBER, 821 Alita Drive, Beverly Hills, California

EXECUTIVE COMMITTEE

CHAUNCEY A. WEAVER, 325 Insurance Exchange, Des Moines 9, Iowa
 J. W. PARES, 418 Southland Building, Dallas 1, Texas
 OSCAR F. HILD, 208 Atlas Bank Building, Cincinnati 2, Ohio
 HERMAN D. KENIN, 359 S. W. Morrison Street, Portland 4, Oregon
 WALTER M. MURDOCH, 22 Royal York Rd. North, Toronto 9, Ont., Can.

The trade union seeks to exalt human life—to demand justice and opportunity for those who furnish creative service to the world.

—SAMUEL GOMPERS.

The Squirm for Survival

DURING the war, in order to overcome transportation difficulties which were retarding deliveries of oil to the East, two pipe lines called the "Big Inch" and the "Little Inch" were constructed from Texas to the East Coast as the quicker way of getting oil across the continent. Now these pipes lie empty. Recently the Continental Gas Pipe Line Company of Longview, Texas, made a bid of \$40,000,000 for the use of these lines as a means of channeling natural gas from that locality to the East. Since such piping would bring cheap natural gas to markets where coal is now the dominant fuel, thus forcing a lowering in price of the latter product with all the privations that would entail to those connected with the coal industries, in particular to the miners, coal interests along the Atlantic Coast are opposed to this. Representative Walter from the Pennsylvania District has requested the War Assets Corporation not to sell government-owned pipe lines for natural gas use, and has more-over introduced a bill in Congress designed to prevent War Assets from taking such a step without Congressional approval.

Newspapers throughout the country have set forth these facts in cool reportorial fashion as a typical conflict arising from the inroads made on long-established industries by modern technological developments. Congress will no doubt debate the issue with lucidity and the public will view it with objectivity. Everyone will concede that the parties involved should uphold their several viewpoints and fight for their rights (as they see them) with every legitimate weapon at their disposal. It will be universally recognized that this is the way of human beings, that to be alive is to uphold one's interests, that to take any other course is sheer imbecility.

Now, though the musician's situation is plainly comparable to that of the coal employees—in his having long provided the country with his musical wares direct and in his being now faced with the competition of "piped" music (i.e., records, radio, sound films, television) which threatens to crowd him out as a "live" musician—the press, taking advantage of the public's haziness as regards the music profession, is attempting to foist on this same public the extraordinary conception that the musician, unlike every other individual, every group, every classification, should *not* struggle for survival, should *not* agitate for his rights, should *not* breathe even a whisper of complaint at his own demise. With the fingers of fatal competition at their throats, the violinist, the trombonist, the drummer and his brother instrumentalists are *not* supposed to give so much as a squirm of resentment.

It is not possible that the public even with the urging of the press will continue to harbor such unrealistic notions. People must inevitably come to see that the musician is a human being struggling with the problem that besets all human beings—that of continued existence. The problem for him takes the following form: music channelled to the public in such a way that the musician derives no benefit therefrom is still the live musician's music—let us say a child of his who has wandered off to

seek his own fortune. In other words, unlike the coal industry, which takes no part in manufacturing gas or the pipes which convey it, the musician himself originates the material piped to the public, is the source of the music projected via radio, sound track and disc, is, in a word, his own competitor. His attack must therefore either (1) completely dam up the flow that is washing away his own chances of survival or (2) so regulate that flow that a proper percentage of the profits accruing from it are directed into his hands. To take neither of these steps is to commit professional suicide.

When the public arrives at this realization, sees that the musician intends to survive and becomes aware of the fact that the means of survival in this case lie within his grasp, the Press and the recording interests will find it necessary themselves to face the situation squarely and present it frankly. Confronted by a public's awakened conscience they will be forced to concede the point that the musician as well as his other brothers in labor, as well as the two-hundred-million-dollar-a-year radio and film industries which use his products, has a right to struggle for survival. They may even admit that the musician after all has an argument on his side, that it is beyond human instinct not to say humane thinking to expect any individual to fashion weapons for his own destruction.

Healer and Heartener

MUSIC, as we all know, is being used extensively in Army and Navy hospitals as a therapeutical measure, and is considered one of the most effective means toward rehabilitating the veterans. Lt. Col. Howard C. Bronson, Chief of the Music Branch, Special Services Division, Army Service Forces, in a recent address to musicians and music dealers, pointed out their duty in respect to hospitalized service men. "Within your general vicinity", he said, "you will find an Army or Navy hospital and, very likely, a Veterans' Administration Hospital. The latter institution will be there, with an every-growing patient population, for the next forty of fifty years—a haven for the wreckage of World Wars I and II. With your understanding of the morale and rehabilitative value of music, you should be the guiding spirit in your community to insure a continuing and lasting music service for disabled veterans who must live part or all of their remaining days under medical care and supervision. This service should include providing the proper authorities with information in regard to teachers, repairmen, artists and various types of musical entertainment, as well as commercial sources for the purchase of required musical equipment and supplies. . . . Your second important obligation is that to the veteran in your community. Help him and her to find a place in the musical life of the neighborhood, to learn to play a musical instrument or to reawaken dormant ability by playing in a band, orchestra, dance group, string or woodwind ensemble. This will pay great dividends in happiness and well being."

A recent issue of the Army and Navy Musician contained an article on this subject by C. E. LeMassena which to some degree makes clear why music is so important an element in healing both physical and mental ills. "As a coordinating force", it states, "music possesses direct advantages over other agencies. It animates the faculties, arouses dormant sentiments. Music may be utilized to rectify cerebral derangements arising from physical ills. Music is an excellent digestive aid, since the main nerve of the tympanum ends in the center of the tongue and thus reacts both in taste and sound sensations. Unquestionably music is the greatest known resuscitator of animation. A lively march or a sprightly waltz will cause fatigued bodies to become refreshed. The right kind of music properly applied energizes the body, blood, nerves and mind. There is no known narcotic equal to a mother's lullaby, no stimulant so effective as a brass band."

This, though a vivid summarization of music's potentialities as a *heard art*, does not consider its effectiveness as a *learned skill*. A soldier taking a musical instrument in his hands, getting the feel of it, finding out how to manipulate it, learning how to sound the first clear tone, playing the scale on it, perhaps negotiating a few chords on it, is the one who derives the greatest benefit from music. The reason is easy to find. Acquirement of skill and enlargement of concept occur only when there is effort, physical and mental, expended. To produce music, even a single good tone, requires a complex coordination of muscles which in turn implies a delicate maneuvering of one's mental faculties. Through this process one's mind as well as one's body comes under control.

Thus a writer for the Pan-American Band Instrument Company states, "Music study actually stimulates the *growth* and strengthens the *muscles* of thinking. Reading notes, fingering an instrument, watching the director, simultaneously and on time—such mental and physical coordination *develops command of the fundamental processes*."

Then, too, since the playing of an instrument is a social art, an instrumentalist cannot be an isolationist

either in his opinions or in his psyche. If it is the piano he learns, listeners congregate about the instrument, join in singing, begin to dance. If it is a violin, he is on the lookout for an accompanist. If it is a drum or a trombone, he goes in search of an orchestra. In other words, the patient, in the course of mastering his instrument, is brought back into normal social relationship with those about him. This is why the Navy and Army hospital authorities always consider the subject of music from the "occupational" angle. The medical staffs insist they are not "teaching music". They are keeping those muscles moving, those minds occupied. They are making it possible for the soldier to come to terms with his world.

Thus we hear of the young soldier from Guadalcanal, who could not remain still for a minute, acquiring over a period of weeks the habit of steady and soothing practice on his violin. Then there was the youngster with a brace on his arm who after six weeks on Bach's C major Prelude could play it creditably in public, and the WAC Corporal, her mind escaped into a past free from bombings and strafings, who returned to a present made alluring because it included a daily period of group singing at which she presided at the piano.

To explain music's role as a healer and heartener, then, we do not have to go into metaphysics or mysticism. Its process of cure is as clear as that occurring when one learns to play handball or meets someone who "understands". It merely does in reverse what the shriek of shrapnel and the roar of guns has done; relaxes taut nerves, calms the tumult of the soul, and brings one back into proper relationship with society.

Entering Wedge

THE Lea Bill, which was at first heralded as an "anti-Petrillo" bill, is now being revealed in its real guise, namely, as an anti-labor bill. Editorials in leading newspapers have given away the trick: "The Lea Bill is only the beginning of the fight". . . . "The new law is not comprehensive enough". . . . "This is but a beginning of legislation designed to curb recalcitrant forces".

Management realized the American Federation of Musicians was the perfect entering wedge for discriminatory legislation, since most Americans, surfeited by easy-to-get music via radio and recordings, continue to dwell under the misconception that music comes into being without human exertion. Then, once anti-labor laws have been passed in regard to musicians, management basks in the assurance of an easy passage for bills of wider scope.

In fact, management only barely conceals its eagerness to broaden the scope of the new law to include the whole of labor in its recessive prohibitions: to make strikes ineffectual, to curb mass protestations of any kind whatsoever, in short, to return mankind to the dark before the dawn of unionism, when it was illegal for any two workers in any category to combine for their own betterment.

Will the American public fail to see it is being bamboozled until it is too late, or will it finally come to its senses and realize that what is done against the musician worker is done against every winner of bread, be he miner or printer, carpenter or artist?

Self, Inc.

ORGANIZATIONS are the order of the day. Whether they are created to promote peace, aid housing, protect birds, collect postage stamps, conserve natural resources or further political ends, they are a necessary aspect of our times. We members of a labor organization are aware of the good realized through mass demands, know that to survive we must unite. As Charles Steinmetz points out, "Cooperation is not a sentiment—it is an economic necessity".

However, there is one organization which we Americans, together with citizens all over the world, neglect to our own detriment. It is that most primitive, that most essential of all organizations, the organization, to constructive ends, of one's own character. The individual, with his gaze held by the drama and drive of organizations wider in scope and deeper in significance than any before conceived, is particularly now in danger of overlooking that most necessary of all controls, the one he puts on himself.

Since in a democracy the individual is the source of power, it is doubly important that in America each individual get a good hold on himself: view things not in a blur of sentimentality, but straight and clear: make decisions based on facts rather than on wishes; consider a duty a duty, whether it is pleasant or unpleasant, adhere to precepts which logic and experience have proved to be sound. The very survival of mankind depends on the individual as an individual, living day by day in a reasonable, considering way. Such a course, while not as exciting as following the heady flight of an "ism" or watching from the spectator's bench the ups and downs of a "cause", is the one sort of living which can make a dizzy world regain its equilibrium.

Official Business

(Continued from Page Two)

REMOVE FROM FORBIDDEN TERRITORY

American Legion Post No. 1, Omaha, Nebraska.
American Legion Post No. 1 Club, Omaha, Nebraska.
Club Casino, Newport News, Virginia.

DEFAULTERS

The following are in default of payment to members of the A. F. of M.:
Vi-Lo Records, Compton, Calif.

All-American News, Inc., Chicago, Ill., \$475.00.

Ann Richardson and The Primrose Path, Chicago, Ill., \$180.00.

Esquire Productions, Kenneth Yates, Kansas City, Mo., \$130.00.

Esquire Productions, Kenneth Yates, Bobby Henshaw, Kansas City, Mo., \$160.00.

Acme Record Co., New York, N. Y., \$350.00.

New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, owners, New York, N. Y., \$325.00.

William Kaufman, Pines Hotel, South Fallsburg, N. Y., \$12.65.

Thomson's Tavern, J. W. Leathy, San Antonio, Texas, \$1,067.00.

Tony Leone, Morgantown, W. Va., \$87.50.

THE DEATH ROLL

Buffalo, N. Y., Local 43—William Goid, Anthony Maggio, John H. Bingemann.
Boston, Mass., Local 9—John J. Burns, Joseph Thomas, John P. Cooley.
Buffalo, N. Y., Local 533—Clifford D. Parris.

Baltimore, Md., Local 40—Samuel T. Tillinghast, George Grises, Frederick Hoffman.

Chicago, Ill., Local 206—Roy Perkins, Richard M. Jones, Horace Speer, Wyatt Houston.

Chicago, Ill., Local 10—Phillip Vinokuroff, Emil E. Richter, Michael Astrella, Frank R. Hess, Hans Schoessling, Vasco Giacomi, Harry J. Rackett.

Davenport, Iowa, Local 67—George H. Welch.

Detroit, Mich., Local 5—William H. Webster, Simon Culp, Leroy Schwab.

East St. Louis, Ill., Local 717—Edgar A. Bennett.

Erie, Pa., Local 17—Angelo Rainieri, Los Angeles, Calif., Local 47—Virgil W. Drake, Ralph Dewey Miller, Martin Knoll, Frank Case, Alfred Fretas, Felix Perez, Phillip Smith, Alberto H. Sguitan, Hans Weissman, Ray West, John E. Wilder.

Milwaukee, Wis., Local 8—Arthur E. Weber.

Minneapolis, Minn., Local 73—T. Hanson.

New Orleans, La., Local 174—Angelo J. Quaglino, Frederick W. Dantagnan.

Pittsburgh, Pa., Local 471—Betsy Louise Williams.

Paterson, N. J., Local 248—Carl Schilling.

Rochester, N. Y., Local 66—Margaret J. Craig, James P. Snell.

Springfield, Mass., Local 171—Fred S. Alstrom.

Seattle, Wash., Local 76—A. P. Brosche.

San Francisco, Calif., Local 6—Bernard A. Casaurang, Mabel Hill Redfield, Edw. W. Firestone, Antonio Mancini.

Streator, Ill., Local 131—John Fayiko.

Syracuse, N. Y., Local 78—W. O. Vandenburg, Charles S. Partello.

Toronto, Ont., Canada, Local 149—Albert Hartman.

Tampa, Fla., Local 721—John Massarelli.

Washington, D. C., Local 161—Eli Bielen, Fred Leonberger, Phillip F. Taylor.

York, Pa., Local 472—Lawrence J. Baraldi.



WHAT A PLEASURE IT IS TO PUBLISH THIS ADVERTISEMENT!

We Are Once Again Manufacturing Our Famous Quality

Clarinet
(IN Bb ONLY AT PRESENT)



Our new clarinets will be truly magnificent instruments, first, because they are being fashioned by old-line Cundy Bettoney craftsmen; secondly, because our skills have been improved through years of precision work in delicate radar.

Even though every facility is being strained you must not expect wonders. Only a few clarinets will come through at a time. We cannot and will not accelerate production at the expense of the quality which has so long distinguished our instruments.

H. BETTONEY —

No. 21X—Boehm System—17 keys, 6 rings—of well seasoned, finest quality Mozambique grenadilla wood. Highest quality workmanship throughout. Equipped in best quality case. The finest instrument made.

CADET MODEL —

No. 518½X — Boehm System — 17 keys, 6 rings — of well seasoned, finest quality Mozambique grenadilla wood, with "processed wood" bell and barrel joint. In modern case. Intonation and workmanship will please artist and student alike.

COLUMBIA MODEL —

No. 318½X—Boehm System—17 keys, 6 rings—of well seasoned, finest quality Mozambique grenadilla wood. In modern case. Finest medium priced instrument.

CADET MODEL —

No. S518½X — Boehm System — 17 keys, 6 rings — one piece model only — metal, silverplated and polished, with sturdy keywork; in good case. The ideal outfit for the student.



See your dealer or write us today for further information.

THE **CUNDY-BETTONEY** CO., INC.

America's Leading Woodwind House Since 1855

HYDE PARK 36, BOSTON, MASSACHUSETTS

ARRANGE FOR MODERN DANCE BANDS

We train you thru our special home study course in Harmony and Arranging. Highly endorsed by Van Alexander, Paul Weirick, Will Hudson, etc., for beginners and advanced students. Write for full details TODAY. No obligation.

THE MUSIC SCHOOL
1858 Broadway New York 19, N. Y.
Est. 1939



CLARKE'S METHOD FOR TROMBONE

Teaches how to play Trombone correctly
furnishes a Definite Plan for Systematic Practice

Sent **POSTPAID** for \$2.50
Pub. by **ERNEST CLARKE**
18 East 199th St., NEW YORK

HERE, THERE AND EVERYWHERE

Salute to the Brave

RETIRED from the service on midnight of February 28th, Major General Sherman Miles, former head of the 1st Service Command, gave a final salute the previous evening before an audience of 2,000 persons at a Red Cross rally. And this salute was directed to those who represented a soldiery who had fought bravely and well and yet retained the fineness that characterizes true American manhood, five Purple Heart soldiers from Cushing General Hospital. One of these five was Pfc. Sydney Svedrofsky, a member of Local 802, whose career as a con-

cert pianist was cut short when he lost the use of a hand at St. Lo. During his convalescence at the hospital, far from allowing this fact to discourage him, he wrote a quartet in two movements, which was pronounced of sufficient worth for public performance. It received its premiere on this very evening, and Maj. Gen. Sherman Miles in the audience was so moved that his salute followed, as he told the audience in a voice filled with emotion, "I have the honor to render my final salute to men who have received the wounds of war. I dedicate this salute to their courage and to the deep apprecia-

tion I hold for the American Red Cross." Later the General confided that his act was prompted by Svedrofsky's composition which "was plaintive and nostalgic, in its beginning, moods slowly replaced by a feeling of hope and buoyancy."

The four men who with Svedrofsky were honored by the General's final salute included M.Sgt. William Duplisea, Roxbury; T.Sgt. John MacDonald, Newport, R.I.; Sgt. Joseph Horn, South Boston; and Cpl. Paul Shaughnessey, Brighton.

Symphony of Galley Slaves

IN the course of an article entitled "The Scope of Music", which appeared in the Wisconsin School Musician, its author, Dr. Sigfrid S. Prager, has an interesting musical item to report concerning ancient Rome. "Thousands of years ago", he states, "people realized the stimulating influence of rhythm upon work. There is a chapter in Wallace's immortal novel, 'Ben Hur', which describes a scene on the



What SO

BY
Roy Maier
HOLLYWOOD CALIFORNIA

I THOUGHT you might like to know the reasons why there are fewer Maier Reeds on hand in music stores than ever before and why supplies of popular strengths are especially short.

The immediate answer is that more fellows are using Maier Reeds today. And newer "converts" are being made all the time.

But The Real Reasons Are More Complicated Than This

If my reeds were made by ordinary manufacturing

methods I probably could take care of the increased demand in a hurry. But here are three reasons why my way is different and why reeds like mine are harder to get:

1 My Kind of Cane is Scarce

I have access to a really great supply of fine cane. Yet the percentage of Maier type stock that I can sort out of this great crop is very low. I select cane with those long, live fibres that hold up longer and give zippier response.



Roman battleship, 'Astraea', in action against a fleet of pirates in the Aegean Sea. The ship is involved in a cloud of fire and smoke. The cries of the battling legionnaires and seamen fill the air. The clashing of arms is heard; everywhere there is screaming, blood and confusion. And in the midst of this pandemonium there sits in the center of the ship on a raised platform the 'hortator', i.e., the 'conductor'. Before him there is a huge square box with a drum-head stretched over it. And on this resonance box he beats with two hammers the rhythm, to which the oarsmen, the galley-slaves, row the ship. They are his orchestra. He is their conductor, a monument of Roman military discipline, and, at the same time, an example of the connection between musical rhythm and work."

We want to thank Brother Charles C. Halvorsen, president of Local 166, who drew our attention to this interesting article.

Century in Music

LOCAL 47 is proud of its charter member, Martin Knoll, now in his one hundredth year (as of June 14th) and still able to perform on his tuba or his violin. He became a member at the founding of the local in 1894 and served as a director on the first board. During his long and active musical career as the foremost tuba player of Los Angeles, he was a member both of the famous Catalina Island Marine Band and of the Los Angeles Symphony Orchestra.

Service Notes

THE G.I. Symphony Orchestra has been organized in the European theatre of occupation. In January it appeared in Berlin, thereafter starting on a tour which is taking it to Vienna, Munich, Nuremberg, Salzburg and other German and Austrian cities.

A composition by Lt. Robert F. Kurka of Ruby, New York, is to be broadcast over Station JOAK, Tokio. The lieutenant, who wrote the piece in Manila while awaiting shipment to Japan, is to play the violin in the broadcast, accompanied by three members of the Nippon Symphony Orchestra. After his discharge from the Army, Lieutenant Kurka hopes to attend the Juilliard School of Music in New York.

IMPROVE YOUR PLAYING



PIANISTS—Send for FREE Booklet showing how you may greatly improve your technique, accuracy, memorizing, sightreading and playing thru Mental-Muscular Coordination. Quick results. Practice effort minimized. Used by famous pianists, organists, teachers and students. No obligation.

BROADWELL STUDIOS Dept. 76-E COVINA, CALIF.

Learn "HOT" PLAYING

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

Modern Dance Arranging

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

Elmer B. Fuchs 335 EAST 19TH ST. BROOKLYN 26, N. Y.

FAMOUS MAKE

ACCORDIONS

WRITE FOR FREE INFORMATION

FEDERAL ACCORDION CO.

475 Fifth Avenue, New York 17, N. Y.

Makes My Reeds HARD TO GET?

2 My Manufacturing Facilities Are Limited

I'm working extra shifts right now. It takes time to train workers to make reeds my way. It takes time to build my special machines that cut cane so gently that all of its natural flexibility is retained. But I'm training workers. I'm building more machines. I sincerely believe the supply of Maier Reeds will be greatly increased this year.

its life quickly, a reed that I'd hate to stamp with my name.

So—all I can say is, "Please be patient". If you're one of the many thousand regular Maier users, believe me, I'll do my darndest to keep you well supplied this year. Don't over-buy. Leave some for the next fellow.

And—if you haven't tried Maiers yet, you may want to wait until the supply is more plentiful. Because once you play Maiers, you'll find it's hard to be satisfied with anything less!

Ray Maier

3 The Way I Get Strength Variations Is Different

In my opinion, the cane itself should determine the strength of a reed. I could get 50% more of the popular 2 and 2½ strength reeds than I do, if I wanted to recut the harder reeds. But this gives a reed that loses



MAIER REEDS COST 5c MORE AND DELIVER DOLLARS WORTH OF EXTRA SATISFACTION

NOW AVAILABLE FOR ALL WOODWINDS

- E♭ Clarinet 25c
- Soprano Sax 35c
- C-Melody Sax 45c
- Baritone Sax 60c
- Alto Clarinet 35c
- Bass Clarinet 45c

CLARINET 25c

ALTO SAX 35c

TENOR SAX 45c

NOW AVAILABLE IN 8 STRENGTHS!

- 1, 1½, 2, 2½,
- 3, 3½, 4, 5.

Try the new 1½ and 3½ strengths.

Packed in silver boxes of 25.



DISTRIBUTED BY SELMER ELKHART, INDIANA

WORLD'S FAMOUS CLASSICS ROSEY ORCHESTRA FOLIOS

FOR SCHOOL, RADIO, THEATRE, UNIVERSITY AND CONCERT ORCHESTRAS
137 Diversified and Distinguished Orchestra Compositions in 8 Folios by World Famous Composers arranged for full orchestra by George Rosey. Effective with any combination of instruments as all parts are thoroughly cued. The Rosey Orchestra Folios enable you to select your program AT A GLANCE with NO EFFORT. LEAST TIME and SMALL COST.

Buy the Parts You Need
PRICE EACH INSTRUMENT PART 60c — PIANO \$1.00

INSTRUMENTATION

- | | | | | | |
|-----------|-------|------------------|-------------------|------------------|--------------------|
| Piano | Viola | Flute | Clarinet II in Bb | Trumpet I in Bb | Drums |
| Violin I | Cello | Oboe | Bassoon | Trumpet II in Bb | Eb Alto Saxophone |
| Violin II | Bass | Clarinet I in Bb | Horns in F | Trombone | Bb Tenor Saxophone |

STANDARD MARCHES FOLIO No. 1

1. THROUGH BATTLE TO VICTORY
2. DEVIL'S MARCH
3. MARCH LOBBINE
4. THE FAVORITE REGIMENT
5. MARCH ADOLPH
6. THE BANNER
7. THE LITTLE PIERROTS
8. LE PERE DE LA VICTOIRE (Father of Victory)
9. HOCH HABSBURG
10. MARCH FROM "CARMEN"
11. EXHIBITION MARCH
12. MARCH OF THE BERSAGLIERI
13. BRUCKER LAGER
14. KAISER FRIEDRICH
15. THE DETECTIVE
16. UNDER THE DOUBLE EAGLE
17. ONLY ONE VIENNA
18. A FRANGESA
19. MARCH PATRIOTIC (U. S. Airs)
20. IRISH COLORS (Irish Airs)

STANDARD MARCHES FOLIO No. 2

1. HEADQUARTERS MARCH
2. MOBILIZATION MARCH
3. MILITARY SPIRIT
4. MARCH BULOVA
5. PERSIAN MARCH
6. AUSTRIAN ARMY MARCH
7. METROPOLITAN MARCH
8. MARCHE TURQUE
9. MARCH VINDOBONA
10. STANDBAR BEARER
11. THE HAYSEED AND THE COON
12. MARCH PRINCE HENRY
13. INDIAN MARCH
14. VOLUNTEERS MARCH
15. DUDE'S MARCH
16. THE PIONEER
17. THE JUGGLER
18. LE REGIMENT DE SOMBRE ET MEUSE (French National Defile)
19. SUPPER MARCH FROM OPERA "NORMA"
20. THE JOLLY COPPERSMITH

MOST CELEBRATED VIENNESE WALTZES

No Lengthy Introductions — No Confusing Codas

STANDARD WALTZES FOLIO No. 1

1. VIOLETS
2. WINE, WOMAN AND SONG
3. I LOVE THEE (Je t'aime)
4. ARTIST'S LIFE
5. ESPANA (Spanish Waltz)
6. DANUBE WAVES
7. VIENNA LIFE (Wiener Blut)
8. DOLORES
9. TALES FROM THE VIENNA WOODS
10. TO THEE
11. L'ESTUDIANINA (Spanish Waltz)
12. ON THE BEAUTIFUL BLUE DANUBE
13. GIRLS OF BADEN
14. SOBBE LAS OLAS (Over the Waves)
15. THE SKATERS (Les Patineurs)
16. ETERNELLE IVRESSE

STANDARD WALTZES FOLIO No. 2

1. LIFE'S ENJOYMENT
2. CHANTILLY WALTZES
3. LA SERENATA
4. RETURN OF SPRING
5. MY DREAM (Mon Reve)
6. ZIEHRER WALTZES (Selection)
7. COPPELIA WALTZES
8. ACCLAMATIONS
9. ESCAMILLO (Spanish Waltz)
10. GUNGUL WALTZES (Selection)
11. VALSE MILITAIRE
12. MOONLIGHT ON THE ALSTER
13. SANTIAGO (Spanish Waltz)
14. THOUSAND AND ONE NIGHTS
15. THE BLONDES
16. LOVE AND SPRING

CONCERT PIECES FOLIO No. 1

1. SOLDIER'S LIFE
2. L'INGENUE (Gavotte)
3. EXTASE (Reverie)
4. THE FRENCH SPIRIT (Intermezzo)
5. HUMORESQUE
6. SERENADE D'AMOUR
7. AWAKENING OF SPRING
8. NIBELUNGEN MARCH
9. SERENADE BADINE
10. POLONAISE (Militaire)
11. CHINESE SERENADE
12. SPRING MORN (Intermezzo)
13. UNDER THE LEAVES
14. TOREADOR AND ANDALOUSE FROM BAL COSTUME
15. CZARDAS FROM BALLET COPPELIA
16. TRAUMEREI AND ROMANCE

CONCERT PIECES FOLIO No. 2

1. CHACONE
2. THE YEOMAN'S WEDDING
3. CHANSON SANS PAROLES
4. MELODY IN F (Paraphrase by Carl Muller-Berghaus)
5. ROMANCE
6. SPANISH DANCE No. 2
7. SPANISH DANCE No. 3 (Bolero)
8. PIZZICATO FROM BALLET SYLVIA
9. SALLY IN OUR ALLEY
10. GOOD-BYE
11. SECOND HUNGARIAN RHAPSODY
12. THE LOST CHORD
13. CORONATION MARCH FROM THE FOLKINGER
14. AVE MARIA
15. FLIRTING (Intermezzo)
16. FUNICULI-FUNICULA—MARI, MARI

CHARACTERISTIC PIECES FOLIO 1

1. ENTR'ACTE—VALSE
2. CHARGE OF THE ULANS
3. BALLET MUSIC FROM FAUST, PART 4
4. ENTR'ACTE FROM CARMEN (2nd Act)
5. ENTR'ACTE FROM CARMEN (3rd Act)
6. DANCE OF THE HOURS FROM LA COQUONDA
7. PASSEPIED (Dance Antique)
8. AN ALBUM LEAF
9. INTERMEZZO FROM NAILA
10. EGYPTIAN BALLET, PART 1
11. ENTRY OF THE BOJARS
12. ARAGONAISE FROM LE CID
13. SIZILIETTA
14. KUYAWIAK (Polish National Dance)
15. IN LOVE (Romance)
16. LA MEDIA NOCHE (At Midnight)

OPERATIC FAVORITES

1. DOST THOU KNOW THE LAND (Mignon)
2. TOREADOR SONG (Carmen)
3. MISERERE (Il Trovatore)
4. SOLDIER'S CHORUS (Faust)
5. MARCH FROM TANNAHAUSER
6. NOCTURNE FROM MIDSUMMER NIGHT'S DREAM
7. WALTHER'S PRIZE SONG
8. QUARTETTE FROM RIGOLETTO
9. CALL ME THINE OWN (L'Edair)
10. YOUNG WERNER'S PARTING SONG
11. BRIDAL PROCESSION (Lohengrin)
12. SEXTETTE (Luis di Lammermoor)
13. ANVIL CHORUS (Il Trovatore)
14. CELESTE AIDA
15. ENTR'ACTE (Carmen, 4th Act)
16. PARANDOLE (L'Arlesienne)
17. LA TRAVIATA (Finale, 1st Act)

Orchestra Catalog FREE ON REQUEST

RUSSIAN MUSIC • HUNGARIAN • SPANISH • DIXIELAND JAZZ BAND

ALFRED MUSIC COMPANY, Inc.

145 WEST 45th STREET, NEW YORK 19, N. Y.

FEEL RIGHT with the RIGHT FEEL



The Easy Way to Renew That Tired Sax and Clarinet

Re-Keying is the new scientific, musically correct method of refacing your mouthpiece—clarinet and saxophone. A Re-KEY-ing costs only \$2.00 and will last for years! Send your mouthpiece and \$2.00 at once! Or see your favorite dealer—A Re-KEY

PLAY BETTER SOUND BETTER FIT REEDS BETTER

Agency. Because of the many orders it takes about two weeks to have your mouthpiece Re-KEY-ed. Feel right with the right feel!! Re-KEY!! Re-KEY your clarinet and saxophone mouthpieces.

KEY MUSICAL SUPPLIES - P. O. BOX 43 - UPTOWN, HOBOKEN, N. J.

HAVE YOU TRIED THE KEY MOUTHPIECE? IT'S NEW! IT'S BETTER!

Over FEDERATION Field

By CHAUNCEY A. WEAVER

AN APE'S SOLILOQUY

Three monkeys sat in a cocanut tree
Discussing things as they're said to be.
Said one to the other: "Now listen, you two,
There's a certain rumor that can't be true—
That man descended from our noble race.
The very idea! It's a dire disgrace!
No monkey ever deserted his wife,
Starved her baby, and ruined her life.
And you've never known a mother mink
To leave her babies with others to bring
Or pass them on from one to another
'Til they scarcely know who is their mother.
And another thing: You'll never see
A mink build a fence 'round a cocanut tree
And let the cocanuts go to waste.
Forbidding all other minks a taste.
Why, if I'd put a fence 'round this tree
Starvation would force you to steal from me.
Here's another thing a mink won't do:
Get out at night and get in a stew.
Or use a gun, or club, or knife
To take some other monkey's life.
Yes, man descended—the monkey came—
But, brother, he didn't descend from us."
—Anon.

GREATER NEW YORK, 8,000,000 souls, fully as large as London, the most lonesome spot on the face of the earth, unless blessed with at least one acquaintance. Metropolitan magnificence here. Indescribable squalor there. Every race and every color represented. Surging tides of pedestrians on Broadway, Fifth Avenue, and Lexington Avenue and more thoroughfares than we have space to mention, at all hours of the day and night. The best uniformed police force in any city on the Continent. Apparently money to burn. If you have doubts, try to get a theatre ticket. Crime rampant, but law-enforcement forces beginning to disclose their bulldog teeth. Churches filled to overflowing, if the weather is fine. The international war supposedly over, but soldiers, Marines, Waves and Wacs in evidence every place you go. Make your Pullman reservations early unless partial to an upper berth. Country visitors should have a care! Excessive rubber-necking at the tall buildings has a tendency to super-induce curvature of the spine. Talk about a baseball game rush, you should see the sidewalk stamper at an advertised Nylon sale. The fair and warmer sign never seems to break any speed limits in a Manhattan Spring. Some future period of time some enterprising New York newspaper will seek out and interview some peculiar old lady who never smoked. The triangular piece of New York pie has a base of three inches. To meet the rapidly expanding food emergencies, it may be eventually possible to eat pie through a dropper. It does not seem to have occurred to those hungry Old Worlders that fewer wars would result in more food to eat. The current suicide fad in New York is that of jumping from a steenth story window, without any preliminary cushioning process. Originally in the passion of the hour, Local 802 membership has now reached 25,000. This is a dizzy height which few other locals will seek to emulate. Speaking of Local 802, the dinner given in honor of the International Executive Board at the Commodore Hotel, during the recent session, was a manifestation of courtesy and good-will, deeply appreciated by every member. The Statue of Liberty, still stands with outstretched arms in New York Bay. To its beckoning invitation steady streams of humanity continue to come; some who are anxious to realize the dreams of freedom and opportunity and success; others who are mere adventurers, with sordid aspirations, who are less of an asset than a liability wherever they chance to cast their lot. GOD BLESS AMERICA!



Chauncey Weaver

After haunting railway ticket offices for an hour each day for upwards of a week, we succeeded in securing Pullman transportation which transported us back to the land "where the solemn hush of prairies calms the soul".

The Illinois Conference duplicated former successful convocations at Collinsville on April 27-28, when Collinsville, Local 350, and Edwardsville, Local 98, united for the purpose of bringing musicians to the southern section of the state. Fourteen locals, represented by thirty-

two delegates, accompanied by thirteen ladies, comprised the gathering. Saturday was a sort of get-together day, with an executive board meeting at the Fairmont Hotel Ballroom as a starter. Later, there was a buffet luncheon, followed by dancing to the music of Al Ilsermann's orchestra and Otto's Oldtime Band. The second day proceedings took place at Evergreen Gardens, one of the beauty spots of the vicinity. Mayor G. W. Killinger made a cordial and most appreciated address of welcome. After the opening preliminaries the ladies were taken on an auto trip and later to a theatre party.

The business session was interesting and animated. President Percy G. Snow and Secretary George W. Pritchard of Waukegan, veterans on their respective jobs, ran true to form and kept the wheels rolling. Roll-call showed the following locals represented: Belleville, Bend, Champaign, Chicago, Collinsville, Decatur, East St. Louis, Edwardsville, Jacksonville, Joliet, Peoria, Springfield, Trenton and Waukegan.

Representatives from each local gave a concise report on conditions at the home front. Jurisdictional disputes, traveling orchestras, the Lea Bill, and a multitude of other issues all came in for an airing. An unexpected visitor, Frank Holton, came up from East St. Louis, made a ringing speech, and was cordially greeted.

The Conference adopted by rising vote congratulatory resolutions concerning the hard, heroic and triumphant fight which President James C. Petrillo is now carrying forward for the union musicians of the United States and Canada.

Resolutions of condolence were presented concerning the passing of Mrs. Frank E. Leeder, of Springfield, and William O. Decker, of Washington, Illinois. The Sunday chicken dinner was an epicurean delight to all participants.

The twenty-ninth annual conference will be held at Champaign with Local 196 the host.

The conference was under management of Local 350—President Loren E. Sapp; Vice-President Edward E. Bonn; Treasurer William Haury, and Secretary William L. Elmore; and Local 98—President Pete Anesi; Vice-President George Schroeder; Treasurer Ben Wood and Secretary Joe Ladd.

The dinner music was furnished by the Joe Ladd orchestra and thoroughly enjoyed. We congratulate the committee on arrangements and all who had a part in making the twenty-eighth semi-annual conference an outstanding success. We also wish to drop a kindly hint that locals failing to be represented at these convocations are missing something positively worthwhile.

There is no more pathetic picture than that of mental madness or infirmity of mind with which mortals are here and there afflicted. The mind is the crowning glory of the human framework. When its marvelous mechanism falls into disarray, callous, indeed, is the one who fails to be touched by the mournful spectacle.

The plaintive appeal of Macbeth is familiar:

Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?

These reflections are suggested by the strange story of the exhibition of genius of a deranged pianist appearing in the *Cleveland Musician*, under a Detroit date-line:

A mad pianist, assisted by guards, kept 300 of the nation's top musicians enthralled here Saturday with a weird and beautiful concert. His face expressionless, the artist, an inmate of the Wayne County General Hospital's psychiatric ward, bowed silently and left the stage apparently unmoved by the thunderous applause that followed his rendition of intricate masterpieces by Chopin, Mozart and Beethoven.

All during the performance, a hospital aide stood by his side turning the music pages. Otherwise he would have played notes of one page over and over again.

It had been nine years since the distinguished musician, a man of forty-five, had given a public concert.

His appearance was arranged by Dr. Ira M. Altshuler, hospital psychiatrist, to demonstrate to a conference of the Music Teachers National Association the value of music in aiding the mentally ill.

Dr. Altshuler described the artist's ailment as a "form of negativism". It is a result, he

aid, of a victim to such a sufferer able to think other person reality." Dr. When he return to the keys.

"Then he know if he we hope n self," the do

No one without in ministry of touch, cau appear, an given amp years.

St. Peter Second l Populat Covers l Populat 74.4; For 19.7.

Bank du Tourist Climate hours of intense s States.

Stopping of various every kin clal, tour Church denomi Press: the tidin Climate recorded average f Water-miles.

Musik: Joy of liv Home the popu Fishing able in a Pastim days in Other mention.

Best w Beauties To ref announce Petersbu be at th tion ses Royal F two sho

The A is doing the ris ment. eight cl compell avoid th freight.

One poems "Phille: lace Wa paratiz the arc the fol

Show is It happ More gr No let I like wa For Sp I wou

From North: so very habita Old S James and th for th sterle

The played The used t May", ton li

Son "The Kokor receiv make: ter w or he memi about organ

and, of a split personality which causes the victim to seek withdrawal from the world. Such a sufferer, the doctor explained, is unable to think logically or to form mental associations and lacks a capacity to associate with other persons. The condition was caused by the musician's "continued inability to face reality," Dr. Altschuler added.

When he was first given an opportunity to return to the piano, he just "poked at the keys."

"Then he began to play a little. We don't know if he enjoys it—he doesn't say. But we hope music will bring him out of himself," the doctor added.

No one can read this pathetic story without inwardly hoping that the divine ministry of music will apply its healing touch, causing the mental clouds to disappear, and the genius still enthroned be given ample play in brighter and happier years.

St. Petersburg!
 Second largest city in Florida.
 Population: over 85,000.
 Covers 52.5 square miles.
 Population classification: Native White, 74.4; Foreign-born White, 5.8; Negro, 19.7.

Bank deposits, \$92,000,000.
 Tourist business: 250,000 per year.
 Climate: Enjoys the largest number of hours of possible sunshine and the most intense sunlight in the Eastern United States.

Stopping places: More than 150 hotels of various types and sizes providing for every kind of accommodation for commercial, tourist, or resident guests.

Churches: More than seventy types of denominations represented.

Press: Two daily newspapers bring in the tidings of the world.

Climate: The highest temperature ever recorded was 97; the lowest was 28; the average for the year is 72.

Water-front: Thirty-three picturesque miles.

Music: Daily band concerts enhance the joy of living.

Home owners: Forty-seven per cent of the population own their own homes.

Fishing: More than 600 varieties available in adjacent waters.

Pastimes: Sailing, yachting, golfing 365 days in the year.

Other attractions: Too numerous to mention.

Let us forget, lest we forget—Bathing Beauties!

To refresh your recollection, the official announcement is to the effect the St. Petersburg Convention Headquarters will be at the Soreno Hotel, and the Convention sessions will be held at the Palais Royal Ballroom which is approximately two short blocks from the hotel.

The *Los Angeles Overture* (Local 47) is doing a fine job in keeping pace with the rising tide of Pacific Coast development. The March issue contained thirty-eight closely filled pages. It soon may be compelled to issue weekly, in order to avoid the necessity of being circulated by freight.

One of the strikingly beautiful Spring poems of the season blossoms out in the "Philly-osophy Column" of Brother Wallace Whitley (Local 732) in the *Vulparsino* (Indiana) *Reminder*. It exhales the aromatic fragrance of the season in the following lines:

Now is went, Spring is here;
 It happens that way every year.
 The grasses grow through vernal thaws,
 More greener than it used to war.
 So let us lift our voices and sing,
 Like we was glad that it am Spring;
 For Spring has sprung; the grass has ris;
 I wonder where the daisies is?

From the Hoosier sand dunes in the North; to the banks of the Wabash, not so very far away; and from the vine-clad habitat of Alice of Old Vincennes to the Old Swimming Hole immortalized by James Whitcomb Riley, the literary pen and the poetaster jingle claim all seasons for their own. May the soil never grow sterile nor the output grow less green!

The corn-crop overture is now being played.

The old hymn our fathers and mothers used to sing, "December An Pleasant An May" was never intended to be taken too literally.

Something new in local nomenclature: "The Segue", official organ of Local 141, Kokomo, Indiana. We appreciate the receipt of Volume One, Number One. It makes a six-column how, filled with matter which every member can find it to his or her benefit to carefully read. All local members should be ambitious to know all about the administrative affairs of the organization. We congratulate Local 141

upon this evidentiary purpose to keep abreast of the times.

On the Spring day when the mercury stood at thirty-nine in New York, it registered seventy-nine in Iowa. However, in some parts of California it touched 106. Iowa seems to be the banner state when it comes to happy mediums.

Detroit Keynote (Local 5) in current issue records three full pages of new members. However, our adding machine was not in working order that day. Doubtless the *Keynote* will give a statistical computation in the near future.

Even an atom can generate a stupendous discussion.

St. Petersburg bathing suits are said to be of the latest style. What there is of them.

Congressional campaign fireworks ought to be in pretty full flame by the Fourth of July.

Homma got what was coming to him from several different barrels.

OPA has not yet assumed jurisdiction over the union musicians' scale.

As a keen illustration of the manner in which the practical politician is occasionally outwitted by a common sense interpretation of the law, we record what happened to our friend George E. Murk, president of Local 73, at Minneapolis. Brother Murk is a member of the Minnesota state legislature. Recently the Board of Park Commissioners appointed him to direct the community singing in connection with park band concerts sponsored by the Park Board and the *Minneapolis Tribune* for many years. The appointment came by reason of the death of Harry Anderson who had held the position for sixteen years. Then the small fry politicians got busy. They objected to the Murk appointment on the ground that the State Constitution prohibits legislators from holding any other office under the authority of the state. They called upon the attorney general for an opinion. Without any delay the official last named ruled that the objection to the Murk appointment could not be sustained for the reason that the community singing director was an employee, and did not function as a state officeholder. We congratulate Murk on his fine vindication of legal right. May the park atmosphere of each succeeding community sing sparkle with the notes of victory as Director Murk wields his baton.

We are in receipt of an Easter program played by the Sioux Falls (South Dakota) Municipal Band, under the leadership of Russ D. Henegar (Local 111) which reflects fine capabilities on the part of the players. Bands which can play "Maximilian Robespierre", by Litoff; "Lithuanian Rhapsody No. 1" by Scarmolin, and "Symphony in B Minor" by Schubert, are a positive credit to the community in which they have their musical being. Local 114 can always give a good account of itself.

On the eve of departure from the New York meeting of the International Executive Board, the sad news was received of the passing of Harry Guterman at his home in Newton Center, Massachusetts. In mid-life he was victim of heart trouble, a malady which is reaping such a tremendous harvest in these latter days. He was a lawyer of fine abilities and was accorded a large practice. He had represented the Barnstable Local (Cape Cod) at national conventions. We prized his long-time friendship. To his surviving wife (step-daughter of William J. Kerngood), we tender assurance of our deep and abiding sympathy.

This is the May issue of the *INTERNATIONAL MUSICIAN*. Glorious April, threshold of Spring; unfolding Nature's emblem of the unfailing witness of the permanence of life; imparting a glow to Easter not easily forgotten; succeeding in beautiful sequence that which Wordsworth has so happily defined as "May-time and the cheerful dawn". Such may it be to all readers of the *INTERNATIONAL MUSICIAN*.

William "Bill" Comoroda, active in the affairs of Local 60, Pittsburgh, for twenty years, is a candidate for the legislature. Comoroda is a veteran of World War II. May victory perch upon his banners.

It might be easier to settle the hash with Russia if their representatives had names possible of pronunciation.

It would require a high brand of musical genius to set the Lea Bill to music.

NEW YORK PHILADELPHIA

Donald S. Reinhardt's

SCHOOL OF THE

Pivot System

(Trade Mark)

For All Brass Instruments

Home Office: PRESSER BUILDING
 1711 Chestnut St., Philadelphia 3, Penna.
 (RITenhouse 7824)

BOSTON WASHINGTON

JUST OFF THE PRESS!

1946 "UNO" EDITION

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE

A Classified and Alphabetical List of the Best and Most Popular Standard Favorites, Waltzes, Slow-Tempo Rumbas, etc. (36 Readings, over 2000 Titles, with Original Keys & Starting Notes) Plus A Handy Fake List & Song Reminders of Top Tunes. Covers the Whole Field of Popular Music.

SEND FOR YOUR COPY TODAY **50¢**
 (5 Copies for \$2.00)

A RAY DE VITA

150 Knickerbocker Avenue, Brooklyn, N. Y.
 Or See Your Local Music Dealer

Organists . . . "THE TONE OF TOMORROW"

THE BARON-TONE

ORCHESTRAL CONVERSION UNIT

A NEW TONE CABINET FOR THE ELECTRIC ORGAN

THE BARON-TONE COMPANY

1071 SOUTH LA CIENEGA BOULEVARD LOS ANGELES 35, CALIFORNIA



ONLY A GIBSON IS GOOD ENOUGH!

To make the most of your musicianship, be sure to insist upon genuine Gibson strings, first choice of professionals everywhere. Handmade of Mono-Steel and bronze to exacting Gibson specifications which tolerate nothing but the best quality and workmanship. At your dealer's.

Gibson INC

KALAMAZOO, MICHIGAN

COMPLETE COURSE IN HARMONY

As Taught by **JOSEPH A. HAGEN**

Formerly Editor of Musical Theory for "The International Musician"

To this course (revised to meet the requirements of modern music) a KEY has been added, in which all exercises are worked out, all melodies harmonized, and all analyses are given, making it a 100% SELF-INSTRUCTOR. Write for booklet proving that one may now acquire a thorough knowledge of harmony without the aid of an expensive teacher.

JOSEPH A. HAGEN - 70 Webster Avenue, Paterson, N. J.
West Coast Agent: **EMIL KING**, 733 North Edinburgh Avenue, Hollywood, California

York
Nothing
could be finer.

In production

York
BAND
INSTRUMENT
COMPANY
GRAND RAPIDS, MICHIGAN

DISTRIBUTED EXCLUSIVELY BY
CARL FISCHER MUSICAL INSTRUMENT CO.

The

Masterpiece Reed



MASTERPIECE is without doubt the "most wanted" reed. It outplays and outlasts all other reeds, and, exacting musicians all over the world have always found complete playing satisfaction from it.

It combines all the "best" . . . cane, design, craftsmanship, and uniformity. Made in two highly tested cuts—Artist and Professional—each in a complete range of playing strengths.

FRENCH AMERICAN REEDS MFG. CO.
New York 19, N. Y.

Available at all music dealers

Concert Bands

A GAIN Summer is making the out-of-doors the logical place to hear music and band music the logical kind to be heard. Men back from the Service will no doubt swell band ranks to pre-war proportions, all an augury of afternoons and evenings made enjoyable for townfolk by visits to the neighboring parks with their triple offering of cool lawns, shady trees and good music.

Sioux Falls Municipal Band

RUSS D. HENEGAR, director of the Sioux Falls Municipal Band, opened the band's twenty-seventh season with a program on Easter Sunday in which nine members returned from the Armed Forces played for the first time since their release. These were Kenneth Lane, cornet; Harry Ellis, tuba; Charles R. Larson, Marlin Brown and Everett Zellers, clarinet; Robert Niblick, percussion; Ludwig Wangberg and Palmer Kremer, horn; and Donald McCabe, trombone.

Organized in 1919, the band's conductors have been L. M. Coppens (1920-21), C. F. Emmel (1922), Charles McClung (1923-27), G. C. McClung (1928-29) and O. H. Anderson (1930-34), and the present leader, Russ D. Henegar, who has held that post for twelve years.

Burlington Band

MAINTAINED through a tax levy, under the Iowa Band Tax Law, the Burlington Municipal Band plays a series of Winter concerts in the Memorial Auditorium as well as two concerts weekly during the Summer in Crapo Park, Burlington. Customarily the Summer season opens the first Sunday in May, that is, at the beginning of National Music Week.

Organized in 1927, the Burlington Municipal Band was first conducted by Prof. J. Henri Fischer, who relinquished his baton on his retirement to Leslie L. Schmidt.

Goldman Goes Ahead

JUNE 12th is set as the opening date of the Goldman Band Concert Series, in its twenty-ninth season of Guggenheim Memorial Concerts on the Mall in Central Park, Manhattan, and Prospect Park, Brooklyn. The concerts will continue through August 11th.

New band works, especially those by Americans, will receive their premieres at these concerts and several soloists will appear as assisting artists. The person-

nel of the band will remain practically the same as that of last season, except that a number of men who have returned from the Armed Forces will have their former positions restored to them.

These free concerts are made possible through the support of the Daniel and Florence Guggenheim Foundation, a support continued by the children of the donors; Colonel M. Robert Guggenheim, Captain Harry F. Guggenheim, and Mrs. Roger W. Straus.

Los Angeles County Band

THE Los Angeles County Band is at present being heard coast to coast every Saturday, with a different guest conductor for each occasion. Guest soloists appear on various occasions. The band, which specializes in the playing of symphonic music, came into existence in 1940.

Beethoven Band-Work

A MILITARY MARCH by Beethoven never before published in this country is to be one of the offerings of the new University of Michigan Band Series, edited by William D. Revell for high school, college and university bands. The series, published by G. Schirmer, is to include the best original works available, transcriptions, and pieces by contemporary composers.

Contest for Band

THE Columbia University Band is offering a first prize of \$100 and two honorable-mention awards for original band compositions as yet unpublished and unperformed. These are to be scored for full symphonic band or for band with one or more solo instruments in concerto style. All forms save the quick-step military march are acceptable. The Columbia University Band will give the first public performance of the three winning compositions. The contest closes November 1, 1946. For further information address Prof. Harwood Simmons, 601 Journalism Building, Columbia University, New York.

BOOKS OF THE DAY

By HOPE STODDARD

METROPOLITAN OPERA MILESTONES by Ellis Peltz. 74 pages. Published by The Metropolitan Opera Guild, Inc. \$1.00.

In a style terse and even, the events in the sixty-year existence of the Metropolitan Opera Company are related year by year, with stars rising, waxing and waning as if manipulated by a new sort of planetarium mechanism, a process that might be considered too matter-of-course were it not for the realization that emphasis paralleling in color the spectacles, the debuts, the triumphs, the eclipses themselves would have made the work impossibly sensational. Better indeed the dry "two novelties of the year were . . ." and the "this turned out to be a year of Verdi revivals . . ." than to seek by emotionally weighted words to indicate the heights and depths of each Metropolitan season as experienced by thousands of ardent opera-goers.

The account though statistical is by no means dull. Its very factuality is the perfect frame, indeed, for recollections and imaginings. How much more than meets the eye is packed into the following sentence, for instance: "Tristan and Isolde" opened the season on November 27th under Seidl's baton, with Jean and Edouard de Reszke singing in German for the first time and Lillian Nordica as the Isolde, or, in the following: "Again Enrico Caruso, whose illness during the preceding winter had reduced his Metropolitan appearances, sang over forty performances with the company, including twelve 'Pagliacci's'."

Miss Peltz in the foreword describes the booklet exactly: "This brief summary of the history of the Metropolitan Opera House outlines the developments of the

theatre itself and the most outstanding events in its first sixty years. No attempt has been made to cover all the distinguished names in the roster or all the important operas in the repertory. So condensed a record must suggest, rather than enumerate, the vital contributions which the Metropolitan has made to the country, milestones in a long road through a wide and fruitful field of service."

SEARCHLIGHT MUSIC READER for Instruction in Classes in Vocal and Instrumental Music Reading, written and published by J. Watrous Hazen, Portland, Oregon. Price, \$1.00.

It is difficult for musicians who through the years have taken for granted the fact that "B" is a key on the piano or the string of a violin stopped at a certain point or a trombone held at a certain length, to explain this phenomenon to children who still think of it only as the second letter in the alphabet or the initial sound of *bat, bad or broom*. In the attempt to get the message across such musicians may well leave the child with the conviction that music study is just another of those processes which make of something delightful something drab.

To prevent the catastrophe of such a negative reaction the present author has conceived the early study of music as a series of doors, the kind that open by the mere forward progress of the searcher, each beckoning to a further door, the entire thoroughfare leading the child to the inevitable conclusion that "B" besides its other guises, is also a tone one hears or sings or plays, a dot one reads on the staff, and a certain place on the

(Continued on Next Page)

Technique of PERCUSSION

By GEORGE LAWRENCE STONE



George L. Stone

THANKS to the many friends who have written in since this column appeared in the INTERNATIONAL MUSICIAN. Such letters are always welcome. From Milwaukee comes the inquiry, will I answer questions if they are sent in? I will, in so far as I can and space permits, answer any questions on Percussion. Let them come!

A Detroit reader writes that he has a scrapbook containing many of my drum articles from former publications. I have a similar scrapbook, brother; several, in fact. All I have to do to cure an incipient case of swelled head is to glance through their pages.

Answering several inquirers, Carl E. Gardner is Supervisor of Bands and Orchestras in the Boston Public School System. He has occupied this position for many years. He is not writing for any magazine at present, his spare time being devoted to writing text-books on drumming and on harmony. A drum book devoted to first-year reading was published; another to follow is in printing. A practical system of harmonizing for the professional player is nearing completion. Being a neighbor, it is my privilege to see him frequently and he is looking tops. Not bad for a man who six years ago was gravely ill. Many know of Gardner through his various text-books on percussion and his former affiliation with the Boston Symphony but I wonder how many outside of those around Boston know that at one time he was president of Local 9?

REBOUNDS IN THE ROLL

J. C. of Providence inquires if through constant practice it finally is possible to make the rebounds as strong as the initial blows in the roll, executed at normal playing speeds.

Answer: It is not possible. Suppose you take a rubber ball and throw it to the floor. The first rebound is necessarily weaker than the original impact. Subsequent rebounds are weaker still, until finally the ball comes to rest on the floor. The same principle applies to the drumstick. If, without identical force of propulsion, one could make one rebound of ball or stick as strong as another, or as strong as the initial impact, one could quit drumming and live the life of Reilly forever after, for he would have discovered the secret of perpetual motion.

When in text-books or teaching we insist that rebounds in the roll be "exactly as strong in power as the initial blows" we really should add, "as far as technique permits and the ear can detect." Through constant practice a drummer may in time develop a roll that to the human ear sounds "perfect", but the actual difference in the power of initial blows and rebounds must always exist.

SIX-STROKE ROLLS AND SINGLE DRAGS

There are many drum rudiments that either in original or modified pattern are adaptable to modern improvisation. Among them are the six-stroke roll and the single drag. Following is an example of how these two rudiments may be fitted into the rhythm of *alla breve*. Using the following examples as models many similar figures may be evolved:

FIRST WE ESTABLISH A BASIC PATTERN (Frame)



THEN WE ADD ACCENTS



THEN WE ADD DOUBLES



We now have an effective eight-measure solo, which, by repeating, may be prolonged to sixteen or more.

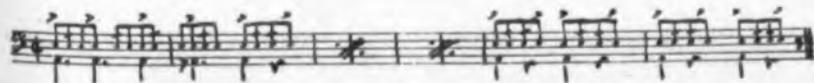
Here, as a matter of taste, we have deviated from the traditional version of one rudiment and the accepted version of the other, by giving normal power to the grace notes of the drags and two accents instead of one to the six-stroke rolls, respectively.

The marked accents may be played (a) on the drumhead, (b) as rim shots or (c) "outside" (on convenient tom-toms, cymbals or other accessories).

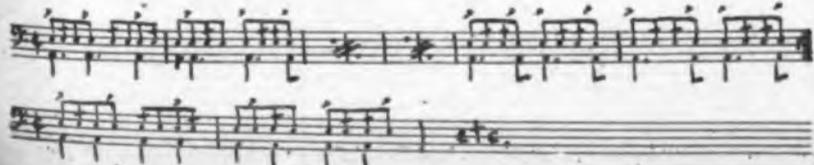
ADD THE BASS DRUM ON SELECTED ACCENTS



OR ON ALL MARKED ACCENTS



OR FOUR BEATS TO EACH MEASURE



Books of the Day

(Continued from Preceding Page)

piano keyboard. The author achieves this end largely through the medium of pictures and diagrams which cleverly merge staff and keyboard, through verses that hum their own rhythm, through dialogues (between two children) calculated to hold a place in the memory, and through other equally pleasant media. In short, notation is taught in its relation to the keyboard, together with rhythmic markings, clef signs and all the miscellany of incidentals, rests, expression markings, embellishments. As a further aid, the child is provided with hand work, involving cutting and pasting to the end that he may himself "set up a keyboard". The child's color sense, as well as his rhythm and melodic sense, finds stimulation, through brightly tinted cut-outs. In fact, every device is used to make each forward step inevitable and delightful. By the time teacher and pupils have adventured through the sixty-two pages the child can sing and play simple melodies, and has formed a conception of music study as a most exciting game.

SIMONE MANTIA

NOW ACCEPTING STUDENTS

TEACHING

TROMBONE and EUPONIUM

325 West 45th Street, New York 19, N. Y.
Tel. CI 6-6436

The Newest Thing in 300 Years

A NEW DEPARTURE IN MUSIC

NU-ART

TECHNICAL EXERCISES

By RALPH and MICHAEL B. COLICCHIO

A book of revolutionary exercises, to conform with our Modern Music Idiom. Indispensable for mastery of sight-reading, fingering facility and coordination.

NOW ENDORSED BY

REX STUART, former ace trumpeter with Duke Ellington; WALTER FOOTS THOMAS, former saxophonist with Cab Calloway; RAY PERRY, beloved jazz violinist in Eugene's All-American Band, and COZY COLE, now with Benny Goodman.

New Available for SAXOPHONE, CLARINET, TRUMPET, FLUTE, OBOE, XYLOPHONE, GUITAR, VIOLIN, BANJO and MANDOLIN

PRICE, \$2.00.

COLDEN MUSIC PUBLISHING CO.

P. O. Box 216, Station G, New York 19, N. Y.

Order Direct or From Your Local Music Dealer

BROOKLYN CONSERVATORY of MUSIC

ANNOUNCES

OTTO CESANA

COURSE IN

MODERN DANCE ARRANGING

10 SESSIONS — BEGINNING MAY 14, 1948

REGISTER NOW — Apply J. EVAN BAKER, Supervisor

Founded 1897

BROOKLYN CONSERVATORY OF MUSIC

Frederick L. Berghrode, President, 38 Seventh Avenue at Lincoln Place — MAin 2-3753

Chartered by the Board of Regents of New York State. Approved Veterans Education (G.I. Bill).

Special Arrangements for Small Orchestras

Modern orchestral music scored by top-notch composers so that seven instruments sound like a full band. Every title is a piece for standard ensemble.

Instrumentation: 3 SAXOPHONES, TRUMPET, PIANO, DRUMS and BASS (with guitar optional)

ROBBINS RHYTHM AIRS

15 INDIVIDUAL ORCHESTRATIONS — PRICE \$5. EACH

Arranged by FUD LIVINGSTON

SHOULD I	SOMEBODY STOLE MY GAL
IF I HAD YOU	STOMPIN' AT THE SAVOY
TWO O'CLOCK JUMP	SWEET AND LOVELY
I'M COMING VIRGINIA	SING, SING, SING
HOW AM I TO KNOW	JOHNSON RAG
HAMP'S BOOGIE WOOGIE	DEEP PURPLE
GOOD NIGHT SWEETHEART	BLUE MOON
PAGAN LOVE SONG	

FEIST RHYTHM AIRS

15 INDIVIDUAL ORCHESTRATIONS — PRICE \$5. EACH

Arranged by WILL HUDSON

JADA	BARKTOWN STRUTTERS' GALL
HOT LIPS	I'LL SEE YOU IN MY DREAMS
CHINA BOY	WANG WANG BLUES
TIGER RAG	MY BLUE HEAVEN
WABASH BLUES	SLEEPY TIME GAL
LINGER AWHILE	AT SUNDOWN
ONE O'CLOCK JUMP	BURNIN' WILD
I NEVER KNEW	

MILLER RHYTHM AIRS

15 INDIVIDUAL ORCHESTRATIONS — PRICE \$5. EACH

Arranged by FUD LIVINGSTON

DIANE	DO YOU EVER THINK OF ME
CORAL SEA	MORE THAN YOU KNOW
GREAT DAY	FOUR OR FIVE TIMES
ROSE ROOM	I CRIED FOR YOU
TIME ON MY HANDS	WHISPERS
AFTER I SAY I'M SORRY	CHARMING
HAWAIIAN WAR CHANT	SLEEP
ONCE IN A WHILE	
AT YOUR BEARER OR DIRECT	

THE BIG 3 MUSIC CORPORATION • 152 West 52nd Street, New York 19, N. Y.

Sales Distributor for Robbins Music Corporation - Leo Feist, Inc. - Miller Music Corporation

Please send the orchestrations checked above at 50c each, postpaid. I enclose \$_____

Name _____ City _____

Address _____ State _____

FUTURITY

The better PLASTIC REED

It embodies all improvements to date achieved in reed making. The Futurity reed has brilliancy, pitch, power, easiness and lasting qualities that make it a truly better reed.

Clarinet...\$0.75 Alto Sax...\$1.00 Tenor...\$1.55

FRENCH AMERICAN REEDS MFG. CO., 1454 Broadway, New York 19

U.S. Patent No. 2,827,728 On sale at all music dealers

Successful Trumpet Playing

By "Angie" RATTINER

POLYTONALITY

MUSIC for motion pictures and radio has created vast new fields for the work of arrangers and composers. Inspired by these media composers and arrangers of remarkable capabilities have been developed in meeting the challenge. Both motion picture and radio industries have not only accepted, but have demanded, music of polytonal character because of its effectiveness in arousing predictable emotional responses in its audiences. As supporting material for script continuities in both media, polytonal structure is heard in cue music, descriptive musical backgrounds, substitute sound effects, and in all types of incidental music intended to create peaks of excitement, pathos, and other strong emotions in any given scene.



"Angie" Rattiner

Whether or not an individual trumpet player is receptive to polytonal effects is not to be considered. But his understanding of them technically and acoustically will have much bearing on his ability to perform creditably. Such men as Paul Hindemith, Joseph Schillinger, Michael Fevinsky, Tom Timothy, and others among the great composers and teachers have furnished us with invaluable systems of instruction in polytonality. If at all possible, a performer would do well to study their harmonic theories. The majority of our more successful commercial composers and arrangers are well schooled in the use of polytonality. As a consequence, their music abounds in unfamiliar intervals and progressions, in unusual scale formations, unconventional superimpositions, drastic dissonances, altered chords and many other devices. If these confuse or limit the performer he needs to educate himself in deviations from the norm in harmony.

FOR "SOMETHING DIFFERENT"

Usually the request of a program director or producer in radio or motion pictures is for something "different, odd, something to attract attention". For these purposes, some form of polytonality usually serves. Although the resulting compositions may sound completely foreign, the trumpet player will none the less be expected to interpret the music set before him. Of course, his interpretation will depend on his intuitive recognition of the emotional content of the scene, as well as on his ability to play the notes! In being able to do this, the performer assists the composer or arranger to achieve the desired effect.

Unfortunately, standard musical education stops short of the latest refinements of polytonal form. Basic teachings and instruction present very few of the exceptions to classical harmonies. To familiarize himself with the uses of polytonality a musician can gain much from listening critically to background music in pictures and radio.

There will be times when the trumpet player may find that some passages, figures or melodies are awkward to play. In such cases it is advisable to point out the difficulties on the instrument to the arranger rather than to jeopardize the performance by being unable to manage the passage. Oftentimes a slight alteration suffices to remove the difficulty without detracting from the over-all effect of the music.

To prepare for complicated patterns arising in polytonal music, the following exercises are recommended:

First, practice intervals of the augmented 4th or diminished 5th, and augmented 5th. Play them deliberately and slowly. Check your pitch on low C-sharp and D, and use trigger or slide to adjust this pitch. Never try to practice these intervals at fast tempo.

(a)

(b)

(c)

(d)

(e)

Presented here is a series of exercises built on polytonal patterns. They are intentionally dissonant in order to acquaint the player with awkward intervals.

COMPOSERS and ARRANGERS

KNOW THE VALUE OF

The Schillinger System of Musical Composition

by Joseph Schillinger

They know the Schillinger System is a complete, practical, scientific approach to writing and arranging music. To musicians working in the modern idiom it is indispensable.

"There is practically no limit to the abundance of material made available by this system."

—PAUL WEIRICK

"The present and future musical world will be incalculably indebted to Joseph Schillinger through the medium of this publication."

—JESSE CRAWFORD

"Schillinger the man was an inspiration to me, solving my musical problems quickly and with distinction."

—LYN MURRAY

"If I had not studied with Mr. Schillinger, it would have been almost impossible to meet the demands of my commercial programs."

—PAUL LAVALLE

The first edition is now going out to subscribers across the country. You may place your order with your local music dealer, book store or with the publisher.

Price for the set of two volumes: \$30.00

Published by

CARL FISCHER, INC. Cooper Square, New York 3, N. Y.
Boston • Chicago • Dallas • Los Angeles

If you desire more complete information about "The Schillinger System of Musical Composition", fill out the coupon below and a descriptive booklet will be mailed to you promptly.

Department ADK

CARL FISCHER, Inc.
62 Cooper Square
New York 3, N. Y.

Gentlemen:

I am enclosing \$..... for sets of "The Schillinger System of Musical Composition"
 Please send me the descriptive booklet on the Schillinger volumes.

NAME..... ADDRESS.....

CITY..... STATE.....

VIBRATOR REEDS



Reg. U. S. Pat. Off.

Say artists . . . "Vibrator Reeds meet our requirements at all times. It's a pleasure to recommend them!"

Ask Your Dealer

Chiron Co., Inc., 1650 Broadway, New York City

STUDY ARRANGING WITH OTTO CESANA

EVERY Musician Should Be Able to Arrange

CORRESPONDENCE

OR AT STUDIO

They Studied With Otto Cesana:

- Van Alexander (Arr. For)
- Leonard Love
- Herb Quigley
- Alvino Rey
- Turk Van Lake
- Buddy Wood
- Van Alexander
- Dean Hudson
- Andre Kostelanetz
- Alvino Rey
- Charlie Barnet
- Paul Whiteman

NOW AVAILABLE!

- Course in Modern Harmony (Complete material) \$3.00
- Course in Modern Dance Arranging (Complete material) \$2.00
- Course in Modern Counterpoint (Complete material) \$3.00
- Reminiscing (Score, with Concert Sketch) \$1.00
- American Symphony No. 2 (Score) \$4.00

OTTO CESANA 27 West 57th Street New York 19, N. Y. Tel.: PLaza 5-1250



Holton ELECTRIC OIL

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

It cleans, lubricates and lasts longer.

AT DEALERS EVERYWHERE

TRUMPET PLAYERS

25 Swing Choruses. If you wish to acquire a proper knowledge of the why and wherefore of swing playing and the easiest way it can be put to actual use, the publishers believe this to be the most comprehensive and simplified system. It will develop and improve your swing style. Easy to read. Terrific hot licks, etc. Individuality. Price \$2.00 complete. FREE CHORD CHART INCLUDED. C.O.D.'s 25c in advance.

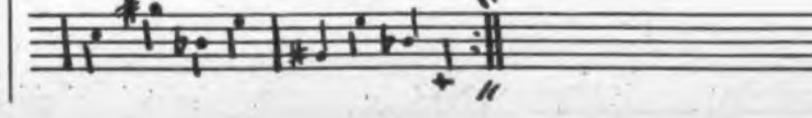
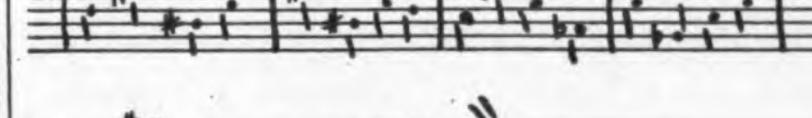
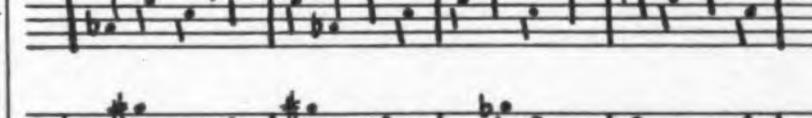
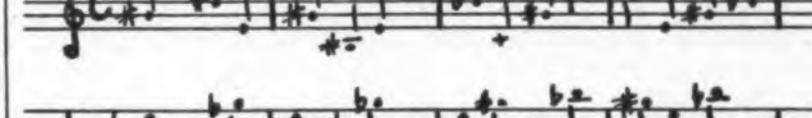
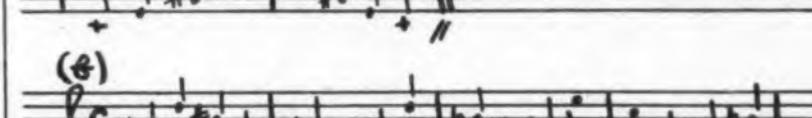
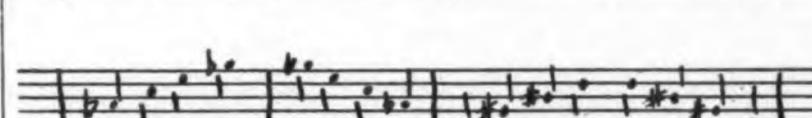
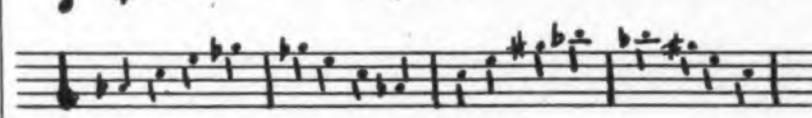
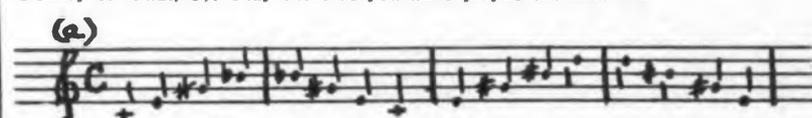
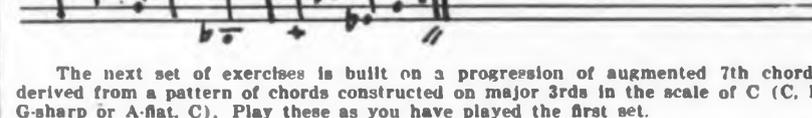
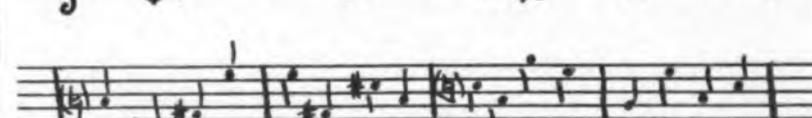
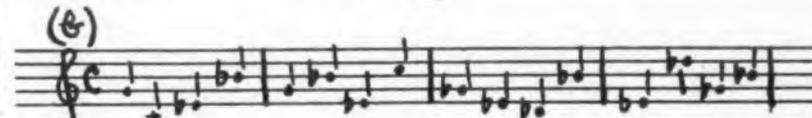
LUD FANTEL, 2170 Creston Ave., New York 53, N.Y.

ORCHESTRATIONS

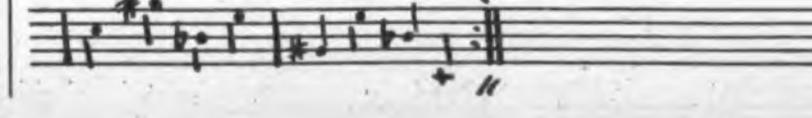
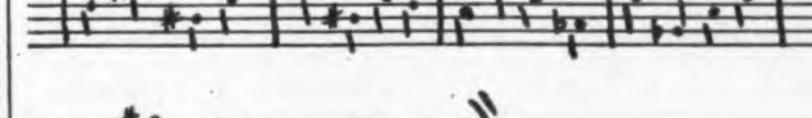
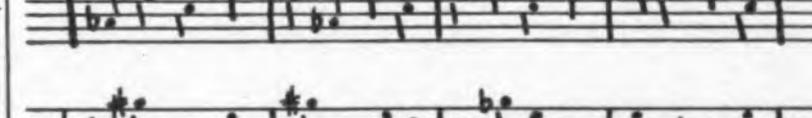
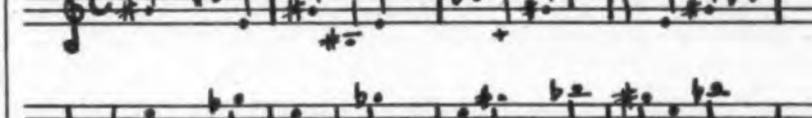
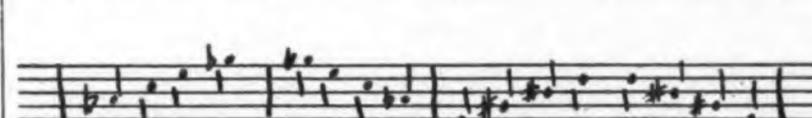
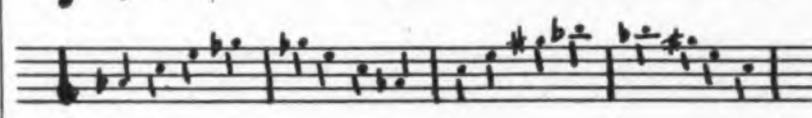
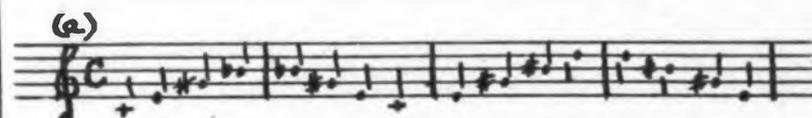
DANCE, VOCAL AND CONCERT ORCH By Best Arrangers. Best discount for 3 or more. Immediate shipment C. O. D. without deposit. We pay the postage and supply any music published. Pref. to Union Members. Write for free Catalog of Orch., Bands, Books and Special Free Offer. GLADSTONE HALL MUSIC CO. 1674 Broadway, New York 19, N. Y.

However, these exercises have not been created artificially but conform to polytonal systems which are being taught currently.

This set of exercises is based on a progression of minor 7th chords, derived from a pattern of chords constructed on minor 3rds in the scale of C (C, E-flat, F-sharp or G-flat, A). The first example shows the chords in their fundamental positions. Master these first, and, again, do not try to play them at a rapid tempo. Each interval must be heard. Since the melodic result from this pattern is varied, exercise (b) is a variation. Again, play the exercise slowly, being sure to maintain true pitch on each note, and proceed deliberately and unhesitatingly.



The next set of exercises is built on a progression of augmented 7th chords, derived from a pattern of chords constructed on major 3rds in the scale of C (C, E, G-sharp or A-flat, C). Play these as you have played the first set.



Now you can increase the life-span of your favorite reeds from three to five times—and in no way affect their fine playing quality!

Not a varnish, not a wax, Reed-Life is a permeating agent that preserves the reed fibers from the rapid deterioration that comes from long, hard playing. Endorsed by leading musicians and teachers everywhere.

Each package contains a sufficient quantity to process more than 20 reeds! Preserves tone—preserves quality—easy to use. Price \$1.50

MUSICAL PRODUCTS RESEARCH CO. 2024 East 177th Street, New York 61, N. Y.

Enclosed find \$_____ for which please send me _____ packages of Reed-Life.

NAME _____

ADDRESS _____

CITY _____ STATE _____

MY DEALER'S NAME IS _____

DEALERS JOBBER'S

WRITE FOR OUR SPECIAL DISCOUNT OFFER

V. C. Squier Company Battle Creek, Mich.

STRING MAKERS SINCE 1390

SQUIER BRANDS

For Bow-Played Instruments: SQUIER-TRUED ALL-AMERICAN TOM-KAT ARTCRAFT DUR-FLEX (All Metal)

For Fretted Instruments: SQUIER-TRUED ELECTRO-AMP (Other brands discontinued for duration)

Purchase Squier Strings From Your Dealer

Improved Sansone French Horns



Now Ready For IMMEDIATE SHIPMENT

Single F.....3 and 4 Valves
Single Bb.....4 and 5 Valves
Double Bb-F.....4 and 5 Valves

NEW FRENCH HORN MUSIC PUBLICATIONS

Full Line Sansone Mouthpieces For All Instruments—Now Ready

CATALOGUES SENT ON REQUEST

Sansone Musical Instruments, Inc.
1638 Broadway New York 19, N. Y.
WORLD'S LARGEST FRENCH HORN HOUSE

18 RIFF CHORUSES Special Last Choruses. Use With Any Jam Tune.
Seven Instruments, 5 Keys, Complete.....\$2.00
50 Guitar, Accordion or Piano Intros.....\$2.00
200 Hot Licks, Any Instrument.....\$1.00
Ad-Lib at Sight, Complete Method.....\$3.00
Arrange at Sight, Complete Method.....\$3.00
50 4-Bar Endings to any tuner, 7 instruments.....\$2.00
"Walking" String Bass Method.....\$2.00
Send Postage for FREE SAMPLES to Above Items.
WIN NEMER, 3507 EARL ST., LAURELDALE, PA.

BAND MUSIC ORCHESTRATIONS

Lowest Prices—Hourly Service

GENERAL MUSICIANS SUPPLY CO.
152 West 42nd St. New York, N. Y.

Have You Studied Harmony?

Have You Studied Advanced Composition?

TODAY'S MUSIC LEADERS KNOW BOTH
DOUBLE YOUR INCOME NOW!!

Your earnings today are the result of the training you have given your natural ability. Are you still making rapid progress—each year seeing you occupying a more important position and making more money, or are you standing still? If you have exhausted the possibilities of your present musical training, then you owe it to yourself to give the future careful consideration. There are endless higher positions in music—easily within your reach—to which you can aspire.

Double up on another instrument, it will enable you to command more money. A knowledge of Harmony and Advanced Composition will open important, highly-paid opportunities to you—leadership, the ability to arrange music, to make orchestrations, to transcribe, and the many other HIGHLY PAID functions of the trained musician.

Such training will take you out of the ranks—it will qualify you for leadership—for recognition in your community, and perhaps fame as a composer. Why not? We will help you to do it. Send for our catalogue and illustrated lessons. Use the coupon below.

University Extension Conservatory
Dept. A-592, 765 Oakwood Blvd., Chicago, Illinois

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

NAME _____ AGE _____

STREET _____

CITY _____ STATE _____

EXPERIENCE _____

WHEN WRITING OUR ADVERTISERS FOR INFORMATION, PLEASE MENTION THE INTERNATIONAL MUSICIAN

This group of exercises is built on a progression of major 7th chords with the minor third, built on a pattern of chords in the whole tone scale, in the scale of C (C, D, E, F-sharp or G-flat, G-sharp or A-flat, B-flat, and C).

(a)

(b)

After mastering these exercises as they are written, the next step is to vary the rhythmic pattern. Create an original rhythmic pattern by changing the value of the quarters either to eighths, sixteenths, or half notes followed by eighths, then vary it in other ways. Taking a measure at a time, make a fanfare of the exercise, or change it into a slow, melodic passage or a medium tempo figure. The rhythmic variations are infinite, and they will test your ingenuity. Such exercises, and different versions of them, should give the performer a good foundation for any eventuality in polytonality.

HAVE YOU A "SAD SAX"?

If so, send it to CLARE'S for that much needed overhaul.

CLARE'S INSTRUMENT SERVICE

Saxophone Specialists

501 Oakland Elkhart, Indiana

CHORD METHOD

ELIMINATE FOUR NOTES BY PLAYING PIANO THE CHORD WAY

MUSICAL KNOWLEDGE UNNECESSARY

Send \$1.00 to BASIC CHORD METHOD, P. O. Box 34, Dyker Heights Sta., Brooklyn 28, N. Y.

(No Checks Accepted)

PERMA-CANE

THE PLASTIC COATED CANE REED



IT'S NEW

IT'S BETTER

First Choice at NBC—CBS—Mutual Of Chicago

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

Used and Endorsed by the Reed Sections of NEIL BONDHU, WOODY HERMAN, ADA LEONARD ALL-GIRL ORCHESTRA, U. S. COAST GUARD RESERVE (7) BAND And Other Bands.

PRICES IN U. S. A.:

Clarinet, 50c - Alto Sax, 65c
Tenor Sax, 75c

Sold by All Leading Dealers or write to Dept. 160

PERMA-CANE

5400 SO. DORCHESTER AVE., CHICAGO 15, ILL.
WHALLEY, ROYCE & CO., Exclusive Agents for Canada
Prices Slightly Higher in Canada
SHARPS & FLATS, Box 2121, Exclusive Agents for the Hawaiian Islands

SURE SYSTEM of Improvising

★ By Samuel T. Daley

Latest, Greatest, Most Modern, SIMPLIFIED, Illustrated and Most Complete Rapid Course of Improvising.

For Sax and Clarinet.....\$1.50
For Trumpet.....1.50
For Trombone.....1.50
Violin.....1.50
Complete for All Lead Instruments.....3.00

Each book contains ORIGINAL hot breaks, hot and sock choruses, obbligato, weird blasts with thorough explanations on HOW TO MAKE YOUR OWN hot breaks, hot and sock choruses, embellishments, fill-in work, obbligato, weird blasts, phrasing and many other essential tricks necessary to the successful SWING Orchestra Musician.

ALFRED MUSIC CO., Inc.
145 West 40th St., New York

For Smarter Muted Effects
RAY ROBINSON
MEL-O-WAH MUTES
TRUMPET \$3.95 THROMBONE \$4.95
Easy blowing and long lasting made of super hard double fibre
AT YOUR DEALERS

HAMMOND ORGANISTS NEEDED IN ROLLER SKATING RINKS

Good jobs waiting. No Organist can qualify without knowledge of Rink Style, Tempo, Routine, Metronome. You can be trained in 15 hours at your own piano. Illustrated brochure by one of country's best rink organists. Endorsed by rink managers. PRICE, \$5.00.
MAURICE GRUDIN, 48 Ward St., Paterson, N. J.

**APPEAL FOR TRUTH
IN PRESS REPORTS**

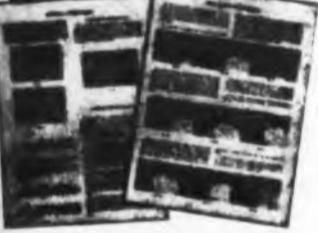
(Continued from Page One)

for so long; for free as far as our networks were concerned. One of the local dailies of this region recently went out on an editorial limb regarding this particular event and another instance where Petrillo and his union ruled in a fashion to provide cannon fodder for the big guns of propaganda. Some day, one hopes, even our better newspapers will return to the once-honored tradition of reporting events factually, objectively, and with the idea in mind that quite often, as mentioned before, there is more than one side to any controversial question. But in the question of the musicians and their union and its elected leader, it might be a good idea (it would be, if nothing else, a refreshing departure from contemporary tendencies) to look before leaping, to examine both sides before going out on a limb of expressed opinion, and, most fundamentally, to examine and judge issues themselves rather than the personalities involved.

**A SHORT CUT TO
SUCCESS IN
SWING DRUMMING**



- 96 Pages
- 108 Photos
- 532 Rhythm Beats & Solos
- 73 Latin-American Rhythms



IN "SWING DRUMMING" Bill Ludwig, Jr., a celebrated drummer reveals not only his own secrets but the secrets of the galaxy of drumming stars with whom he associates... Here in 96 fascinating pages, illustrated by more than 100 photographs, is the boiled-down knowledge and technique of men who rate the highest billing and command the biggest incomes in their field... Here are fundamentals, rudiments and exercises that build a solid foundation for a real career. Here is everything you need to know about dance drum technique; basic press rolls; long rolls; high sock pedal, wire brush, rim shot, cymbal and tom tom technique; time signature studies, rhythm breaks, solos, send-offs, Latin-American rhythms, etc., etc. "Swing Drumming" is published for one purpose: to speed your progress in a field that's exciting, interesting and loaded with opportunities. At \$1.50 it's an irresistible investment in your future. At your music dealer—if he can't supply you order direct.

WFL DRUM CO.
1728 NORTH DAMEN AVE., CHICAGO

14 1/2 inches High
12 inches Wide

WILL STAND ON HANG

A SUPERB "LYRE" FLOWER HOLDER TO ENRICH YOUR STUDIO OR LIVING ROOM

It's sturdy built of solid mahogany... hand rubbed finish... gold stripes... polished brass rods and copper vase. Unusually beautiful.

PRICE \$10.50 — SHIPPED PREPAID
Refracted & Hot Delivered

HARMONIC DESIGNS
5323 Santa Anita Ave., Hollywood 36, Calif.

»» TRADE TALK ««

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

M. H. Berlin, president of the Chicago Musical Instrument Company, on his return recently from Italy, was impressed with the improvements in accordion manufacture in both Dallape and Scandall factories, especially in view of the fact that these improvements had taken place largely during the war. It is his opinion that Italy is showing courage and enterprise in its rehabilitation program.

No comprehensive account of the late Joseph Schillinger's theories was published during his lifetime. The only testimonial to the value of his teachings was the great number of successful composers and arrangers—Gerashwin, Oscar Levant, Glenn Miller, Nicolas Slonimsky, Henry Cowell, Mark Warnow, Vernon Duke, Paul Lavalle, Nathan Lang Van Cleave, Charles Previn, Jeff Alexander, Lennie Hayton and Marjorie Goetschius—who were numbered among his pupils. At his death, however, he left a manuscript of some 3,000 typewritten pages presenting a complete formulation of his work in musical composition. This material has been published by Carl Fischer, Inc. in two volumes under the title, "The Schillinger System of Musical Composition", and consists of 1,640 pages abundantly illustrated with charts, tables, graphs and music, the clarification of a system which Henry Cowell sees as "the only completely scientific approach to writing music".

The basic Schillinger thesis can be stated simply: that music conforms to certain universal, scientific principles and that the correct formulation of these principles will immeasurably increase the materials available to the composer. Evidence of such principles had been found by Schillinger in the work of the great masters, but grasped only intuitively and partially. He extracted what he believed to be the essential procedures from their work, then expanded and systematized them into scientific procedures, thus achieving what he considered as a new basis for musical composition, that is, new and original combinations of intonations which, according to him "normally do not come into the sphere of the creative musician's imagination because of his habits, the type of musical education acquired and a number of other factors".

To the charge that the system tends to make musical composition a mechanical operation, Mr. Cowell answers that it is the traditional training in music that restricts the creative impulse of the student. Another champion of the system, Mr. Slonimsky, denies that it ignores musical talent, but maintains that it offers a practical way to complete development of talent along the lines of the composer's own choosing.

Proof that the system is taken seriously by authorities is the fact of its being presented as a course in highly accredited schools. A series of demonstration lectures introducing it at the Juilliard School of Music was so enthusiastically received that that school is again offering a course in it this year. Just a few weeks ago a group of young veterans from the Music Division of Army Special Services, wishing musical training under the "G.I. Bill of Rights", sought a course in the Schillinger System. While working as musical copyists for the Army they had seen the speed and facility with which Schillinger-trained musicians attacked problems of arrangement and orchestration. Largely through their efforts, New York University instituted a basic course in the Schillinger method for the current term.

That the system has definite practical advantages for today's musicians cannot be doubted. It promises techniques to enlarge the scope of available musical ideas and to vary their development. The time-saving procedures of the system are paramount for arrangers working in the highly competitive field of radio music. For the performer it offers varied methods for improvisation and presents an over-all analysis of music which brings new light to problems of interpretation.

The Brooklyn Conservatory of Music has engaged Otto Cesana to give his course in Modern Dance Arranging at that institution. Mr. Cesana believes that it is just a matter of time before such a course will be included in the curriculum

The Benge Trumpet is Back

- Recognized by top professionals as the very last word in trumpets, because of its close approach to the tempered scale and the general excellence of its playing qualities.
- Built under personal supervision of Elden Benge (11 years first trumpet, Detroit and Chicago Symphony Orchestras, now first trumpet, Chicago Philharmonic—Henry Weber, Conductor).
- For name of nearest agent or for further details, write to E. E. BENGE CO., 1945 Morse Avenue, Chicago 26, Illinois.

of every accredited educational institution in the country.

Ray Robinson Musical Accessories, Inc., manufacturers of mutes, saxophone stands and oils, are now located in their new and more spacious quarters in Long Island City, New York.

The Zimberoff House of Note, distributors of the Bob Dukoff all-star model custom-built metal saxophone and clarinet mouthpieces, expect soon to begin work on the alto and baritone metal mouthpieces.

The Martin Freres clarinets are again being distributed by Buegeleisen and Jacobson to their authorized dealers. Dealers seeking authorized distribution rights are urged to make prompt application. The great popularity of the name "Martin Freres" makes these woodwinds a sought-for feature in musical merchandising centers.

Also, the first shipment of the Frontalini Piano Accordions is now on the way to America, and will appear shortly in showrooms of music stores. Buegeleisen and Jacobson invite those desiring franchises to make application.

An illustration of how a political situation can affect the musical instrument manufacturing industry is given by Walter M. Peterson, president of the Wm. R. Gratz Company, Inc. Recently returned from Europe, a trip made for the purpose of thoroughly investigating the possibilities of the resumption of musical instrument manufacture in Czechoslovakia, he states that the Czech government has virtually taken over the entire music industry of the country through the formation of a syndicate called "Amati". Mr. Peterson had many conferences with the Ministry of Industry in Kraslice and Praha, as a result of which he is convinced that the Czechs are determined to reestablish their lucrative trade with the United States. However, the Czechoslovakian government has decreed that all persons of German origin must leave the country. Since the people engaged in the musical instrument industry there are Bohemians of practically 100 per cent German origin, carrying out this law to the letter would mean that the music industry in Czechoslovakia would vanish. Mr. Peterson, however, expresses the belief that a compromise will be effected whereby the Bohemians of German origin will be allowed to remain in Czechoslovakia in order that musical instrument manufacture may be resumed.

The United States Navy has ordered 400 of the Duotone Company's phonograph recording discs to be used at the atomic bomb tests which will be held off the Bikini Atoll this May and July. The order called for "records made without a center hole, of exceptional flatness and smoothness, entirely free of any marks or scratches; so that all vibrations may be recorded".

Tunes of the Hour

All Through the Day	Williamson Music
Amaze	Leeds Music Corp.
Coos Me a Little Bit	Burner Music
Come Rain or Come Shine	Crawford Music
Cynthia's in Love	A. R. C. Music
Derry Dum (The Farmer's Daughter)	
Full Moon and Empty Arms	Criterion Music Corp.
I Didn't Mean a Word I Said	Karton Music Corp.
I Don't Know Why	Robbins Music Corp.
I Love an Old-Fashioned Song	Felix Music Corp.
If I Had a Wishin' Ring	Chappel Music
I'm Gonna Make Believe I've Got Myself a Sweetheart	Melrose Music Corp.
I'm Glad I Waited For You	Mutual Music
In Love in Vain	Shapiro-Bernstein, Inc.
In the Moon Mist	T. B. Harms Co.
It's Anybody's Spring	Shapiro-Bernstein, Inc.
Linger in My Arms a Little Longer, Baby	Burke-Van Heusen, Inc.
Love on a Greyhound Bus	Bohannon Music Corp.
More Than You Know	Robbins Music Corp.
Preaching	Miller Music
	Criterion Music Corp.

EQUIP YOUR ORCHESTRA WITH MANUS A-JUST-ABLE COVERS

STRONG, LASTING, ECONOMICAL

They Look Snappy on the Stand

DANCE SIZE, 7 1/2x11, 3-inch Back, 40c Each

DANCE SIZE, 7 1/2x11, 4-inch Back, 60c Each

MANUSCRIPT SIZE 10x13, 3-inch Back 70c Each

SYMPHONY SIZE 11x14, 3-inch Back 80c Each

Instrument Labels FREE

ALFRED MUSIC CO., INC. New York
141 West 45th Street

Wm. S. Haynes Studios, Inc.

NEW LOCATION

THE LITTLE HOTEL

33 West Fifty-First Street
New York 19, New York

SUITE 4

REAR OF STREET FLOOR CORRIDOR

Flutes and Piccolos of All Makes Accepted for Repair

The Haynes Co. is Exhibiting an Outstanding French Model Flute

REPAIRING and RECONDITIONING

Your Instrument Like New by Factory Men is Our Specialty.

SPECIAL PRICES ON REPAIR.

ACCORDIONS REPAIRED BY EXPERTS

All Work Guaranteed

BARGAIN INSTRUMENTS OF ALL KINDS

Send for List. Pay Highest Prices For Used Instruments.

C. W. Blossing
MUSICIANS SUPPLY CO.
Elkhart, Indiana

PIANISTS, VIOLINISTS, GUITARISTS—AND ALL MUSICIANS. Your hands are the VITAL LINK between brain and instrument. Lightning fingers, flexible wrists, octave playing made easy, a fine vibrato, all acquired by a few minutes' daily practice. Free descriptive booklet, "FINGER MAGIC".

COWLING INSTITUTE, 88 New Oxford Street, London, W. C. 1, England.

MR. A. LLOPIS DE OLIVARES has been appointed U. S. Representative of "SOCIEDAD GENERAL DE AUTORES DE ESPANA" (SGAE) (General Society of Authors of Spain), which controls all the music of that country. They have established offices at 1819 Broadway, Room 2114, New York 23, N. Y.

● SWING PIANO TRICKS!

Axel Christensen's Break Bulletin contains novel breaks, fill-ins, boogie effects and tricky embellishments for 8 of the best hit-songs. Send 25 cents, stamps or coin, for latest issue. Mention if teacher.

AXEL CHRISTENSEN STUDIOS
754 Kimball Hall Bldg. Chicago 4, Illinois

Prisoner of Love	Mayfair Music Corp.
Seems Like Old Times	Felix Music Corp.
Shee Fly Pie and Apple Pan Dandy	Capital Songs, Inc.
The Gypsy	Leeds Music Corp.
There's Good News Tonight	Embassy Music Corp.
They Say It's Wonderful	Irving Berlin
We'll Gather Lilies	Chappel Music
Who's Got a Treat for Best?	A. S. C. Music
You Won't Be Satisfied Until You Break My Heart	Mutual Music

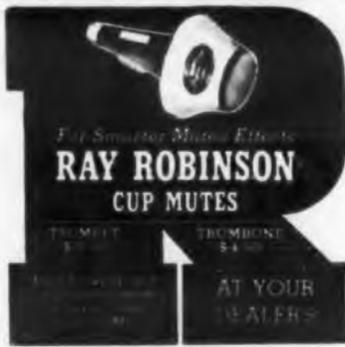
Favorite Standard Band Marches

- *WAITING FOR THE ROBT E LEE
Swingtime Tempo. Multi-Brigade
To be featured in New Columbia Film: "Life of Al Jolson"
- MARCH OF THE ZOUAVES
Official Regimental March. Circus-Brigade
- *GRIDIRON KING MARCH
(Harvard) Platoon-Brigade
- *FRENCH FOREIGN LEGION
Official Regimental March. Dugout-Labs
- *MARCH PATRIOTIC
Latin. American Melodica. Bossy-McCabe
- EMPIRE STATE MARCH
F. H. Kitchmann
- *CRUISER HARVARD MARCH
G. Straub
- U. S. A. FOREVER
Bossy-Clark

PRICE, \$1.00 EACH
(Also Published for Orchestras)

ALFRED

MUSIC CO., INC.
145 W. 45th ST., N.Y.C.



REVOLUTIONARY ALL-PURPOSE TRUMPET CHART

Shows ALL valve combinations of ALL notes to 5 octaves. Has ALL "trick" fingerings. Diagrams show how harmonics are formed. Gives name, location and harmonic number of all notes to "C" above high "C". Indispensable chart for MODERN-AGE TRUMPETERS. ONLY \$1.00 - Money-Back Guarantee - ORDER NOW

TEDDY BROWN

The report of the death of Teddy Brown, member of Local 802, and a favorite bandleader of British society when the Duke of Windsor was Prince of Wales, brings to mind the versatility of this musician and actor. A native of New York and at one time a member of the New York Philharmonic Orchestra, Mr. Brown went to England some twenty years ago on the invitation of the Prince of Wales who heard him play at a party in New York. He quickly became popular in that country as a xylophone player (at need he could play any instrument in the orchestra) and as a comedy actor, making his immense weight, around 500 pounds, an asset rather than a liability, in the latter role. Indeed so stout was he that doctors had forbidden him for years to sleep lying down. Instead he dozed through the nights in a massive armchair designed especially to shift part of the weight from his heart.

During the war Mr. Brown was president of the American Overseas Artists and organized entertainments for American troops before the United Service Organizations took over this work.

Whoever, laying aside prejudice and self-interest, will honestly and carefully make up his own mind as to the causes and the cure of the social ills that are so apparent, does, in that, the most important thing in his power toward their removal. Social reform is not to be secured by noise, and shouting; by complaints and denunciations; by the formation of parties, or the making of resolutions, but by the awakening of thought and the program of ideas. Until there be correct thought, there cannot be right action; and when there is correct thought right action will follow.

-Henry George.

Treasurer's Report

FINES PAID DURING APRIL, 1946

Anderson, John	10.00
Avallone, James	10.00
Amorosi, John G., Jr.	25.00
Bennett, Don	50.00
Brubaker, Parker C.	10.00
Britto, Wm.	10.00
Backholm, Elven	10.00
Brennecke, Dolores	5.00
Brown, Wesley	20.00
Rardouille, Lawrence	10.00
Crause, Eugene	10.00
Cover, Edgar A., Jr.	25.00
Crosby, Erwin	5.00
Caruso, James A.	5.00
Carbello, Herbert	25.00
Cutler, Richard	10.00
Caten, Albert	25.00
Catras, Cyril	10.00
DeLorme, Arthur	5.00
Dixon, George P.	22.77
DeSair, Stanford (Skippy)	10.00
Evans, Seawood	5.00
Elliott, Melvin	20.00
Elly, Joseph	10.00
Frederick, Harry D.	50.00
Fauntleroy, Lester	20.00
Fields, Irving, and Trio	140.64
Gulliant, George	25.00
Grinstead, Norman Russell	15.00
Garcia, Julio F.	25.00
Graf, Carl	75.00
Griffiths, Charles	20.50
Harris, Sidney	25.00
Henry, Glenn	25.00
Hudson, Joseph	50.00
Joles, Carl	50.00
Jacoby, Doris Wisner	10.00
Jones, Glen	20.00
LaStrape, E. B.	15.00
Lodie, Charles B.	50.00
Lukowski, Herbert	5.00
LeVans, Val R.	10.00
Laudanno, Louis Luigi	10.00
Lucas, Kenneth	50.00
Leonard, Clarence	20.00
Marzewski, Irene	10.00
Mendoza, Robert	25.00
Mensie, Frederick J.	10.00
Mello, Anthony Albert	25.00
Motley, Berk	20.00
McShann, Jay	50.00
Nelson, Charles W.	5.00
Pierre, Clement	20.00
Polkoff, Herman	5.00
Patterson, James (Pat)	10.00
Rice, George M.	10.00
Rathbun, Max	50.00
Saltmarsh, Frank	10.00
Sutton, Maurice	25.00
Scerbo, Florentino	25.00
Smith, Charles, Jr.	10.00
Smith, Burton E.	7.50
Seeger, Clarence S.	50.00
Stewart, Vincent	25.00
Tibbs, Alf	10.00
Volgt, Carolyn	5.00
Wolan, Shep	50.00
Walker, Percy	15.00

\$1,531.41

CLAIMS PAID DURING APRIL, 1946

American Civic Opera Co.	31.00
Andre, Russ	5.27
Askins, Lane	25.00
Apillon, Al	5.85
Brimbo, Arthur	15.00
Horton, James	15.00
Brooks, Randy	117.00
Ballou, Richard	100.00
Biggs, Howard	5.00
Castello, Charles	40.00
Crothers, Sherman	58.00
Chester, Bob	100.00
Clear, Edward	14.50
Collum, Bob	2.10
Castagna, Sam	10.00
Contreras, Manuel	100.00
Cross, Chris	47.00
DuPre, Reese	50.00
Primi, Rudolf	5.00
Ferguson Bros. Agency	54.47
Flaxler, Hotel	250.00
Fields, Ernie	50.00
Grinstead, Norman Russell	17.00
Gordon, Gray	50.00
Gagen, Thomas	5.00
Garber, Jan	750.00
Hardison, LeRoy	30.00
Hargus, Mel	20.00
Hudson, Will	5.00
Henry, Glenn	18.50
Jacoby, Doris Wisner	3.50
Kahn, Herman	71.40
Leighton (Leahy), Joe	7.80
Lewis, Irving	2.25
Lehman, Robert	2.25
Love, Clarence	25.00
Lacey, Al	10.00
Leslie, Lew	37.69
Levy, Marvin C.	20.00
Manhattan Club	225.00
McCreery, Howard	22.54
McGrane, Don	10.00
Newberry, Earl	50.00
Over Flow Club	300.00
Rogers, Billie	90.00
Raffell, Rodd	30.00
Radio Station KMMJ	149.34
Steeves, Mel	2.50
Sherwood, Bobby	100.00
Silver Slipper Playhouses	25.00
Shavitch, Vladimir	25.00
Torres, Don	50.00
Travers, Vincent	10.00
Taylor, Don	10.00
Theatrical Bar & Grill	7.18
Wald, Jerry	115.73
Weaver, Ernie	48.22

\$3,336.16

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

Local Reports

LOCAL 3, INDIANAPOLIS, IND.

New members: Richard Raines, Robert J. Merrick, Robert V. Marschke, Harrison LeRoy Shepard, George M. Bender, Wm. R. Wanglin, Lavon A. Kemp, Alvin J. Maston, Charles C. Crawford, Donald R. Wittig, Harold F. Iverson.
Resigned: Wm. D. Scott.
Transfers issued: Otindo Mastrapaolo, Geo. Freije, D. Green, Richard Grove, R. Shore, Dick Harold, Louis Zerbe, Raymond G. Oster, Bob Holder, Chet Cannaday, George Sims, Chas. Carman, Lawrence Risher.
Transfers deposited: Gaylen Goodwin, Marc Fraley, Pat Pastor, Jack Brothers, Elena Melba Ayers, Herbert B. Ayers, Perry Swanson, Kenneth Sims, M. R. Jones, Phillip Parsons, Francis John, Roy E. Snell.
Transfers withdrawn: Paul Chapman, Wm. Zimmer, Floyd D. Washburn, Dorothy Goss, Robert Kinney, Chas. Crawford, Marc Fraley, Indianapolis Symphony Orchestra.
Traveling members: Pernell Coleman, Barney Ruhl, Barney Aapp, Elena Ryers, Herbert Ayers, James Coe, Glenn Clark Miller, Louis Jordan, Jimmy James, Charles W. Hall, Lenny Lewis, Johnny Bruce, Bob Meeker, Errol Grandy, Roy Robbins, Woody Herman, W. D. Kirkes, Elmer Leukenheimer.

LOCAL 6, SAN FRANCISCO, CALIF.

New members: Martin L. Klein, Robert Ford, Robert Suneri, Edith Davis, Norman Brillhante, Frank C. Callahan, Fred R. Young, Charles Elkind, Donald J. Thomason, Earl S. Richardson, Eva Coffey, Ines L. McNeil, Kenneth Anderson, Lebo C. Cassaro, Howard Bendle, Frederique Gradwohl, John Zagamin, Ernest D. Orest, William R. Whitehead, Nicholas A. Campagna, Matilda Markovich, Robert D. Galloway, Douglas Pimentel, Arthur E. Weir, Donald H. Kase, James Martinez, Solomon Guevara, Salvador Guerrero, Lloyd Smritik.
Transfer members: Donald Welsh, Tony Galena, Victor B. Badgalup, Louis Studer, Marlon Laverne (Red) Hays, Ellick Goldstein, John E. McGrath, Elmer (Brown) Wheeler, Benny Johnson, Donald L. Brown, Eloise R. Dilling, Howard E. Winder, William J. Dunn, William E. Bunkley.
Readmitted: Edward J. Fitzpatrick, Jr., Don M. Adams, Louis P. (Whitey) Juhl, Helen Stroes, Hugh M. Frazer, Thomas Slayton, Don Schroder, William Teshara.
Transfers deposited: John M. McKelvey, 210; Peter Ruffatto, 424; Robert Muller, 189; Billy C. Alexander, 206; Louise Grabow, 153; Russell (Russ) Smith, 225; Phillip Longo, 802; Richard Kesner, 10; Shirley Webb, 47; Alfred Burt, 625; Virginia Chandler, 12; Richard B. Pettit, 510; Leonard MacSwayne, 802; Johnnie Murphy, 47; Harold Krause, 677; Forrest Cohen, 802; Obie W. Farley, 375; Ernest Salles, 12; Jack Parks, 34; Eugene (Buddy) Motzinger, 465; Clarence O. Leonard, 503; William Weber, 564; Reed L. Adams, 210; Nickolas Covich, 424; Alice Lunden, 47; Maurice Gusman, 12; Verne Spaugh, 689; George Gelleps, 424; Gerald Meeder, 12; Mariano Hurtado, 802; George Francis, 47; Walter Esser, 10; Robert (Bob) Martin, 424; Pearl Mills, 99; Jack Sebring, 47; Cedric H. Phil, 153; Michael A. Calvello, 802; Leon Brick, 157; Albert R. Ravella, 60; Russell Meyers, 292.
Transfers withdrawn: Carol E. Brisen-dine, Eddie Hodge, James J. Altamera, Phillip J. Cardinale, Boleslaw D. Kallinski, Forrest Cohen, Jack Parks, Robert B. Reed, Donald (Don) Marley, John V. MacDonald, Anna P. Victor, George V. Lopez, Tommy Lee, George William Arlan, Howard E. Summers.
Transfers cancelled: Vaughan H. Burkenhoff, Florence MacAndrew, Hugh L. Kuhn.
Transfers issued: Mentor H. Kearns, Loretta Roberts, Webley O. (Bill) Roth, Lloyd Jones, Thomas J. Tone, Janet Jordan, Evelyn Taylor, Lyle Beardsley, Dick Theasin, Andre Dupuis, Rose Whitem, Walter Uner, Jr., Edward F. Walter, Lowell Ketch Wilbur C. Hood, John D. Anderson, Walter I. Ruzer, Sylvester Gouveia, Paul A. Goupil, William C. Hesketh, N. G. (Happy) Lane, Eugene Munday, Howard Fredericks, Hal Schneringer, Wyatt Kirth, Tom Alexander, Robert Lampkin, Ruth L. Harris, Louise Brain, Carl M. Barton, Robert R. Bates, Harry Linden, Edward Nylund, Archie Coen, James L. Kaar, Norval Wyrick, Phil Ford, Forrest Brown, Ed Baigum, Leonard Clopton, Harry Dinard, Richard Sorensen, Michael Mann, Ferdinand Claudio, Regina Gallienne, Lino Accioli, Rocco J. Constantino, Harry Orta, Henry Begier, Franklin Tabb, Billy Willis Grant.
Letters issued: William C. Rolfe, James Fernandez, Earl S. Richardson, Fred Young, Joe Dodge, Louis N. Jacklich, Louis Juhl, Robert R. Blum, Donn Schroder.
Dropped: John F. Archibald, Elyse K. Gardner, Katherine S. Sivitaky.
Resigned: Leon Klatskin, Bud Fore, Marie T. Protsman, Alfred Caldwell.

LOCAL 8, MILWAUKEE, WIS.

New members: Raymond Hoover, Carl R. Manthe, John Prioleto, George E. Mueller, Paul Franek, Joseph J. Koenen, Thomas Muehlbauer, Lee T. amon, Henry Kliska, Jack K. Moors, Eldrich Schubert, Lawrence Janke, Harry Knopow.
Transfer members: Arthur Melnke, 57; Glenn Martin, 95.
Resigned: C. Rudolph, E. Zeratsky, LaVerne Waigl, C. Fretty, E. Damjanovich.
Transfers issued: Peter Sims, Chester Reinhard, John Reichel, Dean Hinkle, Dawn Koreen, Marie Egon Dawa, Wenzel Waert, Warren Heckner.
Transfers deposited: Emil DeSalvi, 110; Dick Burns, 78; Henri Rose, 10; Dale Stout, 285; Arthur Van Wormer, Ariyn W. Grimes, Warren F. Carlson, Reginald B. Burchinal, Gonzalo C. Martinez, Loyal A. Damon, Jr., Milton T. Messenger, David Wollner, all 47; Donald Heath, 104; Dick F. Jones, 104;

Frank A. Pratt, 586; Alvin J. Meyer, 193; Ralph Haupter, 193; Bruce Benson, 193; Orville Bathke, 95; Orrin David, 141; John Jamerson, 246; John Crandall, 195; John Stewart, 85; Betty Stewart, 26; Ralph B. Fitzgerald, 89; Henry Barbosa, Arthur Berman, Manuel Lard, Eugene H. Berman, all 10; William Oger, Doc McClain, Jack Midlick, all 103; Hilde Simmons, 802; Lazzaron, 192; Louis J. Nea, 192; A. J. Kinard, 116; Jack Arthur, 67; Irwin Berman, 166; Joe Wilson, 266; Harry Pooley, 10; Spielvogel, John F. Gilbert, 601; Flopd Turri, Dan Schwartz, 201; Carl Phillipa, 4; Marvin Haubrich, 59; Sol Gregory, 802; George B. Keolha, Victor Wm. Lex, Elaine N. Hester, all 10; Granville Roe, Pansy Newsum, Earl Halpin, Louis Borsellino, all 802; Lohs Cabrera, Celia Cabrera, both 4.
Traveling members: Maurice Dunagan, 802; Charles Storm, 675; Henry Barbosa, 802; Horvath, 278; Skipper Leone, 193; Lanny Wandanelder, 193; Emil DeSalvi, Harry Pooley, 10; Dick Burns, 78; Sonny Dunagan, 802; Eddy Howard, 10; Solomon Gregory, 802; H. V. Otvos, 10; Henry Balabanov, 10; Henri Rose, 10; Don Mierow, 193; George Gobel, 10; Arthur Van, 47; Slim McCarty, 10; Margolita, Gram, 802; Leo Diamond, 10; Alvin J. Meyer, 10; Travis Nesbit, 10; Bobby Sherwood, 47; Betty Lee Goldberg, 10; L. M. Reeths, 205; Jean Jamerson, 246; Jan W. Stewart, 26; Will Holly, 10; William Oger, 103; Hilde Simmons, 802; Will Borch, 10; Chuck Roe, 802; Eugene Jacobs, 10; Orrin Tucker, 10; Jimmy Green, 10; Cabrera Sisters, 4; Patsy Montana, 10; Robert Lerner, 10; Red Blanchard, 10.

LOCAL 9, BOSTON, MASS.

New members: Angelo Boncore, Robert Dehler, Silvestro Durbano, Arthur J. Esposito, Earl R. Friedman, Arthur Goldstein, Henry F. Guarino, Louis Gordon, James F. Hartson, Warren N. Hatch, David D. Hicks, Robert E. Hood, Richard L. Horth, David Inn, Chester B. Landers, Jr., Harold I. McGarry, Joseph Messer, Orlando A. Murano, Anastasio J. Paraskevau, Robert Rankin, Donald W. Robinson, Jr., Hilbon F. Rowe, Salvatore Sava, Benjamin N. Scanniello, Francis E. Shoshan, Richard F. Silva, Alan W. Smith, Ernest R. Smith, Vincent J. Stigliani, Herbert Swartz, Olivia Toubman, Merton Uinsky, Charles S. Burdett, William L. Herd, Donald P. Ahern, Harold F. Beard, Melvin J. Bravman, Loring T. Briggs, Phillip Garovoy, Corland F. Grant, Manning W. Hamilton, Robert E. Miller, Helen Marchisio (Reese), Armando D. Palmieri, Leonard L. Rivenburg, Francis C. Roberts, Richard L. Roundburg, Myron J. Segal, Joseph C. Stummer, Gerald H. Ross, John W. Bright, John E. Crockett, Elizabeth J. Kleftherakis, Marian Gerber, Janet A. Gerber, Arlyne Gerber, Henry H. Glass, Elizabeth Goober, Robert M. Hooker, Joseph Mastervusio, Paul H. Merrill, George Christoff, Nicotoff, Warren J. Palmer, Charles A. Rosdall, Rosario J. Scicchitano, Norman M. Sherman, Adam J. Sortini, William G. Angelopoulos, John A. Buccini, Louis G. DiBona, Faust D. Fiore, Phillip A. Gelt, Charles V. Hetherington, Daniel A. Lynch, Howard Miller, Anjo J. Risi, Bernard J. Patterson, Per H. Rabe, Ralph J. Strussler, Salvatore Tarbi, John Trainovitch, Edward H. Zalta, Raymond W. Stewart, Leo B. Grimes, Phillip Farkas, Hugh Cowden, Nicholas Giannaras, Bernard Parronchi, William H. Curtis Marvin I. Guttin, Wallace F. Shipman, Norman Gilbertson.
Transfers deposited: Paul F. McGrath, 142; William S. Bagwell, 5; Charles B. Lodie, 120; Melvin R. Silbulkin, 348; Constantine Ambelides, 5; Alexander D'Amato, Jr., 135; Leonard Gordon, 128; William Grantham, 164; George St. Pierre, Jr., 122; Melvin B. Bardin, 802; Edgar L. Burns, 675; Alfred Casanovi, 319; Joseph Catania, 127; Peter M. Corallo, 372; Michael Cicchetti, 319; Charles A. Haynes, Jr., 768; Gregg Murray, 231.
Transfers withdrawn: Joseph S. Paulson, 143; Roger E. Hall, 640; David Henderson, 728; Mildred Bailey, 143; Barney B. Green, 125; William Romani, 514.
Transfer revoked: George H. Walker, 118.
Transfers issued: William B. Foster, William Kahakalau, Jr., Carl B. Golden, George B. Warner, Albert T. Forest, Bernard Bennett, James F. Mondello, Chester Bradley, Robert I. Goldman, Mauro Bruno James Scott, Anthony J. Vento, Paul Toland, Paul Mandella, Robert McCarthy, Norman O'Reilly, Chester R. Jones, Rosalind Cron, Sam Barbato, Joseph C. Venot, Arthur E. Brown, Charles E. Durette, R. J. Foster, Anthony DiNardi, John L. Savignano, Walter R. Smith, Harry Morlassy, Andrew S. Landsberg, Theodore R. Goddard, Richard Malaby.
In service: Orlando A. Murano.
Eased: Sidney M. Olshoff.
Resigned: Paul L. Bishop, Jonny (Paul) Maurice Bond, George Hill, Salvatore Ippolito, Harold Kagan.

LOCAL 10, CHICAGO, ILL.

New members: Aidan Fitzpatrick, Matt Conzolo, Margaret Stanford, Vincent A. McCaffrie, Eugene R. Lendzion, J. Lee Knias, Scott A. Warden, Guy Crapple (Carpenter), Leon Mendelsohn, Donald G. Gorman, Frank P. Seminora, Willard E. Max, Fred Elizabeth Dodson, Hanke H. Adel, Robert C. Stacy, LuBelle Donovan, Edw. A. Frederic Mendel, St. A. Rakauskas, Walter L. Walsak, Wm. A. Mogiolsky, Henry G. O'Connell, Jr., Richard J. Ulvestad, Frank R. Bink, Alfred A. Aulwurm, Mary Jane Curran, Binkar, Mike Napoli, Salvatore Badali, Vincent Tindle, David Shayan, Geo. T. Zoern, Geo. T. Poulo, Lorenzo Colson, T. Holmes, Thomas A. Kirk, Anthony J. Marto, John A. Skwirra, Henry M. Hams, Jr., Joseph Oliva, Alvin M. (Jay Miller), Lawrence L. Lemko, Matt J. Eilla, Wm. F. Ormaton, J. Norman Johnson, Phillip Chas. Miller, Edw. M. Davison, E. Stevens, Frederick Cheri Freund, F. Blanchard, Martha Lucille Edwards, G. Grano, David G. Colby, Alan American, Keller, Don C. Kent, Bernard J. Carroll, Carroll Maxwell, Theodore Paszkowski, J. Wyek, Wm. L. Mecca, John G. Jack J. Wolf, Phyllis Miller, Roy G.

Anthony F. Rizzo, Casper Boghosian, John D'Amico, Daniel Zager, Clayton E. Wheeler, Robert W. Lake, Lloyd D. Rich, Frank J. Mack, Nello Broccolino, Edw. Jos. Man- nack, Albert R. Muenzer, Theodore Solo, Albert Randall, Clarence Dan Marmol, Jerome Bradley, Moinir Sedlak, James E. Hamilton, Walter Keller, Jr., Sheldon M. Bormick, Dale Wayne Kerman, Clarita San- toni, Wm. Albach, Richard LaBoan, Helen M. Aulic, Arthur L. Lamo, Howard L. Lamo, Joe M. Laskowitz, Chas. H. Mariano, Walter J. Key, Carl Barkwick, Robt. Hynek, Max Kratz, Edward J. Barrett, Max Wexler, Albert Yurgil, John J. Donovan, Benny Ku- nig, Nello J. DeRiggi, Donald Taylor, Wm. H. Fraeger, Robert W. Becker, Phil Mika, Ray- mond Browne, Emanuel Ferrino, Julia H. Bremer, Eldo (Lefty) Fowler, Carl A. Farsh- er, Jr., Ruth Greenbaum, Robert W. Rob- erts, Merle S. Rosen, Frank Edw. Purcell, Wm. R. Hernandez, Warren Frank Groh, Wm. A. Mazzo, Thos. P. Donnelly, Howard James Low, Pierre Edmond Fager, Chester L. Harris, Willis Charkovsky, Keith O. Har- croft, Frank S. Polak, Mildred E. Schoen, Mildred Gustlin Ahlstrom, Arthur J. Peterson, Ann Magida, Leo Roman, Robert Rocco Canella, Jack Wolfson, Lynden E. DeYoung, E. Blank Jerome Mentzel, Gertrude S. Brown, Edw. Michael Pash, Jos. Zaleski, Shirley Kay, Wm. Pontarelli, June Olson, Michael Kulz (Kinz), Robert J. Deltamore, Lawrence V. Bruhl, Gordon T. Granert, Carle- on D. Barlow, Kenneth Charles Craig, Wm. J. Pace, Louis D. Petrazzi, Martha Butler, Louis M. Zonka, Walt Jno. Sandner, Mae Elsie Miller, Sandi Williams, Gerald C. Dit- man, Jr., Joseph Hough, Philip Scharf, Geo. H. Navarre.

Transfer members: Wm. Kinoul, 192; Medius Farkle, 145; Sam Walkowitz, Leon Nelson, both 802; Royce Miles, 589; Frank Carozza, Art Tiratsoal, both 1; Hula Gal- lan (Weela), 1; Jack Russin, 802; Lolo Reale, 6; Tony Buonpatrick, 27; Eddy Karpe, 19; Sal Peatritto, 49; Lester Burness, 802; Ed. White, 3; Wm. McDougald, 619; D. H. Matthew, 750; Mike Behrens, 777; H. R. Goldott, 386; Ben C. Lary, 161; Rayburn H. Wright, 66; Bonnie Clark, 57; Mike Salvago, 155; Carolyn Herriek, 287; Willbur Koons, 4; Adline Kruse, 278; Joe Berryman, 192; Larry Fohlar, 394; Dave Spewack, 95; Robt. L. Schaefer, 47; Robert C. Baylis, 802; Kenneth Frederickson, 590; Jerry Slusberg, 542; Leonard DiStapelaire, 721; John Sarina, 5; Lawrence Lind, 146; Don Hubert, 102; Joe Barabak, 300; Joseph Leo, Jr., 269; Arnold John Gmelleson, Jack Messino, both 802; Elizabeth Roberts, 34; M. W. Stephens, 142; J. C. Camilleri, 802; Gerald R. Jensen, 8; James Oberlo, 359; H. F. Irwin, 537; Al- phonse Rivara, 8; Larry Hooper, 116; Saul Kay, 802; Rex Jenkins, 6; Wesley Strange, 2; Gordon Hart, 75; Robert W. Becker, 19; Wm. Matthias, 4; Robert L. Heister, 203; Jerome A. Levy, 47; Joe Mayer, 1; Dwight Edw. Dragoon, 19; Richard S. Harp, 192; Claude Ohler, 56; Wm. Katchetovsky, 464; Donald V. O'Neill, 42; Art Peatritto, 802; Richard Getz, 1; Tom Patton, 53; Milton Newman, 300; Bob Gayer, 1; Chas. Traut, Edna Garsons, both 802; James Perrone, 100; Randy Cole, 72; Herbert Geppforth, 337; Wm. Lachine, 249; Harry G. Barnes, 288; Melvin G. Koons, 5; Jack E. Gollubth, 79; Nelson Owen Brown, 181; Eug. Gordon 59; Lew Douglas, 56; Daryl Campbell, 60; Robert E. Pring, 214; Harry Lantz, 147; Francis Franzen, 189; Dick Harold, 3; Jno. R. Gleason, 578; Joe Rucker, 57; Henry Weinbaum Wynne, 802; Maria Robert, 174; Chas. E. Wiegman, 765; W. O. Boardman, 421; Sal Billomo, 802; Dean Barnette, 13; Raymond Shaver, 1; Frank K. Fohlar, 137; Rod Nichols, 688; Harry Hokin, 802; Ben Kanter, 5; Ralph Greenfield, 6; Alw. Mel- ler, 802; Jason Tobias, 9; Robert F. Meyers, 28; Martin Trachtenberg, 31; Dorothy Dale, 32; Harold W. Meyer, 26; Don Edwards, Fred Collins, Geo. Alves, Chas. Mitchellson, Walter B. Ross, Billy Banks, Carl Johnson, Rich. F. Klein, all 47; Ruth Dale, 32; Fred Wolf, 203; Robert Davidson, 34.

Resigned: Mirada Hermanek, Pasquale De- conio, Kenneth A. Decker, Lewis Blanc, Grazella, Thomas J. Burke, Geo. H. Bern- hardt, Hazel Nyman (Navarre).

Annulled: Bob White, Buddy Fisher.

In service: Melvin Bronson, Frank (Chris- topher) Frederick A. Hayes, Frank Levy, Ed- gar C. Muenzer, William L. Ragoski, Wil- liam Scotese, Walter J. Sime, Harry A. Swans- on, Jr., Harold I. Welbo.

Traveling members: Jerome Mayhall, F. Tannone, both 60; Walter Carl, Henry Bar- nabe, both 9; Narciso Figueroa, Albert Pon- ner, Robert G. Williamson, Angelo Ricci, all 802; Eddie Bush, James Guthrie, both 47.

Transfers issued: Donald H. Johnson, W. H. Tucker, Russell E. Phillips, Jack Day, Joe Henely, Fred Kay Kunata, Dominick Geraci, Frank Kaley, Thos. N. Evanoff, Jack Gaffney, Robert C. Stacey, Howard Katz, Dale W. Kerman, Robert G. Jones, Jr., John Itader, Richard Gerts, Lawrence J. Tabler, Austin McClure (Mack), Alex Leber, Edward D. Farr, John Jacobsen, James E. Schoun, Paul B. Trump, Eugene L. Cooper, Al Sears (Paul Leary), Richard Keener, Al Cavalleri (Cava), Gerardo M. Lynch, Rex O. McElwain, Elmer Witte, John S. Lano, Douglas Wittich, Raymond J. Stevens, Robert Smith, Roy J. Kral, Rami DeSalvi, Robert W. Kuncel, Clyde Kane, P. George Osquod, Jr., Henrietta Schreurs, Michael J. Shaughnessy, Wm. W. Rudd, Jos. Perfumo, Louis Zonka, Mike Pinto, John Gu- illa, R. R. Cahill (Tony Cole), Frank Jen- sike, Alvin Jay Meyer, Stuart Genovese, Jack Coffin, John A. Corlett, Jack Meyring, John Savage, Clayton Wheeler, Robert W. Harris, Louis Puglioni, Howard Snyder, Joe R. Hoff- man, H. Robert B. Moore, Leo Coniglio, Nor- man M. Giodin, Adel Schoenborn, Ray A. Ger- ard, John E. Turner, Adelaide T. Gould, J. S. Turner, Wm. Forsyth, Joe. Falmyquist, Ruth Nelson, Jerome Bradley, Newton Southland, Robert E. Olsen, Howard Ader, Louis Bandy, Jr., Milton A. Adelson (Al Milton), Marian Ringelberg (Day), Elaine Nelson Kelly, Olive Borland, Jack L. Walker, Tom M. Scott, Lloyd F. Edmonds, Edward Brea, Will Lester Lanky, Clarence Shank, Eda. Merkley, Vito M. Accettura, Carmel Cartwright, Joseph F. Franks, Wayne Marsh, Spruce Stamas, Ann Cham, John S. Pyle, Chas. E. Cox, Violet DeVille, Irving Holstein, Leon- ard Krupnick, Benjamin J. Kanter, Jon Hachikun, D. Wesley Newey, Gene Lewis, Walter S. Machlan, Dan Pasquiti, John Paule- tia, F. Adrian Robson, M. C. Levy, Frank E. Lang, Allen Massey, Sol Feldman, Daniel Siegel, Edw. R. Bartik, M. J. Sedlak, Eliza- beth A. Bening, Tommy Frank, Carl E. Brandt, Kenneth E. Welker, Dominick Geraci (Don Geraci), Harold W. Kabus, Phil S. Donley, John Heifink, Blake L. Sherwood, Jos. R. Zivic, Regina (Gina) Loomer, Peter

Schiller, G. C. Dittman, Jr., Porter Bailey, Robert Varak, Harold H. Dankers, Gail M. Petersen, Cynthia Gambino, J. G. George- poulos, Albert Vales, Jack Cronin, Tony Ce- leste, J. Paul Skipworth, Theodore K. Curry, Alex Asheychik, E. J. Christophersen, Mor- ris J. Doyle, Joseph Pinnella, Dick Haase, Max H. Johnson, Art Rose, Dave Holmes, Sumner Logan, H. Staniljak (Hank Stan- ley), Thos. P. Donnelly, D. D. Forrester (Phil Forrest), Wm. H. Kaylor, C. H. Tetaler, Harry Stewart, Paul Villepigue, June Olson.

LOCAL 11, LOUISVILLE, KY.
New members: Kenneth G. Fusting, John Maltese, Hubert D. Parks, Wm. E. Triglia, Charles Wathen, Edgar W. Carter, Jack Nord, Edwin Marks, Gerald T. Burton, Owen B. Fithian, Bert E. Pierson.
Transfers issued: Gene Stewart, Woody Wilson.
Transfers deposited: Morton Bernard, 554; Garnette Arlick, 75.
Transfer returned: W. Francis Wathen.
Transfers withdrawn: S. Z. Gravel, A. C. Lohse.
Resigned: Gertrude Blum.

LOCAL 16, NEWARK, N. J.
New members: John Mattie, Richard E. Harvest, Robert J. O'Connor, Jacob Fenichel, Wilbert Meisinger, Louis Castrovilla, Louis J. Gissi, Frank W. Broo, Richard Baier, Nicholas Puccariello, Albert B. Kurtz, Sam Antonio, Joseph T. Vicari, Robert N. Toto, Stephen J. Santoro, Paul M. Ziering, Anthony Vitale, Joseph S. Scher, Arthur Kaufman, William G. Halpt, Amelio Vicedomini, Irwin E. Morris, Harry Hanlon, Justus Rosbach.
Resigned: Sam Cocchia, Michael Sala.
Transfers deposited and withdrawn: Perry Small, S. Light, H. Green, H. Merlis, D. Verschelde, J. Dura, M. Bergere, all 802; M. Della Fave, 530; J. Deloyd, 47.

LOCAL 23, SAN ANTONIO, TEXAS.
New members: Tiburelo Solis, Bruce A. Carter, Marshall Davenport, Allen Herman Baker.
Transfer members: Dave Rogers, Verne Elliott, Abe Sattin, John Bohal, Jr., Herbert Johnson.
Transfers deposited: Paul Lopnot, 717; Donald Kraft, 5; James Paul Burison, 10.
Transfers withdrawn: Don H. Maddux, Elmer W. Fehr, Louis F. Davis, Billy C. Alexander, Edward M. Hurd, Joe Castle, Salvador Sanchez, Meyer Minkow, August Fantilli, Charles V. Foreman, Alfred Zetzer, John Curt. Hilda Hagberg, Oscar Werner, Oscar Wemhewer, Albin Anding, Jos. Hans Keller, Anton Sailer, Morris Simons, Phil- ippo Lippe, Jan Kouba, Bearl Forstang, Henry W. Paulsen, Ethel Schaeffer, Michael Asher, Julius DeLeon, Corlin Watermeister, Otto Yahnke, Adolph Hensel, Edward J. Hyna, Wm. G. Krieglstein, Nerino Bianchi, Dorothy Licht, Betty Jo Sanner, Max Moses Des- saur, Genevieve Pledge, Lola Colburn, Justus Gelfus, James E. Strnad, Jr., Louis Ross, Maxwell Sabel, Ellen Greenberg, Peter J. Kanmitzer, Walter Esser.
Transfers cancelled: James W. Green, Ota Dellinger, Francesco Von Mendelssohn.
Transfers issued: Saro Titus King, George K. Blandon, John F. Slusensky, Mortimer G. Corb, Ralph Schiller, John Shultz.
Resigned: Ignacio Hernandez, Beal Wesley Ruff.
Traveling members: T. Bone Walker, 767; Jimmie Lunceford, Earl Carruthers, Joe Thomas, all 333; Omer Simeon, 208; Kir- land Bradford, 767; Russell Bowles, 533; Willie Tompkins, 274; Bob Mitchell, 767; Russell Green, 5; Edwin F. Wilcox, 533; John Mitchell, 802; Chas. Parham, Jos. Marshall, both 208; Billy Horner, 5; Al King, William Scott, both 802; Chas. Stewart, 208; Fer- nando Arhelo, 802; Andy Kirk, 627; Joe Evans, 802; John Taylor, 5; Floyd Johnson, 197; James Forrest, 169; Robert Phillips, 455; Harry Lawson, 627; W. Thompson, 274; John Walker, 802; Claude Dunson, 493; Bob Murry, 471; Henry Wells, Milton Robinson, 802; Ben Thielen, 627; T. Johnson, 274; Fred Jefferson, 802; Floyd Smith, 197.
In service: Lawrence Vols.

LOCAL 24, AKRON, OHIO.
New members: William H. Andrie, James D. Lunda, Margaret E. Neal, Max A. Reed, Mabel J. Kloss-berth, Arthur P. Seyler, Or- lando Bianchi, Albert Trengs, Michael G. Mitchin, Ben R. Stuart, Charles Watts, Joseph L. Steen, Albert J. Fred, Joseph P. Lentine, Richard E. Meyer, Howard M. Mattie, H. Eleanor Wilson, Paul R. Nicely, Berwyn W. Cover, Vivian Oxenrider, Roy R. Wiseman, Jr., Edward S. O'Connor, Joseph E. Bengler, Wilson H. Fleming, John L. Dickerson, Maurice L. Reiman, Doris Mae Hig, Carroll M. Wolcott, Robert B. Rollins, Carl E. Obney, Harry Smith, Robert U. Morgan, George W. Williams, William C. Royce, Leopold Cohn, Eugene D. Schmiedel, Roscoe R. Bell, Betty C. Hanory, Domenic Pinto, Anthony J. Taur- nino, William G. Rich, John H. Lemon, Ray Martone, Thomas F. Musick.
Transfer member: Harold A. Pfeiffer.
Transfers deposited: Frank J. Zucco, Jimmy Sims, Fred Keating, Harold R. Lynn, Joe Bonamasso, Edward F. Knill, George Di Paolo, John P. Mensinger, Kenneth O. Dok- ker, Virgil L. Overhiner, James H. Yuill, III, Rudy Bandy, Angelo Damales, Dave Entis, Ernest S. Bacon, Jr., Russ Carlyle, John Gregory, Norman Strachan, Howard Adler, Eddie Davis, Joe Watkins, M. Ferrick, Chas. Glaser, Mike Spodar, George Meisner, S. Fonda, Tony LaScala, Alden McGregor, Gay- lord H. Smith, Henri C. Gerald, Harold A. Pfeiffer, Russ L. Dobrin, George Towne, H. J. LaHood, Walter E. Hadden, Jim Christian, Herman Helwig, L. Fontana, Chas. Wertman, William J. Cesa, John H. Morris, Lou Recchi, Sal Recchi, Kenneth Teeter, Harold Miller, Len H. Chandler, Eddie C. Paul, John F. Balogna, William J. Murphy, Edward H. Murphy, Richard U. Oliver, Don Bernard, George R. Strejc, Roger A. Kent, Joe J. Spinn, Walter Erickson, Vernon H. Blakely, Henry F. Hertz, Chas. F. Blakely, Mickey Katz, Leonard P. Ensign, Charles Cantor, Alex Vioel, Mark Houser, Jr., Denny Becker, Tommy Carr, Tom Montgomery, Louis Seville, Jr., Lorraine Ragon, Leonard McLean, Ernest Fodor, Jimmy Quinn, H. W. Caldwell, Jr., Norman Weinberg, Gaylor Van Post, Kenneth Foeller, Charles Carman, C. A. Whitemann Albert O. Phillips, Earl Butler, Duke Curry, Ray Seiler, Gene Reisswasser, John L. Rager, Frank Capozio, Peter Mirisio,

Robert E. Mintline, Vito M. Accettura, James F. McMahon, Al Lallo, Larry Funk, Henry Martin, Peter Kestler, Solomon Breddan, F. C. Reid, C. Robert Dickerson, Jerry Carleton.
Transfers withdrawn: Walter Feldkamp, Harvey Poulin, John Ulicny, Ross W. Dick- son, Roy Thrall, Wallie Osborne, Fred Bil- lott, John W. Gilbert, James F. Falcon, Harvey Cannon, Robert E. Showe, James K. Meyers, George Knorr, Bill Houck, Robert Beatty, William Norris, George Schwelg, Wil- liam J. Sullivan, Martin H. Dooley, Russ Car- lyle, John Gregory, Norman Strachan, How- ard Adler, Eddie Davis, M. Ferrick, Chas. Glaser, Mike Spodar, George Meisner, S. Fonda, Tony LaScala, Alden McGregor, Gay- lord H. Smith, Henri C. Gerald, Harold A. Pfeiffer, Russ L. Dobrin, George Towne, H. J. LaHood, Walter E. Hadden, Jim Christian, Herman Helwig, L. Fontana, Chas. Wertman, William J. Cesa, John H. Morris, Joe Scieo- lone, Domenick Neroni, Angelo Damalia, Harold R. Lynn, Joe Bonamasso, Edward F. Knill, George DiPaolo, Fred Keating, Rudy Beatty, William Norris, Edw. H. Mur- phy, Roger A. Kent, Richard U. Oliver, Don Bernard, George R. Strejc, Denny Beckner, Tommy Carr, Tom Montgomery, Louis Seville, Jr., Lorraine Ragon, Leonard McLean, Ernest Fodor, Jimmy Quinn, H. W. Caldwell, Jr., Norman Weinberg, Gaylor Van Post, Ken- neth Foeller, Chas. Carman, Chas. Blakely, James Yuill, III, Dave Entis, Vernon H. Blakely, Henry D. Hertz, John P. Mensinger, Ernest S. Bacon, Jr., Kenneth O. Dokker, Virgil L. Overhiner, Harold Miller, Joe J. Spinn, Charles A. Whiteman, Gene Reiss- wasser, Don L. Eager, Frank Capozio, Pete Mirisio, Robert E. Mintline, Vito M. Accet- tura, James F. McMahon, Al Lallo.
Transfers issued: Fred M. Arnold, Ben R. Stuart, Chas. Watts, Eugene McCauley, Mil- ton L. Guthrie, Joseph L. Steen, Ralph Mc- Mann, Kyle S. Smith, Jr., Harry R. Thorpe, Arthur Daniels, Marie G. Groat, Richard S. Adams, H. Eleanor Wilson, Homer C. West, Harry Hanken, Carleton E. Beck, Ralph J. Haren, Samuel N. Bach, Ralph Tancredi, Ed. Hindenach.
Transfer cancelled: Eddie Stark.
Resigned: Merle P. Gonyea, Harold J. How- ard, Ella R. Kungie, Robert J. Katzenmeyer, Allen R. MacCallan, Loren R. Lopenman.
In service: Eugene H. Donatell, Roland N. Walk.

Traveling members: Robert Kurt, Floyd Adams, Jerry Stronsky, Eugene Bolen, Robt. M. Rem, Ted Woodruff, James Del Tudhue, Theodore Daum, Richard P. Haese, O'Neill Del Gudice, Robert Haddeck, Victor Angelo, Leslie Waverick, William P. Eteldman, Jer. Hoffman, Meik Lein, all 802; Harry Levine, 1; Vincent Diger, 248; George Forsythe, 10; Eugene Craft, 802; Albert Vodomas, 143; Seymour Newman, 10; Sam Mahla, 802; Clarence Byasse, 24; Paul Rainey, 77; Jos. Ferrigno, 143; Ed Plotkin, 802; Dominic Pilla, 248; Ray Kinney, Frankie Carle, C. Willard, all 802; R. Jensen, 10; C. Medefrum, 214; V. Green, 407; M. Zaremef, 4; E. Lucas, 151; A. Giannanti, 802; I. Treeman, 76; H. Hopfer, A. Benevenuti, both 802; D. Sayre, 602; E. Vale, 400; E. DeSantis, 198; M. Roy, 802; H. Backenstoe, 47.

LOCAL 26, PEORIA, ILL.
New members: Jean J. Jemilolo, Richard J. Williamson, Joseph L. Drugnand, Constance S. Brevig, Edna F. English, Roy E. Lauderdale.
Transfer members: Allen E. Cannon, 196; Don Austin Mcberry, 75.
Resigned: Elbert G. Biswell.
Transfers returned: Howard T. Mattson, Robert Terrey, Betty Stewart, Jos. Wm. Stewart, Walter Hamilton.
In service: Donald R. Bailey.
Transfers issued: Francis A. Johns, Benny Manalo, Donald E. Reid, Robert E. Giddings, Kenneth H. Landon, Daniel W. Abel, Jr., Don M. Elkins, Johnny Dyar, Betty Stewart, Jos. Wm. Stewart, Jimmie J. Schwartz, Oscar J. Wiswell, Jr.
Transfers deposited: Abbot S. Fuller, 802; Wm. K. Barner, 382; John Jumar, 34; Albert W. Leet, 22; Betty Campbell, Bettye Green, both 35; Ray Erhart, 11; John P. Cichocki, 10; Dick Harold, 3.
Transfers withdrawn: Dick Harold, 3; Wm. K. Barner, 382; Abbot S. Fuller, 802; Donald Kingston, 168; Leonard Valdez, 42; Robert E. Trull, Harvey W. Cullerton, both 59; Charles Cornick, 128; Roland Hill, 301; Ed- ward L. Bolich, 249.

LOCAL 29, BELLEVILLE, ILL.
New members: Russell C. Jokisch, Law- rence Mayer.
Retired: Arthur Spohn, Thomas Heck, Ralph Tribout, Kenneth Andrea.
Transfer issued: Harry Harris.
Transfers deposited: Michael Maldonado, Wm. Hillerich, Donald Longart, all 717; Geo. Frethburghaus, 1.

LOCAL 32, ANDERSON, IND.
New members: Edward F. Humble, L. D. Shepherd, Richard Cora, John R. Johnson, Grace Fleider, Wilma Murray, Retta Boston, Robert Swart.
Life members: Harry S. Black, Kenneth G. Ellington, Jack Revercomb, Joseph D. Faulkner.
LOCAL 35, TOPEKA, KANSAS.
New members: Tom Butler, Art O'Dell, James D. Rose, Robert Ousley.
Transfers issued: Julius Martelo, John Chiddix, Dean Fleming, Allen Frits, Helen Gerald.
Transfer deposited: Wm. W. Sears, 513.
Traveling members (bands): Jug Brown, Ted West, Matt Betton, Jimmy Lunceford, Eddie Haddad, John Paul Jones, Lloyd La- Bree, Dave Haun, Jack Teagarden, George Henninger.

LOCAL 37, JOLIET, ILL.
New members: Milton Sweet, Edw. Ornic, Charles Glasshage, Jas. Hinton.
LOCAL 40, BALTIMORE, MD.
New members: William Allen, Edwin I. Danner, Richard E. Humphrey, Wilfred J. Hureau, Jr., Gordon Miller, Edward L. Mor- timer, Alfred F. Nielsen, Charles T. Regner, George P. Regner, Robert J. Vrabel.

Transfer members: Henry T. Brownfield, Peter Giammano.
In service: Charles E. Vetter.
Transfers issued: John Burgess, Bernard Morrow, Jos. Pepper, Rae Girard, Clarence A. Daugherty, Roy C. Parks, Raymond John- son, Jeffrey Schwinn, David C. Amer, Ken- neth A. McKinney, Melvin Ritter, Evelyn K. Slayman, Evelina Martini, Donald T. Ewell.
Transfers returned: Carl Nuler, Irvin V. Clas, Dorn Francis, John G. Berman, Wm. B. Fry.
Transfers deposited: Milton Bugay, Geo. E. Roberts, Harry Schneitsinger.
Transfer withdrawn: Carroll Kling.
Transfer revoked: Harry W. Schneitsinger.
Null and void: C. Fulton.
Resigned: Abrahams Robofsky, Henry R. Fenker, Vincent Presti, Thomas II. Ray, Harry K. Schminkey, Pauline M. Dashiell.

LOCAL 82, BEAVER FALLS, PA.
New members: Wm. L. Brown, Jos. W. Myers, Jr., Emilio Tolve, Franklin Shingler.
Resigned: Harold Briceland.

LOCAL 84, BRADFORD, PA.
New member: Coletta M. Crooks.
Change of name: L. (Babe) Nordstrom to Mrs. Lucile Powell.

SUSPENSIONS, EXPULSIONS REINSTATEMENTS

SUSPENSION:
AKRON, OHIO, Local No. 24—Herman J. Cirignano, Bethuel Gross, Wanda I. Simmons, BRADFORD, PA., Local No. 84—Howard M. Trace, Charles H. West.
BALTIMORE, MD., Local No. 40—Jack Armstrong, Benj. F. Carr, Henry R. Lohofser, Yuki, Cyril M. Mitchell, Bama Purvis, Chas. Maki, Wm. H. Aull, Paul S. Bond, Irene Cohen, Stanley Cohen, Ruth M. Crawford, Albert B. Eldridge, Edgar Hubbard, John B. Hurr, Ruth Lebowe, Kathryn Ludwick, Walter H. Murphy, Jos. F. Muth, LeRoy D. Reichert, Chas. H. Robinson, Louis Rossi, Jeremiah G. Simerad, Jr., Reginald Stewart, Greta Van Kirk.

BOSTON, MASS., Local No. 3—Putnam Aldrich, Jack Allyn, Harold P. Alpert, Louis Alpert, Thomas M. Anderson, Warren Beauchemin (Bushman), Donald M. Berlin, Nicho- las D. Bertocci (Nick Jeretti), Herman Vaun Binns, Louis Bonick, Charles A. Botticelli (Charles Perry), W. Gerard Bottorff, Helen Zoe D. Bradley, Allen L. Bralove, Herman Brenner, Harvey A. Brigham, Charles W. Broadhurst (Peter Carew), E. Coleman Brown, Jr., Rosario R. Butera (Russell), Sid- ney S. Cahon, Thomas M. Calafato, William P. Carapezza, Richard C. Collins, Francis J. Cronin, Robert E. Crosby, Albert Dello-Gonno, Raphael Del Sordo, Albert Dickerson, Wil- liam Djerf, Jose A. Dominguez, Malcolm D. Doughty, George F. Dowdell, Edward P. Fagin, Abraham Fleitman, James P. Foley, Jacob (Jack) Gould, Bradford Gowans, Lila D. Gross (Lila Lester), Albert A. Groveman, J. Robert Hardy, Francis E. Henrickson, John E. Hildreth, John F. Hines, John E. Hogan, Frank B. Holderried, Josephine M. Hunt, Sam G. Isen, Ira Katkin, Harry Krichevsky, El- liott C. Lewis, Herbert R. Lewis, Stanford L. Litvin, John F. MacDonnell, Phillip A. Magnua, Joseph J. Manning, Max Marder, Lihorio Marotta (Lee Colombo), Octavious Martinoli, Harold J. McCarthy, James Mc- Hale, Thomas Patrick McSharry, Andronike J. Meketatos, Harry Miller, John J. Miller, R. W. Montgomery, Ruby Newman, Ernest Novey, Peter Oberlo, Emmett O'Brien, Alfred B. Olson, Harry Palter, Salvatore J. Panto, Nathan Peterson, Antonio Petracca, Franklin M. Pierce, Irene Pinchesky, Miriam Polak, Wilma W. Pratt, Sidney N. Ramin, Michael F. Renzulli, Peter C. Roduta, George H. Rogers, Cecil G. Sawler, Moray Saxe, Ray- mond J. Schmidt, Donald Scott, Onell J. Smith, Robert Z. Surabian (Robert Scott), Ralph P. Talarico, Ara Tanielian, William A. Trussell, John P. Vacca, Samuel H. Was- serman, Charles W. Whitmore, A. Gertrude Woodsum.

CHARLOTTE, N. C., Local No. 342—Bill Spivey, Thos. M. Good, Robey Howard, Bo Norris, Wm. Leeming Oeherton, C. H. Simons, Vernon Hyles, Edwin A. Witter.
CLARKSBURG, W. VA., Local No. 380—Dorothy M. Ates, Rupert Longinette, James R. Riley, Betty Jeanne Robertson, Ralph Shahan, R. R. Thrasher, Kenneth C. Unwin.
HOUSTON, TEXAS, Local No. 65—Alva L. Chinski, Peter Burke.
HAMMOND, IND., Local No. 203—Itay Duke, Virgil Hudspeth, Roy Newman, Vir- ginia Rodgers.
INDIANAPOLIS, IND., Local No. 3—W. Anderson, W. Baylor, Jr., Jack M. Berry, Wm. Breedlove, Richard Clay, James A. Craig, W. R. Darbro, Willis B. Dyer, Don Ferrell, Don Heider, Warren Hoy, Lois Lee Jarvis, Walter Lalley, Harry L. Miller, Edw. Funston New, Wm. Polk, Catherine Prall, Barbara F. Sims, Clarence W. Smith, Maxine Snell, For- rest A. Steen, Leslie Strandt, I. R. Swain, Brandon Thompson, Jack Tilson, John Von Scherb, John Vickery, Richard Walker, Fred- erick L. Williams, Ray Dufendach.
KEY WEST, FLA., Local No. 202—Ralph Garcia, Shelton Yates, Al Schoen.
MONTREAL, P. Q., CANADA, Local No. 404—George Comeau.
MINNEAPOLIS, MINN., Local No. 75—Arthur H. Anderson, Walter L. Aplund, Em- mer R. Behra, Harold G. Blaser, John W. Bryant, Don Chappell, Wm. (Red) Dougherty, E. G. (Chick) Erickson, John D. Hasler, Jr., Leonard R. Hoeche, Henry Hoffinger,

Marvin M. Lockwood, E. C. Lundquist, Kenneth M. McNamara, Wm. Martin, Patricia Meisinger, Harold S. Paulsen, Richard L. Shaffer, Ruth Smith, P. VanZanten, Jr., Norman H. Williams, Gerald Mickelson, James Tyler.

NEW HAVEN, CONN., Local No. 234—Milton Banquer, Russell W. Bond, Winston S. Budrow, Johnnie Bond, Richard C. Cline, Henry E. Parsons, Louis Oles, Henry Matuso.

NEW PHILADELPHIA-DOVER, OHIO, Local No. 404—Robert Haller.

NEW BRUNSWICK, N. J., Local No. 204—Irving Berkowitz, Mary Crane, Walter Fuller, Edward Hardy, Robert E. Johnson, Elaine Jensen, Robert Kellerg, Danny Lee, Frank Ross, Wm. Spurling, Frank Stockel, Stuart Sanford, Joe Skurzinski, Fortunato Sabatino, Earl Smith, Wm. Gould, Connie Tarantino, Edw. Nowak, Wm. Crouse, Harold Harris, Vincent Toman.

NEWARK, N. J., Local No. 16—Wm. Arment, Sam Brodsky, George Elek, Eugene S. Ettore, Jos. Graziano, Rochelle Grossman, Geo. W. Knott, Floyd Lang, Chas. B. Leighton, Edw. Lepow, Delwin E. Nearing (Kniering), Fred Nelson, Stanley Ronsley, Nick Santoro.

PEORIA, ILL., Local No. 26—Harry R. Decker, Mildred A. Fulton, Glenn L. Lockwood, John H. Patterson, Carl E. Personette, Robert L. Schoenberger, Frank Workman.

PITTSBURGH, PA., Local No. 471—Sherman Abtrop, Bennie Austin, Peggy Brashear, Calvin Foulkes, Errol Garner, Walter Harper, Cozy Harris, Gary Lee Hall, Eddie Harris, Rod Hawkins, Edw. L. Johnson, Grover C. Lofton, Oliver Michaels, Edith L. Mills, Frank H. Miller, Harry Nash, Alfus Pecko, Carl Pruitt, Mabel Rodgers, James Rutledge, Earl Steward, Irvin Swann, Samuel Taylor, Huey Underwood, Sherden Walker.

SPRING VALLEY, ILL., Local No. 307—Hymie Dobowsky.

SPOKANE, WASH., Local No. 105—Bernice Anstine, Margaret Bacon, John Carter, Lyle Chase, Dan Gayman, Jean Greif, Herbert Hess, Lee Hoagland, M. Sullivan.

SAN ANTONIO, TEXAS, Local No. 23—Einar Krantz, Jenn E. McDonald, Robert J. Jones, David Wheat, Margaret K. O'Neal, Chas. Pops.

SUPERIOR, WIS., Local No. 260—Joe Straharsky, Eleanor Gerding, Henry Kolaski.

ST. PAUL, MINN., Local No. 36—Guy Capman, Clyde Cook, Norman Crevier, Helene DeMulling, Frederick Frost, Carl Gardner, Julian Henson, Claude Lamb, Sir Walter Lear, Wilmer S. McKinley, Clarence J. Norman, Jackson C. O'Toole, Jack Strange, Jack Sweet.

TORONTO, ONT., CANADA, Local No. 149—George Baird, Kenneth Bell, Jennie L. Bouck, Tom Brooks, Earl Hyron, Ken Campbell, Roy Capper, Gordon E. Carley, Sydell Cohen, G. A. (Bill) Collins, Chris Duffer, Alard DeRider, Phil Donoff (Don), Palma D'Orazio, Winnifred Dowell, L. E. Fucan, Mathland Farmer, D. Findlay, D. Gillen, Bela Goodman, Victor Goring, Jerry Gould, Marlon Grudoff, Fritz Grundland (Freddy Grant), Frank N. Hanson, Rudy Hanson, Geo. Hayes, W. B. Hendry, Lorene Hills, Ernest R. Hobson, Leslie J. Hopkins, J. E. Hyland, Jack Kash, Anne Kay, Hugh Kenyon, Weldon Kilburn, Wally King, Archie Kitson, Mary Kuyk (Pook), C. E. Lange, Verdun McInnis, I. MacNeill, Tim Maurice, Bob Mews, Harry O'Grady, H. W. Organ, Roy Patterson, David Paton, Chas. Pecker, A. G. Poltras, Lucille Reuben, Muriel Reuben, Samuel Richardson, Tod Russell, Adolph Schmidt (Ad Smith), Joyce Scott, F. B. Skitch, Court Stone, Thos. Tall, Gertrude Lennie Tanton, C. Reginal Taylor, Sam Taylor, Geo. Westbrook, Sidney Wexler, Harry Whitehead, H. Wild, John W. Wild, John D. M. Wood, John R. Wood, A. R. Worden, Ted Wright, George Bourne.

TOPEKA, KAN., Local No. 36—John Hoyt, Tom Myers, Ralph K. Reed.

TULSA, OKLA., Local No. 94—Celand (Red) Anderson, Archie Andrews, John Wm. Brand, R. L. Brandon, Jr., Jack Norris Evans, J. B. Fairfield, Audie Linden Fellows, Howard (Lennie) Gray, Warren Gunerth, Marvin Lee Marquins, Wm. Ira Mounce, Virginia Marion Zablanski.

WATERTOWN, N. Y., Local No. 734—Carleton Drake.

WORCESTER, MASS., Local No. 143—John Peluso.

EXPULSIONS

ANTHO, WIS., Local No. 638—Wm. Walters, Paul Masok.

BOSTON, MASS., Local No. 9—Vincent P. Musto.

DAYTON, OHIO, Local No. 104—Emerson L. Moore, Lillian Nerr.

DETROIT, MICH., Local No. 5—John Aberlech, Abe Amos, Jr., Josephine M. Barge, Wm. F. Beckley, John J. Bell, Robert Howard Bell, Jr., Robert Bell, Paul H. Broadwell, Joseph E. (Sonny) Burke, Jose A. Dominguez, Myron C. Fleisher, Glen W. Ford, William E. Frazier, Forrest Gibbs, Mayo Gillard, Hubert Hall, Kenneth M. Haynes (Mel Kenny), Lloyd Alfred Henderson, Jr., Lynder Jefferson Henderson, Jack Daniel Holder, John W. Holliday, Jr., Corinne Willa Mae Holmes (Corinne Campbell Holmes), Charlotte Horton (Snyder), Charles N. Johnson, John Freeman (Johnny) Johnson, Martha Elizabeth Johnson, Henry Jones, Jr., Jesse F. Jones, Jr., Shirley B. Kinney, Robert Roy Lambert, Mary A. Little, Joyce McDonald, Harry H. Minda, Charles T. Moore, John R. (Jack) Murphy, Edward H. Nicholson, Beauford Oliver, David F. Owen, H. Webster Pierce, Novak Playach, Frederick Charles Radcliffe, Lovelle Thomas (Tom) Renfro, Joseph Bell, Clarence Ed. Ringo, John L. Scheldt, Jules E. (Doc) Schneider, Anthony Sibert, Charles Stanley Slater, Christian C. Smith, David Stephenson, Bishop Milton Sykes, Raymond Thompson, Dorothy L. (Doty) Williams, John Leslie Windom.

MONTREAL, P. Q., CANADA, Local No. 106—Guy Belair.

NEW BRUNSWICK, N. J., Local No. 204—John Grysbek, Russell Harris, Donald Owens, Alex Friesz, Melvin (Mel) Kaye, Edwin Kozicki, Joseph Angelone, Frank Chlinski.

PATERSON, N. J., Local No. 248—Leonard P. Yarnett.

REINSTATEMENTS

AKRON, OHIO, Local No. 21—Wanda I. Simmons, Cecil Dale Agon, Herman J. Corligno, Thomas B. Corlino, Ralph H. McManis, Wm. D. Byrne, Jack P. Sutton, Harold E. Horvitz.

ANDERSON, IND., Local No. 32—Joseph D. Faulkner, John G. Sohn.

BEAVER FALLS, PA., Local No. 82—Wm. Campbell Stewart, John Chih, Lawrence Justice, James G. Bittner.

BATTLE CREEK, MICH., Local No. 594—Ken Wadsworth, Mrs. Mildred Raymer, H. J. Parmelee.

BOSTON, MASS., Local No. 9—Salvatore Sacco, Sayard E. Stone, Arthur DeRosa, Thomas O. Giklotti, Clyde Macdonald, Wm. I. Monroe, John A. Reynolds, Melvin von Rosenvinge, Henry Segel, Roland E. Tanneberg, Marino Cuomo, Irene Hanly, Wm. F. Kelleher, Harold Reynolds, John B. Abbott, Raymond J. Sapochetti.

BUFFALO, N. Y., Local No. 43—Z. Stanley.

BARABOO, WIS., Local No. 327—Vera Kaminski, Duane McQueen.

CHICAGO, ILL., Local No. 10—Paul Baguro, Robert G. Smith, Arthur F. Sweeney, Martin J. Proccello, Helen Thal Goodman, Fred Austin Hayes, Frank Giardina, A. D. Straven, Richard Hollar, Jno. G. Crumb, Paul Villepique, Pat Panico, Rudolph Polo, Arthur C. Webb, Robert Cabrera, Jerome L. Krause, Eliz. A. Benling.

CHICAGO, ILL., Local No. 208—Horace Hicks, Robert J. Gilbert, Doris Bass, John Dunfee, Charles H. Carpenter, John Miller, Catherine Miller, Wm. Radford, Wm. H. Moore, Lenford Leake, Wm. Curgle, Russell Wilson, James E. Carter, Augustus B. Williams, Thomas Taylor, Gerald Lynch, Onzie Horne, Wm. N. Hickman, Thomas D. Jones, James LaRue, Richard Ingram, Archie Crawford, Josephine B. Boyd, Walter Jones, Lester W. Stephens, Frank Ransom, Bennie J. Calloway, Eddie O. Johnson, Wm. Pinkard, Buster Bennett, Alfred White, Arlington Davis, Eugene J. Gilmore, Edw. T. Piersall, Leonard Sims, LeRoy Thomas, Mildred Phillips, Levi Sayles, Al Wynn, Sonny Thompson, Al Washington, Helen Bawley, Maurice Byrd, Gabriel Williams, Ward Cosby, Howard Fields, John W. Williams, Ralph D. Williams, Dan Dixon, Robert J. Douglas, Walter L. Barnes, Evanti Cotton, McKeavor Edwards.

CLARKSBURG, W. VA., Local No. 580—Ray Kirkpatrick, Joe Shuttlesworth.

CEDAR RAPIDS, IOWA, Local No. 137—Chester J. Petranek, Vernon Kloubec.

DAVENPORT, IOWA, Local No. 67—Gus Hirstein, Byron V. Zedler.

DANVILLE, ILL., Local No. 90—Albert Thomas.

DALLAS, TEXAS, Local No. 117—Eugene Crab, John T. Kibie.

DAYTON, OHIO, Local No. 101—Richard N. Lockman, Giovanni Bruno, Ernest A. Ross, Jr., Charles P. English.

DETROIT, MICH., Local No. 5—Lawrence Elmer (Larry) Adams, John V. Allen, Anton A. Accouturier (Tony Currier), Kenneth Harold Baldwin, Nicholas T. Balester, Allen Banner, Harvey S. Barnett, George Bashara, Edwin Ronald Benachowski, Charles Beuleke (Charles Paul), Andrew Bluma (Blume), John V. (Jack) Brockman, Raymond Lonnie Bush, Harvey C. Bushway, Douglas W. Chambers, John Chiklin, Chester Cholek, Charles T. Cole, Jr., Harold W. (Joe) Cole, George Gorard den Broeder, Joseph C. Dickerson, Andrew J. Downey, Jr., Arnold Wayne Eley, Frederick F. Fies, Jr., Joe Paul Farkus, Ernest Thad Floring, Otto Fortunato, Sherwin B. French, Maxwell T. Gail, Paul H. Goldsmith, Norman Graham, Walter Grzesik (Gray), Norman L. Hall, Edward Harris, Gordon Hoard (Harding), Johnny R. Horton, Reuben Joseph Hughes, Wayne A. Herdell, Frank B. Bohn, Antonia Jimenez, Sune Johnson, Joe Kazakovich, Francis J. (Frank) Kellerher, William J. Kirshman, Herman Klein, Erwin Klocko, Don David Kowalski (Don David), Herman Kushner, Raymond LaBarre, John Ladzinski (Jack), Roscoe Joseph Lawton, Alfonso Chelo Leon, James E. Loisel (LaSalle), William Macerl, Dominic Malolo, Joseph Richard Mango, Anthony Manao, Henry F. Mayer, Carroll McIntyre, Paul G. Mendoza, Wm. E. Meredith, Emil L. Mikulas, Stephen F. (Steve) Matuz, James H. Montgomery, Edgar B. (Sobby) Moore, Joseph Moses, Sam Ostacher, Theodore Oldenkamp, Sophia Orzechowski (Owens), Arthur Pawlaczyk, Thomas J. Penta, Russell J. Peters, Charles Peterson, Montes (Ted) Plesu, Louis Pinger, Umberto Joseph Primo, J. (Jesse) Harold Proctor, Johnny Thomas Przelinski (Rollins), Stephen Quarrella (Steve Correll), Alphonso (Al) Qulton, Lorenz (Lud) Regener, Martin Rifkin, Robert D. Roth, Walter Schulber, Dave Schulze, Lawrence (Larry) Schwartz, Herbert Simon, Harold L. Sindler, Raymond O. Sitter, Andrew John Skender (Skander), Gerald V. Smith, Donald C. Snavely, John B. (Jack) Spratt, Alfred Jackson Stenner, Donald Stetler, George Stevora, Jack A. Trener, Thomas Benko, Theodore Urbanovics (Ted Urban), Ernest Carl Varady, Hugh Watson, William Harry Watts, Edward H. Webb, J. Richard Wendrick, Stanley White, Arthur Frederick Wilson, Edgar Young, McCoy Young, Nich Zonas.

FALL RIVER, MASS., Local No. 216—Charles Estrella, Joseph D. Rego.

KEOKUK, IOWA, Local No. 244—Ted Girard.

MONTREAL, P. Q., CANADA, Local No. 406—Raymond Durand, (Art) Morrow, Pete Barry, Ronny DeRillo, Jean Danereau, Nick

Marshall, Lucien Longo, John MacGillivray, John Charuk, James Floyd Jones, Frank Ugrits, Graham George, Osborne Lewis, Austin Kirke, Ozak Dauphinals, Ralph Interlino, Leo Larin, Robert Picard, Gilbert Lacombe, Mario Martel, Albert Rinaldi, Clement Watson.

MILWAUKEE, WIS., Local No. 8—Don M. Miller, Arnold Bootzin, Edwin H. Fritz.

NEW PHILADELPHIA-DOVER, OHIO, Local No. 104—James Pennington, Art Studer, Robert Espenschied, Elmer Scheur, Joe Leiser.

NEWARK, N. J., Local No. 16—Anthony Grabowski, Sam Cocchia, Michael Sala, Herman Verdin.

NEW ORLEANS, LA., Local No. 174—James A. Wentzell, John E. Kelly, Jr., Raymond Capriotti, John Hyman.

PLYMOUTH, MASS., Local No. 281—Charles Dupont, Bruno Alberghini, Paul C. Webber.

PEORIA, ILL., Local No. 26—Cyrus L. Kelly, Ronald E. Mathis, Jr., Elbert G. Blossell.

PATERSON, N. J., Local No. 248—Anthony Parol, Leo White, R. Francis Ball, Robert Plione, Edward J. Perfetto, Frank Rizzo, Irving Nussbaum, Frank Vreeland, Jr., Salvatore DeSero, Tom Brino.

PITTSFIELD, MASS., Local No. 109—Joseph Maxzo, Francis Connelly.

ROCHESTER, N. Y., Local No. 66—Charles Ayers, John Conasoli.

SPOKANE, WASH., Local No. 105—Charlie Green.

SAN ANTONIO, TEXAS, Local No. 25—Roland A. Eisenhauer, Carson H. Althage.

SUPERIOR, WIS., Local No. 260—Wm. Gambeski, Ralph Williams, Harvey Hutter, Clarence White, Arnold Peterson, Clifford Carlson, Kermit Anderson, Chas. Huse, Eugene Elphick.

SPRINGFIELD, MASS., Local No. 171—Malcolm H. Knott, Frank J. Zucco.

ST. CLOUD, MINN., Local No. 536—Eugene Lelm, Walter Birkeland.

SYRACUSE, N. Y., Local No. 78—Michael Lovell, Herbert Labonde, Dunfred Enos, Lester Kunkel, Russell J. Sauer, Samuel Blumkin, William Smith, Joseph Petta, Selma K. Shehadi, Justin J. Dalton.

ST. PAUL, MINN., Local No. 30—Cody H. Putwell, Chas. P. Koening, Mel Belke, Jackson C. O'Toole.

SEATTLE, WASH., Local No. 76—Norman Edland.

TOPEKA, KAN., Local No. 36—Paul Jordan.

TULSA, OKLA., Local No. 94—Son Lammford, Edgar Comer, Jr., Clifford Huddleston, Gerald L. Johnson.

TORONTO, ONT., CANADA, Local No. 149—Douglas Cleeg.

WATERTOWN, N. Y., Local No. 734—Robert Shaw, Leland Tallman.

WORCESTER, MASS., Local No. 143—Walter H. Shaler, George A. Gilligan.

YORK, PA., Local No. 472—John C. McGowan.

YONKERS, N. Y., Local No. 402—Vincent Daria, Raffaele DeRizel.

WANTED

WANTED—Harp, will pay cash. K. Art, 1040 Bush St., San Francisco 9, Calif.

WANTED—Experienced piano tuner and repair man for our shop; steady work; liberal salary; references, Schumler & Mueller Piano Co., 1516 Dodge St., Omaha 2, Neb.

WANTED TO BUY—Urgently need Orchestral excerpts of Wagner and Strauss for Trumpets; also Wagner excerpts for Cello; also French or German advanced trumpet studies; please help. Daniel Terzoff, 519 West 27th St., Minneapolis 8, Minn.

WANTED TO BUY—Arrangers, former Army-Navy men; need arrangements for 5 sax, 5 brass, 4 rhythm band; same type as used by Army-Navy Orch., either arr. or score; write detailed information. Box 63, International Musician, 19 Division St., Newark 2, N. J.

WANTED—Special arrangements of standards for two violins, cello, bass and piano or some one to make salon arrangements reasonable; also need chromatic chimes and a set of dance books reasonable. R. Madden, Hotel Traymore, Atlantic City, N. J.

WANTED—Need Selmer Alto, tenor or baritone, balanced action Saxophone; also Selmer or Buffet Clarinet, must be very good. Bill Shener, 929 East 174th St., Bronx 60, N. Y. Phones: DAYton 9-4015-4016, 5-7243.

WANTED TO BUY—Sarrusophone, fair condition; also English Horn; give particulars. H. E. Arnton, 4002 University Way, Seattle 5, Wash.

WANTED TO BUY—Set of Coats, suitable for band; give all details in firm letter. W. B. Russell, P. O. Box 463, Lawrence, Mass.

WANTED—Bass Violin in fair condition; round back preferred. Jack Tait, 1705 Hoe Ave., Bronx 60, N. Y.

WANTED—Tympani, 25 and 22 in. Leedy, hand-screw kettle; with or without trunks. Jennings Saumeng, 3640 Shaw Ave., Cincinnati 8, Ohio.

WANTED—Bb Clarinet, Albert System, excellent condition and pitch; also A Clarinet, Albert, if very reasonable; state price. Richard Karp, 5467 Bartlett St., Pittsburgh 17, Pa.

AT LIBERTY

AT LIBERTY—String Bass, double on Violin, etc.; versatile; desires summer engagement; member Local 149, Harvey Kinglin, 4 Spedenham St., Toronto, Ont., Canada.

AT LIBERTY—Excellent Violinist, 37, beautiful full tone, nice appearance, dance and concert experience; fake library, desires first-class engagement; go anywhere; travel. Arthur Blockland, 266 75th St., Brooklyn 9, N. Y. Phone SHORWOOD 8-9007.

AT LIBERTY—A-1 all-round experienced professional Drummer; 35; go anywhere; don't drink; reliable; member 802; neat. Drummer, % Local 802, A. F. of M., 1267 Sixth Ave., New York 19, N. Y.

AT LIBERTY—Pianist-Arranger, eager to connect with new or established orchestra; willing to work with and write for same. Al Botway, 142-43 Bayside Ave., Flushing, N. Y. Phone: FLushing 3-8456.

AT LIBERTY—Drummer, Colored, will accept engagements, steady or single, read, latest outfit, good reference, any size combination, years of experience in clubs, ballrooms, radio, theatres and screen; Union, George Perry, Apt. 20, 502-504 West 151st St., New York 31, N. Y. Phone: ADUbuon 3-8455.

AT LIBERTY—Accordian Teacher and Repair Man, associated with family, would like managing a large Accordian School or Instrument Department for reliable music company; write best offer. John Riche, 103 Chesnut St., Gallitzin, Pa.

AT LIBERTY—Good commercial Drummer; Union; 31; neat; will go out of town. Arthur Randall, % Prochack, 20-29 Himrod St., Brooklyn 27, N. Y.

AT LIBERTY—Composer's Copyist, transparent or regular paper; write. Fred A. Wohlforth, 2 Silverwhite Ave., Red Bank, N. J. Phone: Red Bank 249-1.

AT LIBERTY—Arranger, background with all major new works, motion pictures, name bands (jazz style and type), recordings, publishers, etc.; instrumental, vocal solo, or vocal groups; proof of above on request; will consider reasonable offers. Music Arranger, 716 Steinway Hall, 412 West 57th St., New York 19, N. Y.

AT LIBERTY—Alto and Clarinet, anxious to leave New York; travel; read good and play sub-tone clarinet and 3rd later; will double bass; good background; member 802 and 246. Edward Del Giudice, 356 West 34th St., New York, N. Y. Phone: BRyan 9-9870.

FOR SALE OR EXCHANGE

FOR SALE—Recordings, 650 Goodman, 650 Crosby, thousands all name bands; thousands created early classic singers, Caruso, Gulliford, McCormick, hundreds such names; Clarinet, Trumpet, Saxophone, everything, 1900, 1940. Mrs. Josephine Mayer, Santa Barbara, Calif.

FOR SALE—String Bass, very old, with fine tone quality and Bass Taylor Trunk; both are in excellent condition; price reasonable. Musician, 666 Rhineland Ave., Bronx 40, N. Y.

FOR SALE—Old German Stradivari Violin and Bow; alto; Violin Case in good condition; price \$100. Felix Tush, 2875 West 131 St., Brooklyn, N. Y.

FOR SALE—Pencil-Mueller Clarinet in B (Albert System), overhauled; also Italian Oboe, improved military system, neat, reasonable. Musician, 726 East Allegheny Ave., Philadelphia, Pa.

FOR SALE—Very fine Wm. S. Hayes French Model silver Flute; closed G; like new; also two wooden Piccolos, French make, C and Db. Wm. Heinrich, 36 West 76th St., New York 23, N. Y.

FOR SALE—Oboe, Conservatory, Roberts, #175, L. S. Babcock, 201 Cole Ave., Jamestown, N. Y.

FOR SALE—Cabant Oboe, Conservatory System (open holes) in perfect condition, beautiful tone, perfect intonation; good for symphony player; seen three days' trial. Miss A. Davis, 5109 North Capitol, Washington 11, D. C.

FOR SALE—Pair of late model Leedy Pedal Tympani, standard size, 25x28; like new, used only four weeks; perfect condition; folding legs with wheels, chromium trim; will sell with or without trunks below price list. Box H, International Musician, 19 Division St., Newark 2, N. J.

FOR SALE—Vibes, 2 1/2 octaves; excellent condition; like new; must give away a \$200 set for \$145, complete. V. Sorenson, 611 West 61st Place, Chicago 21, Ill.

FOR SALE—Violin, genuine Don Nicolaus Amati-Romano, 1714; Violin valued \$10,000; will sell in most reasonable offer; also Antonium Cremonese Faceted Ann Celli. Edward K. Slater, Sr., 31 Hallberg Ave., Bergenfield, N. J.

FOR SALE—Celeste, genuine French Mustel, perfect condition; \$500; write. Jerome Tischell, 1665 Northwest North River Drive, Miami 35, Fla.

FOR SALE—Lyon & Healy Harp, Model 17, reconditioned last year at the factory; new neck and freshly plated post; will sell for \$900. Aaron Molitor, 140 West 69th St., New York, N. Y.

FOR SALE—Ludwig a Ludwig balanced action Pedal Tympani in good as new condition, complete in wooden trunks; Mackintosh covers, sticks and ball-bearing wheels, \$500 E. O. H., Billings, Mont.; will ship C. O. D. upon deposit to guarantee shipping costs. Brad G. Westphal, Laurel, Mont.

FOR SALE—Library of Violin and Piano, and orchestral music, overtures, selections, teaching material, etc., accumulation of years of teaching and concert work; cheap. W. W. Leffingwell, 4357 Lexington Ave., Jacksonville, Fla.

FOR SALE—A Library of old, new and semiclassical music, also a very good Violin and Dulcimer; very reasonable. Mrs. Ethel Berdy, 570 Cherry St., Edgewater, Pa.

FOR SALE—Buffet Bassoon, Paris Conservatory System, excellent condition; price, \$380 cash. Auguste Menard, 1109 Amsterdam Ave., New York, N. Y.

FOR SALE—Violin, good condition; Job-Bapt. Schweitzer, lect at Fireman, Hieronymy-Amati-Pesini-1813. For information write to Wm. L. Berardy, P. O. Box 374, Route 1, Colma 25, Calif. Phone: Del. 9143.

FOR SALE—Library consisting of approximately 450 compositions (17th and 18th Century), arranged for four Viols with Harpsichord. J. Mackinn, 529 West 111th St., New York 25, N. Y. Phone: MOuntain 2-5545.

FOR SALE—Bass Saxophone, French Horn, single, 1st and 2nd crooks; just overhauled, will accept best offer. Tech. Sgt. Edward W. Slimak, Quarters 421-K, West Point, N. Y.

FOR SALE—For military band, forty march size standard numbers, instrumentation as published; good condition; walzes, gallops, hymns, patriotic, songs for cornet, etc. \$10.00. Harrington Sargent, 240 Massachusetts Ave., Boston 15, Mass.

FOR SALE—Old Viola, maker Gregori Ferdinand Wenzel, 1723; large size, perfect condition; body length, 17 1/2; tone is full and of excellent quality; top is not original; price including case, \$125 cash. W. F. Hessel, 20 Grandwick St., New York 6, N. Y.

FOR SALE—Buffet Clarinet (A) Boehm 17-6; Selmer approved Albert System Clarinet, Bb, 18-6. Wm. S. Hayes Wood Piccolo 18 Band. Roger Jacobi, 621 Adams St., Saginaw, Mich.

DEFAULTERS LIST of the AMERICAN FEDERATION OF MUSICIANS

PARKS, BEACHES AND GARDENS

Curtis Gardens: Youth, Inc., Props., Detroit, Mich.
Midway Park: Joseph Paces, Niagara Falls, N. Y.
Bambow Gardens: A. J. Voss, Mgr., Bryan, Iowa.
In-A-Bar Gardens: Kansas City, Mo.
Besse Park: Baumgart Sisters, Williamsport, Pa.
Terry Gardens: E. M. Carpenter, Mgr., Flint, Mich.
Woodcliff Park: Poughkeepsie, N. Y.

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ADURN: Frazier, Whack
BIRMINGHAM: Sellers, Stan

ARIZONA

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

ARKANSAS

EL DORADO: Shivers, Bob
BOT SPRINGS: Sky Harbor Casino, Frank McCann, Mgr.

LITTLE ROCK

Bass, May Clark
Bryant, James B.
DuVal, Herbert

MC GEE

Taylor, Jack

MOUNTAIN HOME

Robertson, T. E., Robertson Rodeo, Inc.

TEXASANA

Grant, Arthur

CALIFORNIA

BAKERSFIELD: Charlton, Ned
Cod, Richard
BENICIA: Rodgers, Edw. T.
BEVERLY HILLS: Yates, Irving

COMPTON

Vi-Lu Records
Cohen, M. J.
Dempsier, Ann
Hanson, Fred
Maggard, Jack
Morton, J. H.
Patterson, Trent
Bobotchek, Kurt
Wright, Andy, Attraction Company

LOS ANGELES

Anderson, John Murray, and Silver Screen, Inc.
Bonded Management, Inc.
Brumby, C. E., Prop., Lake Shore Cafe.

DALTON

Arthur Hanson, Fred
Maggard, Jack
Newcorn, Cecil, Promoter
Quodbach, Al, Mgr., Granada Club
Sharpe, Helen
Williams, Earl
Wishire Bowl

MANTECA

Kauer, Fred.

NORTH INGLEWOOD

Lohmuller, Bernard

OAKLAND

De Azevedo, Santos
Pascet, George
Moran, Roy

OROVILLE

Badgers, Edw. T., Palm Grove Ballroom.
Palm Springs: Hall, Donald H.

SACRAMENTO

Cole, Joe
Leiang, George

SAN DIEGO

Tricoli, Joseph, Operator, Playland
Miller, Warren

SAN FRANCISCO

Brady, Al
Kahn, Ralph
Rogers & Chase Co.
Shelton, Earl, Earl Shelton Productions.
Tennor, Joe (Heany)
The Civic Light Opera Committee of San Francisco; Francis C. Moore, Chairman.

STOCKTON

Baron, C.

VALLEJO

Redwood Club, Addiss, Don, Owner, and James O'Neil, Mgr.

TRENT

Legg, Archie

COLORADO

DENVER: Goldfarb, Marvin, Bookers License 1942 of the National Enterprises.
Sarconi, Charles

CONNECTICUT

HARTFORD: Kastrovitz, Clarence (Ray)
Kaplan, Yale

DELAWARE

IRWIS: Riley, J. Carson
NEW CASTLE: Lamou, Ed.

WILMINGTON

Chippey, Edward B.
Crawford, Frank
Johnson, Thos. "Kid"
Kaye, Al.

FLORIDA

CORAL GABLES: Hirilman, George A., Hirilman Florida Productions, Inc.
HALLANDALE: Singapore Sadies
JACKSONVILLE: Sells, Stan

KEY WEST

Johnston, Clifford, Operator, Habana Madrid Club.

MIAMI

Evans, Dorothy, Inc.
MIAMI BEACH: Amron, Jack, Terrace Restaurant
Hume, Jack
Galata, Pete, Mgr., International Restaurant
Wit's End Club, R. R. Reid, Mgr., Charles Leveson, Owner.

ORLANDO

Wells, Dr.
SARASOTA: Loudon, C. S., Mgr.
Sarasota Cotton Club.

STARKE

Camp Blanding Recreation Center, Goldman, Henry

TAMPA

Junior Woman's Club
Pegram, Sandra
Williams, Herman

WEST PALM BEACH

Walker, Clarence, Principal, Industrial High School.

GEORGIA

ATLANTA: Heeren, Charles, Herrea's Evergreen Farms Supper Club.
AUGUSTA: Kirkland, Fred
Minnick, Joe, Jr., Minnick Attractions.

SAVANNAH

Hotel DeSoto Bellman's Club

YALDOSTA

Wilkes, Lamar

VIDALIA

Pal Amusement Co.

IDAHO

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

ILLINOIS

CHICAGO: All-American News, Inc.
Birk's Super Beer Co.
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468
Children's Health & Aid Society
Club Plantation, Ernest Bradley, Mgr.; Lawrence Wakefield, Owner.
Cole, Elsie, General Manager, and Chicago Artists Bureau, License No. 468.
Davis, Wayne
Eden Building Corporation
411 Club, The, Hey Kelly, Owner
Fine, Jack, Owner, "Play Girls of 1938"
Fine, Jack, Owner, "Victory Pollies"
Fitzgerald, P. M., Mgr., Grand Terrace Cafe.
Fox, Albert
Fos, Edward
Gearty, James J.
Gluckman, E. M., Broadway on Parade.
Hale, Walter, Promoter
Market, Vince
Mays, Chester
Miller, R. H.
Novak, Serge
Richardson, Ann, and the Prismo Pub.
Roe, Sam
Sipchen, R. J., Amusement Co.
Sotter, Horace
Stanton, James B.
Stoner, Marlan T.
Tufan, Matthew, Platinum Bond Bevez
Tufan, Matthew, "Temporaries of 1941"
Teichner, Chas. A., of T.N.T. Productions.
Thomas, Otis E.
Walton (Jones), Anna, Owner, Casa Blanca Lounge.

EAST ST. LOUIS

Davis, C. M.

EFFINGHAM

Behl, Dan

FREESPORT

Hiltz, Kenneth & Fred
March, Art

GALEBURG

Clark, Herman G.

KANSAS

LA GRANGE: Hager, Robert
Klan Club, LaGrange High School
Viner, Joseph W.

PEORIA

Betar, Alfred
Humane Animal Assn.
Talk of the Town Club, Ray Marsh Brydon, Mgr.

POLO

Clem, Howard A.
QUINCY: Hammond, W.
Vincent, Charles E.

ROCKFORD

Trocadero Theatre Lounge
White Swan Corporation

SPRINGFIELD

Stewart, Leon H., Mgr., Club Congo.

STERLING

Floch, R. W.

WAUKEGAN

Schneider, Joseph M.

INDIANA

EVANSVILLE: Adams, Jack C.
Fog, Ben
FORT WAYNE: Fisher, Ralph L.
Mitten, Harold R., Mgr., Uptown Ballroom.
Reeder, Jack

GARY

INDIANAPOLIS: Gearty, James J.
Dickerson, Matthew
Dickerson Artists Bureau
Harding, Howard
Harris, Rupert, Greater United Amusement Service
Richardson, Vaughn, Pine Ridge Polities.

MARION

Horize, W. S.
Idle Hour Recreation Club

MISHAWAKA

McDonough, Jack
Rose Ballroom
Wely, Elwood

RICHMOND

Newcomer, Charles

ROME CITY

Kintzel, Stanley

SOUTH BEND

DeLeury-Reeder Advertising Agency

IOWA

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

KANSAS

KANSAS CITY: White, J. Cordell
LEAVENWORTH: Phillips, Leonard
MANHATTAN: Stuart, Ray
TOPEKA: Mid-West Sportsman Association

WICHITA

Redinger, John

KENTUCKY

BOPLINSVILLE: Stock, Lester

LEXINGTON

Harper, A. C.
Hine, Geo. H., Oper., Halcyon Hall
Montgomery, Garnett
Wilson, Sylvester A.

LOUISVILLE

Greenwell, Allen V., Prop., Greenwell's Nite Club.
Greyhound Club
Norman, Tom
Offert, L. A., Jr.
Shelton, Fred
Walker, Norval
Wilson, James H.

MIDDLEBORO

Green, Jimmie

OWENSBORO

Crisol, Joe, Owner, Club 71

PADUCAH

Vickery, Jimmie, Bookers License 2611.

LOUISIANA

ALEXANDRIA: Green, Al, Owner and Operator, Riverside Bar.
Smith, Mrs. Lawrence, Prop., Club Plantation.
Sears and Bars Club, A. E. Conley, Owner; Jack Tyson, Mgr.
Weil, R. L.

LAKE CHARLES

Veltin, Toay, Mgr., Palm Club

MAINE

BAINFOLD: Parent Hall; E. L. Legere, Mgr.

MARYLAND

BALTIMORE: Alber, John J.
Continental Arms.
Old Philadelphia Road.
Delta Sigma Fraternity
Denkey, Emil E.
Earl Club, Earl Kaba, Prop.
Erod Holding Corporation
Greco, Jerry
Lippy, J. C.
Mason, Harold, Prop., Club America
New Broadway Hotel
Sage Door Casino
White, David, Nation Wide Theatrical Agency.

BETHESDA

Hodge, Edwin A.

FREDERICK

Rev. H. B. Rittenhouse

SALISBURY

Twin Lantern, Elmer B. Washell, Operator

TURNERS STATION

Thomas, Dr. Joseph H., Edgewater Beach.

MASSACHUSETTS

ALLSTON: Spaulding, A. W.
ATTLEBORO: St. Moritz Cafe
BOSTON: Aquatic Shows, Inc., also known as Water Folies of 1944.
Grace, Max L.
Gray, Judd, Warmouth's Restaurant
Jenkins, Gordon
Lomas, William
Mousson, George
Paladino, Rocky
Sapler, Sam
Sullivan, J. Arnold, Bookers License 150.
Walker, Julian
Younger Citizens Coordinating Committee.

CAMBRIDGE

Montgomery, A. Frank, Jr.

DANVERS

Battistin, Eugene

FITCHBURG

Bolduc, Henry

HOLYOKE

Lavy, Bernard W., Holyoke Theatre

LOWELL

Porter, R. W.
NANTASKET: Sheppard, J. K.
NEW BEDFORD: Rose, Manuel
NORTH WYMOUTH: Pearl, Morey

MICHIGAN

BATH: Terrace, The, Park Lake
BATTLE CREEK: Magel, Milton

DAY CITY

Alpha Omega Fraternity
Niedzielski, Harry
Waltzer, Dr. Howard

DETROIT

Adler, Caesar, and Hoffmann, Sam, Oper., Frontier Ranch.
Advance Theatrical Operating Corp., Jack Broder, Pres.
Amnor Record Company
Berman, S. R.
Bibb, Allen
Bologna, Sam, Imperial Club
Bommarito, Joe
Briggs, Edgar M. J.
Cavanaugh, J. J., Receiver, Inowatowa Theatre.
Daniels, James M.
Downtown Casino, The
Kosman, Hyman
Malloy, James
O'Malley, Jack
Paradise Cafe
San Diego Club, Nono Minsado
Schreiber, Raymond, Owner and Oper., Colonial Theatre.

FLINT

Carpenter, E. M., Mgr., Terrace Gardens.
McClarin, William

GRAND RAPIDS

Huban, Jack

ISPERING

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

Bodeto, Clarence, Mgr., Joff's

MEMPHIS

Doran, Francis, Jordan College

NORWAY

Valencia Ballroom, Louis Zadra, Mgr.

ROUND LAKE

Gordon, Don E., Mgr., Round Lake Casino.

MINNESOTA

ALEXANDRIA: Crest Club, Frank Geeser

EMMETS

Porter, Floyd, Owner, Merry Mymers Tavern.

CALEDONIA

Elsen, Rudy

FARMOUNT

Grubbs, M. E.

MISSISSIPPI

GREENVILLE: Pollard, Flenard
JACKSON: Ferry, T. G.

MISSOURI

CAPE GIRARDEAU: Gilkison, Lorene
Moonlight Club
CHILLICOTHE: Hawes, H. H., Mgr., Windmor Gardens.

KANSAS CITY

Cox, Mrs. Evelyn
Esquire Productions, Kenneth Yarns.
Bobby Hirsch
Fox, S. M.
Holsa, Maynard G.
Thudium, H. C., Asst. Mgr., Orpheum Theatre.
Watson, Chas. C.

LEBANON

Kay, Frank

NORTH KANSAS CITY

Cook, Bert, Mgr., Ballroom, Winwood Beach.

ROLLA

Shubert, J. S.

ST. JOSEPH

Thomas, Clarence H.

ST. LOUIS

Caruth, James, Oper., Club Rhomboid, Cafe Society, Brown Bomber Bar.

SIKESTON

Boyer, Hubert

MONTANA

POBSYTH: Allison, J.

NEBRASKA

COLUMBUS: Meist, Don

GRAND ISLAND

Scott, S. F.

EARNES

Field, H. E., Mgr., 1733 Club

LINCOLN

Johnson, Max

OMAHA

Davis, Clyde E.
Omaha Credit Women's Breakfast Club.
Rosso, Charles

NEVADA

ELY: Polson, Mrs. Ruby

RENO

Blackman, Mrs. Mary

NEW JERSEY

ARCOLA: Carriston, Eddie
White, Joseph

ASBURY PARK

Richardson, Harry
Ryan, Paddy, Operator, Paddy Ryan's Bar & Grill
White, William

ATLANTIC CITY

Atlantic City Art League
Dantzier, George, Operator, Fanna's Morocco Restaurant.
Fanna, George, Operator, Fanna's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, George Fanna and George Dantzier, Operators.

ATLANTIC HIGHLANDS

Kaiser, Walter

BLOOMFIELD

Brown, Grant

CAMDEN

Towers Ballroom, Pearson Leay and Victor Potashin, Mgrs.

CLIFTON

Silberstein, Joseph L., and Etelson, Samuel.

BATONTOWN

Scheri, Anthony, Owner, Dubonnet Room.

LAKEWOOD

Patt, Arthur, Mgr., Hotel Plaza.
Seldin, S. H.

LONG BRANCH

Rappoport, A., Owner, The Blue Room.

MONTECLAIR

Cos-Hay Corporation and Montclair Theatre, Thomas Haynes, James Costello.
Three Crowns Restaurant

MOUNTAINVIEW

The Chatterbox, Inc., Ray DiCarlo

NEWARK

Clark, Fred B.
Kruvant, Norman
N. A

CONNECTICUT:
Gibson, John F.
Magill, Andrew
Silverman, Harry, Owner,
Music Bar & Restaurant.

SOUTH FALLSBURG:
Kauffman, Wm. and Pines Hotel.
Seldin, S. H., Oper.,
Grand View Hotel.

SUFFERN:
Armitage, Walter, Pres.,
Country Theatre.

SYRACUSE:
Feingold, Norman
Horton, Don
Syracuse Musical Club

TROY:
Tschina, Manuel

TUCUMPHOG:
Birenbaum, Murray
Buden, Walter

UTICA:
Moinous, Alex

VALHALLA:
Twin Palms Restaurant,
John Massi, Prop.

WHITE PLAINS:
Brody, Marie
Hechris Corporation, Reis, Les

WHITESBORO:
Gudo, Lawrence

YONKERS:
Colonial Manor Restaurant,
William Balmer, Prop.

LONG ISLAND (New York)

HICKSVILLE:
Sever, Mgr., Hicksville Theatre

LINDENHURST:
Fon, Frank W.

NORTH CAROLINA

ASHEVILLE:
Pitman, Earl
Village Barn,
Mrs. Ralph Overton, Owner.

CAROLINA BEACH:
Palms Royal Restaurant,
Chris Economides, Owner.

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

FAYETTEVILLE:
Mathews, C. B.
Matthews, John Owner and Oper.,
Andy's Supper Club,
The Town Pump, Inc.

GREENSBORO:
Fair Park Casino and Irish Horan

HIGHPOINT:
Trumpeters' Club, The,
J. W. Bennett, Pres.

KINSTON:
Cousie, E. F.

RALEIGH:
Charles T. Norwood Post,
American Legion

WILLIAMSTON:
Grey, A. J.

WINSTON-SALEM:
Payne, Miss L.

NORTH DAKOTA

BISMARCK:
Cuman, L. R.

OHIO

AERON:
Brady Lake Dance Pavilion
Fullman Cafe,
George Subrin, Owner and Mgr.
Millard, Jack, Mgr. and Lessee,
Merry-Go-Round.

CANTON:
Holt, Jack

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

CINCINNATI:
Anderson, Albert,
Booker's License 2956,
Black, Floyd
Carpenter, Richard
Einhorn, Harry
Jones, John
Kob, Matt
Lantz, Myer (Blackie)
Lee, Eugene
Overton, Harold
Raney, Lee
Reider, Sam

CLEVELAND:
Amato, Carl and Mary, Grass Derby
Cafe, 3314 East 116th St.
Salanci, Frank J.
Tatum, Velma
Wessenberg, Mace, Mgr.,
Mayfair or Euclid Casino.

COLUMBUS:
Bell, Edward
Bellinger, C. Robert
Mallory, William

DAYTON:
Stapp, Philip B.
Victor Hoop Restaurant

DELAWARE:
Bellinger, C. Robert

ELYRIA:
Cornish, D. H.
Elyria Hotel

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

EDDY:
Ephraim Club of East Day (In-
activity, James Ryback, Pres.

MARIETTA:
Marris, H. W.

MEDINA:
Branson, Paul

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

PORTSMOUTH:
Smith, Phil

SANDUSKY:
Boulevard Sidewalk Cafe, The
Barnett, John
Wanderer Cafe

SPRINGFIELD:
Prince Hensley Lodge No. 48,
A. B. P. O. B.

TOLEDO:
Cavender, E. S.
Frank, Steve and Mike, Owners and
Mgros., Frank Bros. Cafe.
Dutch Village, A. J. Hand, Oper.
Huntley, Lucius

WARREN:
Windom, Chester
Young, Lin

YOUNGSTOWN:
Einhorn, Harry
Lombard, Edward
Reider, Sam

ZANESVILLE:
Vener, Pierre

OKLAHOMA

ADA:
Hamilton, Herman

OKLAHOMA CITY:
Holiday Inn, Louis Strauch, Owner
Louis' Tap Room,
Louis Strauch, Owner.
The 29 Club, Louis Strauch, Owner

TULSA:
Angel, Alfred
Gultry, Charles
Horn, D. B.
Mayfair Club, John Old, Mgr.
McClint, Arthur
Moana Company, The
Tate, W. J.

OREGON

ASHLAND:
Halas, Kermit, Oper., The Chateau

HERMISTON:
Rosenberg, Mrs. B. M.

PENNSYLVANIA

ALBUQUIPPA:
Canon, Robert
Gunn, Otis
Young Republican Club

ALLENTOWN:
Connors, Earl
Sedley, Roy

BIRDSBORO:
Birdsboro Oriole Home Ass.

BRADFORD:
Fizel, Francis A.

BROWNSVILLE:
Hill, Clifford, Pres.,
Triangle Amusement

BRYN MAWR:
Foa, Mrs. H. J. M.

CANONSBURG:
Vlachos, Tom

CLARION:
Hirocco, J. E.
Smith, Richard
Rending, Albert A.

COLUMBIA:
Hardy, Ed.

CONNEAUT LAKE:
Yaras, Max

DRUMS:
Green Gables

EASTON:
Calichio E. J., and Matino, Michael,
Mgros., Victory Ballroom.
Green, Morris
Jacobson, Benjamin
Koury, Joseph, Owner,
The Y. M. I. D. Club.

ELMHURST:
Watro, John, Mgr., Showboat Grill

EMPORIUM:
McNarney, W. S.

ERIE:
Oliver, Edward

FAIRMOUNT PARK:
Riverside Inn,
Samuel Ottenberg, Pres.

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

RELAYS:
Condors, Joseph

LANCASTER:
Parker, A. R.
Weinbros, Joe

LATROBE:
Yingling, Charles M.

LEBANON:
Fishman, Harry K.

MARSHALLTOWN:
Willard, Weldon D.

MIDLAND:
Mason, Bill

MT. CARMEL:
Mayfair Club, John Pogocky and
John Kalkent, Mgrs.

NEW CASTLE:
Mudurant, Harry

PHILADELPHIA:
Arcadia, The, International Res.
Benjamin Fogelman, Proprietor.
Bryant, G. Hodges
Bulech, Carl F.
Fabiani, Ray
Garcia, Lou, formerly held
Booker's License 2620.
Glass, Davey
Hirst, Izzy
McShain, John
Philadelphia Federation of Blind
Philadelphia Gardens, Inc.
Roth, Otto
Street, Henry
Wilner, Mr. and Mrs. Max

PITTSBURGH:
Anastis, Flores
Riandi's Night Club
Ficklin, Thomas
Sala, Joseph M., Owner,
El Chico Cafe.

POTTSVILLE:
Schmoyer, Mrs. Irma

READING:
Nally, Bernard

REDGEWAY:
Benign, Silvio

RIARON:
Marino & Cohn, Former Op.
Clover Club.

STRAFFORD:
Poinette, Walter

WASHINGTON:
Athens, Peter, Mgr.,
Washington Cocktail Lounge.

WEST ELIZABETH:
Johnson, Edward

WILKS-BARRE:
Cohen, Harry
Kozley, William
McKane, James

YATESVILLE:
Binaco, Joseph, Oper., Club Maple

YORK:
Weissman, Joe

RHODE ISLAND

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

PROVIDENCE:
Allen, George
Belanger, Lucian
Goldsmuh, John, Promoter
Krumon, Charles, Promoter

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

SOUTH CAROLINA

CHARLESTON:
Hamilton, E. A. and James

GREENVILLE:
Allen, F. W.
Bryant, G. Hodges
Fields, Charles B.
Gondman, H. F., Mgr., The Pines
Jackson, Rufus
National Home Show

ROCK HILLS:
Rolar, Kid
Wright, Wilford

SPARTANBURG:
Holcome, H. C.

TENNESSEE

BRISTOL:
Pinehurst Country Club,
I. G. Rates, Mgr.

CHATTANOOGA:
Duddy, Nathan
Rever, Harry A.

JACKSON:
Clark, Dave

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

MEMPHIS:
Atkinson, Elma
Hulbert, Maurice

NASHVILLE:
Carter, Robert T.
Falk, J. C.
Harris, Rupert,
Greater United Amusement Service

TEXAS

ABILENE:
Sphinx Club

AMARILLO:
Cos, Milton
Donohoo, H. W.

AUSTIN:
Franks, Tony
Rowlett, Henry

CLARKSVILLE:
Dickson, Robert G.

DALLAS:
Carahan, B. H.
Goldberg, Bernard
May, Oscar P. and Harry E.
Morgan, J. C.

FORT WORTH:
Bauer, Bill
(also known as Joe Bowers).
Bowers, J. W.
Carnahan, Robert
Coo Coo Club
Merritt, Morris John
Smith, F. F.

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

HENDERSON:
Wright, Robert

HOUSTON:
Grigsby, J. B.
Jenson, Oscar
Merritt, Morris John
Orchestra Service of America
Revis, Mouldin
Richards, O. K.
Rubinowitz, Paul
World Amusements, Inc.,
Thomas A. Wood, Pres.

KILGORE:
Club Plantation
Mathews, Edna

LONGVIEW:
Ryan, A. L.

MIDLAND:
Donohoo, H. W.

PALESTINE:
Earl, J. W.

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

SAN ANTONIO:
Thompson's Tavern, J. W. Leathy

TEKARKANA:
Gant, Arthur

TYLER:
Giffilan, Max
Tyler Entertainment Co.

WACO:
Williams, J. R.

WICHITA FALLS:
Dibbles, C.
Malone, Fiddie, 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.
Masey, Pres.; C. Coates, V. Prop.

NORFOLK:
Pegram, Mrs. Erum

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

BIFFOLE:
Clark, W. H.

WASHINGTON

TACOMA:
Dittbener, Charles
King, Jan

WOODLAND:
Marris, Mrs. Edith

WEST VIRGINIA

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

CHARLESTON:
Brandon, William
Corey, LaRue
Hargrave, Paul
White, E. L.,
Capital Booking Agency.

FAIRMONT:
Carpenter, Samuel H.

MORGANTOWN:
Levor, Tony

WISCONSIN

ALMOND:
Bernatos, Gen., Two Lakes Pavilion

APPLETON:
Knoepfman, E.
Mijler, Earl

ARCADIA:
Schade, Cyril

BARABOD:
Dunham, Paul L.

EAGLE RIVER:
Denver, A. J.

GREEN BAY:
Franklin, Allen

NEFFORD JUNCTION:
Kilinski, Phil, Prop.,
Mill's Lake Nakomis Resort.

JUMP RIVER:
Erickson, John, Mgr.,
Community Hall.

KESHENA:
American Legion Auxiliary
Long, Matilda

MADISON:
White, Edw. R.

MALONE:
Kramer, Gale

MERRILL:
Gottsch's Nite Club,
Ben Goetsch, Owner.

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

MT. CALVARY:
Duddy, Steve

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

RHINELANDER:
Kendall, Mr., Mgr.,
Holly Wood Lodge.
Khouri, Tony

ROTHSCHILD:
Rhyner, Lawrence

SHEBOYGAN:
Kahr, August W.
Siglia, N.

SLINGER:
Bue, Andy, alias Andy Buege

STURGEON BAY:
Delfon, F. G.
Larshod, Mrs. George, Prop.,
Carman Hotel.

WAUSAU:
Vogl, Charles

WYOMING

CASPER:
Schmitt, A. E.

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

DISTRICT OF COLUMBIA

WASHINGTON:
Alvis, Ray C.
Arcadia Ballroom, Edw. P. Meeorole,
Owner and Operator.
Ancher, Pat
Bereguier, A. C.
Burroughs, H. P., Jr.
Dykes, John (Jim), Prop.,
Dykes Stockade.
Flagship, Inc.
Fratton, James
Furedy, E. S., Mgr.,
Trans Lux Hour Glass.
Hayden, Phil
Hodges, Edwin A.
Hoffman, Ed. F.,
Hoffman's 3-Ring Circus.
Hue, Lim, Mgr., Casino Royal,
formerly known as La Parce.
Lynch, Buford
McDonald, Earl H.
Melody Club
Moore, Frank, Owner,
Star Dust Inn.
O'Brien, John T.
Rosa, Thomas N.
Smith, J. A.
Trans Lux Hour Glass,
E. S. Furedy, Mgr.

CANADA

ALBERTA

CALGARY:
Dowley, C. L.

MANITOBA

WINNIPEG:
Hamilton Booking Agency

ONTARIO

BRANTFORD:
Newman, Charles

HAMILTON:
Dumibell's Amusement Co.

PORT ARTHUR:
Curtin, M.

TORONTO:
Leslie, George

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

Port Cralo Band & Drum Corps,
Rensselaer, N. Y.
Libertyville Municipal Band, Harry
White, Director, Mundelein, Ill.
Southern Pacific American Legion
Post Band, San Francisco, Calif.
Southern Pacific Club Band,
San Francisco, Calif.
Spencer, Robert (Bud) and his Band,
Midland, Mich.
Wuerf's Concert Band,
Sheboygan, Wis.

ORCHESTRAS

Alexander, London, Orchestra,
Raton Bunge, La.
Barr, Stephen S., Orchestra,
Reading, Pa.
Brewer, Gage and his Orchestra,
Wichita, Kans.
Burian, Lorraine, and Her Orchestra,
Friendship, Wis.
Cappo, Roy, Orchestra,
Sacramento, California.
Cale, George, and his Orchestra,
Westfield, Mass.
Dawson, Red, Orchestra, Topsham, Kan.
Dronning, Charles, Orchestra,
Stoughton, Wis.
Gross, Red, Orchestra, Wichita, Kan.
Khuo, Walter, Orchestra,
Perth Amboy, N. J.

Chin Up Producers, Ltd.,
Roly Young, Mgr.
Clarke, David
Cokerill, W. M.
Eden, Leonard
Henderson, W. J.
LaSalle, Fred.
Fred LaSalle Attractions,
Local Union 1452, CIO Steel Work-
ers' Organizing Committee.

QUEBEC

MONTREAL:
Auger, Henry
Desautels, C. B.
Horn, Jack, Operator, Vienna Grill
Sourkes, Irving

QUEBEC CITY:
Sourkes, Irving

VERDUN:
Senecal, Leo

MISCELLANEOUS

American Negro Ballet
Aulger, J. H., Aulger Bros. Stock Co.
Ball, Ray, Owner, All-Star Hit Parade
Bendorff, Clarence
Bert Smith Revue
Bigley, Mel. O.
Naugh, Mrs. Mary
Blake, Milton (also known as Manuel
Blanke and Tom Kent).
Blanke, Manuel (also known as Mil-
ton Blake and Tom Kent).
Bluford, Paul, Mgr., Pee Pee Gee
Production Co., Inc.
Braun, Dr. Max, Wagnerian Opera Co.
Braunstein, B. Frank
Bruce, Howard, Mgr., "Crazy Holly-
wood Co."
Bruce, Howard,
Hollywood Star Doulies.
Brugler, Harold
Byrdon, Ray Marsh, of the
Dan Rice 3-Ring Circus.
Burns, L. L., and Partners
Carr, June, and
Her Parisienne Creations.
Carroll, Sam
Currie, Mr. and Mrs. R. C.,
Promoters, Fashion Shows.
Curry, R. C.
Czapiewski, Harry J.
Darragh, Don
DeShon, Mr.
Edwards, Robert
Edmonds, E. E., and His Enterprises
Farrance, E. F.
Fechan, Gordon F.
Ferris, Mikes, Owner and Mgr.,
"American Beauties on Parade".
Fitzkee, Daniel
Foley, W. R.
Freeman, Jack, Mgr., Follies Gay Parce
Fresh, Joe C.
Gardiner, Ed., Owner, Uncle Ezra
Smith's Barn Dance Frolics.
George, Wally
Grego, Pete
Hanover, M. L., Promoter
Hendershot, G. H., Fair Promoter
Hoffman, Ed. F., Hoffman's 3-Ring
Circus.
Horan, Irish
Hyman, S.
International Magicians, Producers of
"Magic in the Air".
Johnson, Sandy
Katz, George
Kannongia Operating Corp.,
F. A. Scheffel, Sec.
Kane, Lew, Theatrical Promoter
Kent, Tom (also known as Manuel
Blanke and Milton Blake).
Kessler, Sam, Promoter
Keyes, Ray
Kimball, Dude (or Romaine)
Kosman, Hyman
Kosta, Oscar
Larson, Norman J.
Lasky, Andre, Owner and Mgr.,
Andre Lasky's French Revue
Lawton, Miss Judith
Lester, Ann
Levin, Harry
London Intimate Opera Co.
Macec, Floyd
Maurice, Ralph
Maxwell, J. E.
McTyer, William, Promoter
McKay, Gail W., Promoter
McKinley, N. M.
Meyer, Harold
Miller, George F., Jr.,
former Bookers' License No. 1129,
Monmouth County Firemen's Assn.
Monoff, Yvonne
Moshier, Woody (Paul Woody)
Muelke, Maurice
Muelker, Otto
Nash, L. J.
New York Ice Fantasy Co., Scott
Chalfant, James Hizzard and Henry
Robinson, Owners.

Ouellette, Louis
Platinum Blond Revue
Plumley, L. D.
Richardson, Vaughn, Pine Ridge Revue
Robertson, T. E.,
Robertson Rodeo, Inc.
Rogers, Harry, Owner, "Frisco Follies"
Ross, Hal J.,
Ross, Hal J., Enterprises
Russell, Ross, Mgr., "Shanghai Night"
Revue".
Schulte, Ray
Shavitch, Vladimir
Shayne, Tony
Singer, Leo, Singer's Midgen
Smith, Ora T.
Snyder, Sam, Owner, international
Water Puppies
Stone, Louis, Promoter
Tiffan, Mathew
Temptations of 1941
Thompson, J. Nelson, Promoter
Trudd, Jack, Promoter
Travers, Albert A.
"Uncle Ezra Smith Barn Dance Pro-
ductions"
Waltner, Marie, Promoter
Welsh Finn and Jack Schuch,
Theatrical Promoters.
White, Jack, Promoter of Style Show
Wiley, Walter C., Promoter of the
"Tittering Lumberjacks".
Williams, Frederick
Wolfe, Dr. J. A.
Woody, Paul (Woody Moshier)
Yokel, Alex, Theatrical Promoter
"Zorine and Her Studios"

THEATRES AND PICTURE HOUSES Arranged alphabetically in to States and Canada CALIFORNIA

LOS ANGELES:
Paramount Theatre

MASSACHUSETTS

BOSTON:
E. M. Low's Theatres

HOLYOKE:
Holyoke Theatre, Bernard W. Levy

MICHIGAN

DETROIT:
Colonial Theatre, Raymond Schen-
ber, Owner and Oper.

GRAND RAPIDS:
Powers Theatre

MISSOURI

KANSAS CITY:
Main Street Theatre

NEW JERSEY

MONTCLAIR:
Montclair Theatre and Co-Op
Corp., Thomas Haynes, James
Castello.

NEW YORK

NEW YORK CITY:
Apollo Theatre (42nd St.)
Judy Theatres, Inc.

LONG ISLAND (New York)

HICKSVILLE:
Hicksville Theatre

OHIO

CLEVELAND:
Metropolitan Theatre
Friedman Stutz, Operative

PENNSYLVANIA

HAZLETON:
Capitol Theatre, Bud Irwin, Mgr.

PHILADELPHIA:
Apollo Theatre
Bijou Theatre

TENNESSEE

KNOXVILLE:
Bijou Theatre

VIRGINIA

BUENA VISTA:
Rockbridge Theatre

DISTRICT OF COLUMBIA

WASHINGTON:
Universal Cham Theatrical Ent-
erprises.

CONNECTICUT

HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.
Kid Kaplan Grill

NEW LONDON:
Den Restaurant

NORWICH:
Wonder Bar

FLORIDA

TAMPA:
Rainbow Tavern,
Nick Brown, Prop.

GEORGIA

SAVANNAH:
The Anchorage, M. Maceo
Duggers Night Club,
W. C. "Shanty" Duggers.

ILLINOIS

BELLEVIEW:
Turkey Hill Grange

CHARLESTON:
Coles County Fair.

MATTDON:
U. S. Grant Hotel

STERLING:
Morse Lodge, E. J. Yeager, Prop.
John E. Burman, Sec.

(Continued on Page 21)



Herb Ellis
 GUITARIST
 of
Jimmy Dorsey's
 ORCHESTRA

uses
MAPES STRINGS

..... strings of complete satisfaction



Hear Jimmy Dorsey and his top-flight orchestra on Decca Records and over your favorite radio station.



Mapes Strings are made for Guitars, Mandolin, Violin, Banjos and Ukulele and are made only by The Mapes Piano String Co., New York 54, N. Y. String Makers for more than half a century.



This Box Contains ...
9 MAPES
 Guitar Strings
3 EXTRA STRINGS
 2 E or 1st
 2 8 or 2nd
 2 D or 3rd
 1 A or 4th
 1 C or 5th
 9 String Set \$1.25

ALL AMERICA *Swings*

TO **MAPES** MUSICAL STRINGS.....

Unfair List

(Continued from Page 30)

INDIANA

BICKNELL: Knox County Fair Assn.

MUNCIE: Muncie Fair Association, Muncie Fair Grounds.

IOWA

BOONE: Miner's Hall

DUBUQUE: Julien Dubouche Hotel

KANSAS

WICHITA: Shadowland Dance Club, Gage Brewer, Owner and Oper.

KENTUCKY

LOUISVILLE: Swiss-American Home Assn., Inc.

LOUISIANA

BATON ROUGE: Bonhuetant Club, Club Belleville, Henry Note, Mgr.; Frank Vucci, Owner, Elks Club

NEW ORLEANS: Happy Landing Club

MARYLAND

ELETON: Tom Howard's Tavern, Tom Howard, Owner, Booth's Village.

MASSACHUSETTS

FALL RIVER: Faria, Gilbert

MICHIGAN

FLINT: Central High School Auditorium

INTERLOCHEN: National Music Camp

ISHPEMING: Casino Bar & Night Club, Ralph Duto, Prop.

MANCHESTER: Wampless Lake Resort, Allie Luckhardt, Owner and Operator.

MARQUETTE: Johnston, Martin M.

MUNISING: Corktown Bar

NEGAUNEE: Hotel Bar, Napoleon Vizza, Prop.

NEVADA

ELKO: Club Elko

TONOPAH: Weiss, George

NEW JERSEY

ATLANTIC CITY: Knights of Columbus Hotel and Grill.

BELLEVILLE: Fountain

CLIFTON: Boeckmann, Jacob

GLEN RIDGE: Glen Brook

HIGHLAND PARK: Atkinson, Coanie

LITTLE FERRY: Charlie's Grill, Charles Kozlov, Owner.

NEW YORK

BUFFALO: Hall, Art

FRANKFORT: Billis Hotel

MOUNT VERNON: Studio Club

OUAQUAGA: Hanson's Hotel, Ouaquaga Lake

SCHENECTADY: Music Bar Restaurant, Harry Silverman, Prop.

NORTH CAROLINA

LELAND: Chatterbox Club, W. H. Brew, Owner.

OHIO

CONNEAUT: MacJowell Music Club

OKLAHOMA

OKLAHOMA CITY: Jake's Cow Shed, Willard Humphries and Jake Samara, Mgrs.; Orwig, William, Booking Agent

PENNSYLVANIA

BRACKENRIDGE: Nick's Tavern

DUNMORE: Charlie's Cafe, Charlie DeMarco, Proprietor.

NEW BERNINGTON: Radio Station WKPA

PITTSBURGH: Bakermades, Flamingo Roller Palace, J. C. Navari, Operator, New Penn Inn, Louis, Alex and Jim Passarella, Props.

ROULETTE: Brewer, Edgar, Roulette House

SOUTH CAROLINA

COLUMBIA: University of South Carolina

TEXAS

CORPUS CHRISTI: Continental Club

FORT ARTHUR: DeGrane, Lenore



SIX VETERANS WHO WATCHED..

The Birth of The Blues

W. C. Handy, famed Negro composer, fathered the blues back in 1910 when he wrote "The Memphis Blues." Even then, these six Conn Craftsmen were helping Conn build band instruments which already had won wide acclaim throughout the world as "Choice of the Artists."

Now, after an average of 36 consecutive years of experience, each man's outstanding skill and know-how are contributing to the advantage which new Conn instruments offer in *playing ease, accurate intonation and beautiful tone quality.* These men are not alone, for there is a total of 124 seasoned Conn veterans with a minimum of 25 years each whose craftsmanship keeps Conn band instruments the leaders in the field.

Please don't blame your dealer if he is unable to supply immediately the Conn you want...it's not his fault. The demand for Conn instruments is greater than ever before in history. It will be several months before we will be able to produce enough for everyone.

CONN BAND INSTRUMENT DIVISION, C. G. CONN LTD., ELKHART, IND.



CHOICE OF THE ARTISTS * * * CHOICE OF THE CHAMPIONS

UTAH
NORTH OGDEN: Chic-Chic Night Club, Wayne Barker, Prop.

VIRGINIA
RICHMOND: Westhampton Women's College at University of Richmond.

WEST VIRGINIA
CHARLESTON: Savoy Club, "Flip" Thompson and Louis Rink, Oper.

WISCONSIN
COTTAGE GROVE: Cottage Grove Town Hall, John Galvin, Oper.

GRAND MARSH: Patrick's Lake Pavilion, Milo Cushman.

NEW LONDON: Norris Spencer Post, 263, American Legion.

DISTRICT OF COLUMBIA
WASHINGTON: Star Dust Club, Frank Moore, Prop.

CANADA ONTARIO
HAMILTON: Hamilton Arena, Percy Thompson, Mgr.

FORT STANLEY: Casino-on-the-Lake Dance Floor

QUEBEC
MONTREAL: Chez Maurice Danceland, David, Roland, Harry Fekiman, Tie-Toc Cafe and Louis Dettner

MONTREAL (Lachine): Compu Company

MISCELLANEOUS
 Davis, Oscar

THEATRES AND PICTURE HOUSES
MARYLAND
BALTIMORE: State Theatre

MISSOURI
ST. LOUIS: Fox Theatre

CANADA MANITOBA
WINNIPEG: Odreon Theatre

FIFE AND DRUM CORPS
 American Legion Fife, Drum and Bugle Corp., Perth Amboy, N. J.
 Fort Crato Band & Drum Corps, Rosaunder, N. Y.

ISRAEL BAKER
 (Continued from Page One)

fact that she "plays no instrument means we are happily married".

An avid motion picture photographer, Mr. Baker counts among his "takes" pictures of the middle and far West in color and, more interesting still, a complete set of the all-American Orchestra tour including some informal shots of Stokowski and the instrumentalists. However, the pride of his collection are motion pictures of Toscanini conducting the N. B. C. Symphony Orchestra, the maestro facing the camera.

For a description of his playing we cannot do better than quote the review of the Indianapolis critic, Henry Butler, on a recent concert: "Mr. Baker played the first movement of the Tchaikovsky Violin Concerto in a manner reminiscent of Heifetz—that is, with restraint, good taste and musicianship, but with tremendous and startling facility."

CHORD CHART WORTH \$\$\$ IN ARRANGING AND HARMONY LESSONS

Method invaluable aid for "ARRANGING" and "IMPROVING". Basis for forming more than 200 chord combinations. Progressions of minor sevenths and circle of fifths. Scales, adding notes to chords, and a brief course in HARMONY and ARRANGING. ONLY 30c PLUS 5c POSTAGE. POCKET PAKE LIST, 500 Standard Tunes, key, first note, 25c. No C. O. D.'s on orders of less than 50c. LOMAX MUSIC 408 WOOD STREET, PITTSBURGH 22, PENNSYLVANIA